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88 PAGES

L. RE-TRI H'WOOD'S \$50-M

Spiegel-Col or Others Could Outbid But WB's \$5,500,000 for 'MFL' Looks In

By ABEL GREEN

Warner Bros. is going forward with its recordbreaking \$5,500,000 bid (plus other fancy emoluments detailed below) on "My Fair Lady" as if it's fait accompil: It may well be in 21 days but, says Herman Levin, producer of the smash Alan Jay Lerner-Frederick Loewe musical, he has the right under the last June arbitration under the minimum basic agreement, of finding a "better" offer within three weeks. He makes no bones of the fact he will seek such "better" offer.

Sam Splegel and Columbia Plotures reportedly have been one entity highly interested in the film rights to "MFL," with a view to producing it as a "British" ploture with Eady Plan part-financing so that the staggering \$5,500,000 brice for the rights might not be for what Metro and Arthur Freed spent on Lerner & Loewe's last screen original, (figit," as another knowledgeable Hollywoodian envisions it. Levin says he has had "several very interesting offers."

Admittedly, if the fancy \$5,500,000—"or half of what Metro and Arthur Freed spent on Lerner & Loewe's last screen original, (figit," as another knowledgeable Hollywoodian envisions it. Levin says he has had "several very interesting offers."

Admittedly, if the fancy \$5,500,000—"or his not met, then WB has it.

Warners' precedure on the "fait accompli" is predicated on studio executive Steve Trilling, for example, telephoning Irving Paul Lazar, Hollywood agent, in New York, to come back and negotiate for Moss Hart to direct the film version, as he did the stage version. Additionally, if any "new" (Continued on page 87)

(Continued on page 87)

FCC Raps ABC-TV Over 'Untouchables' Fact Versus Fiction

What Al Capone and his legions of hoods failed to do, Federal Communications Chairman Newton Minow and his colleagues achieved. They finally reached the "Untouchables."

Deciding a long-pending foud between Federal Prisons Director James Bennett and ABC-TV, FCC

James Bennett and ABC-TV, FOC told the web in a precendent-set-ding letter to beware of "the dangers of representing fiction as fact." ABC-TV was "clearly derelict" in failing to make clear to its viewers the difference between fact and fancy.

Bennett has been griping continuously about an episode of the "Untouchables" series last January fictionalizing the transfer of Al Capone from Atlanta to Alcatraz. Bennett claimed that the program disparaged and undermined public confidence in Federal turnkeys. In its first statement in such a case, the Commission said the (Continued on page 86)

Bolt Sprung From Jail To Continue on 'Arabia'

London, Oct. 8.

Playwright Robert Bolt, in Jail for one month after the recent anti-bomb sitdown demonstration in London, has been released after signing the recognisances which permitted his leaving the prison.

Bolt hed here working on Tawk.

permitted his leaving the prison.
Bolt had been working on "Lawrence of Arabia" before his imprisonment. He agreed to being
released only after Sam Spiegel
had visited the prison authorities
and then persuaded Bolt that his
absence was andarging the onabsence was endangering the en-tire film and the employment of the unit.

Las Vegas' New \$20,000,000 Hotel

By VINCENT CANBY

By VINCENT CANBY

Highly-publicized "adulthood" of American motion pictures carries a certain built-in irony. One aspect which has escaped general notice until this story is that the major Hollywood producers are investing \$50,000,000 in remakes of stories dating back to the 1920s and 1930s, when the average film patron was supposedly of 8-12 year old mentality. However, today's "treatment" will certainly be more adult. Another irony lies in the frequently-repeated charge that French and Italian film producers enjoy advantages of theme selection. This is a dublous argument since the Hollywood Production Code in late years had a flat verboten only against perversion and that is now being notably modified. It may be closer to an explanation of the difference between American and European film-makers to say they have different intellectual habits rather than limits.

say they have different intellectual habits rather than limits.

In recent years the Code has been governed more and more by what its advocates like to call "principles of good taste."

Thus, while there may be individual scenes and specific shots in, say "La Dolce Vita" or "La Verite," which might get Code turndowns, there is nothing in the Code's set of principles which would have prevented a Hollywood producer from making these properties in almost exactly the same manner as they were done abroad.

In short, it looks to many trade-Las Vegas, Oct. 8.
A new \$20,000,000, 16-story, 1,005-room resort hotel to be known as The Bonanza will be built on the Las Vegas Strip across from the Sands Hotel, it was revealed Friday (29) by Jack Greene, a Sacramento, Cal., contractor.
Greene stressed that "it's no stock promotion deal." The property, he said, has been purchased from Robert Howard for an undisclosed price. He added that "the transaction for the land is in escrow, and the financing for construction of the hotel is complete."
Blueprints in the office of Las Vegas realtor Boyd B. Ashcraft, who participated with realtor Norman Kaye (of the Mary Kaye Trio) in the land transaction, give light (Continued on page 86)

YESTERYEAR HITS Chi Hoods Beat Comic Jackie Kahane IN 'ADULT' DRESS In Reprisal Over His Capone Routine

Too Much Sex.' French TV Show Is Cancelled

Paris, Oct. 8.

A video show on the one channel video network, headed by the government Radiodiffusion-Television Francaise, was cancelled Saturday night (30) by RTE head Raymond Janot who felt it was somewhat too erotic and suggestive even if on a late slot (11:10 p.m.) and forbidden to children. Show was "closeup on Salvador Dali" by Pierre Cardinal.

nai.

Entry was already announced when Janot asked to see it. It showed a scene of a sit eyeball from an early film Dali worked on and had him discoursing freely on sexual problems and such deviations as onanism and homo-

Rome Gives 'Cleo' & Liz A Hard Time

By ROBERT F. HAWKINS

Rome, Oct. 8.
Everybody's pickin' or "Cleopatra." That at least seems to be the word around the 20th-Fox lot at Rome's Cinecitta, where Joseph L. Mankiewicz is busy with early sequences of the Elizabeth Taylor starrer.

sequences of the Elizabeth Taylor starrer.
They're referring, of course, to the headlined incidents which have characterized the first week of shooting, and which so far have included: breach of contract suit filed in Rome courts by Galatea Films; an incident involving members of the U.S. House of Representatives;
(Continued on page 84)

Chicago, Oct. 3.
Comic Jackle Kahane received a second scare last Thursday (28) when two unidentified men unsuccessfully tried to sneak into a hospital where he was recovering from a severe beating he had received two days earlier.

ceived two days earlier.

Kahane told Variery that he could give no explanation for the slugging except for the possibility that local hoodlums had been offended by a routine about Al Capone that he had been using in his act at the Living Room, a Rush St. nitery. He said he had withdrawn the skit two days before the attack occurred at the request of the club management.

of the club management.

The comic sald he was attacked only a few blocks from the club. Two men got out of a car, asked him if he was the comedian at the Living Room, then worked him over with blackjacks and drove away. A doctor at Henrotin Hospital said that Kahane required 20 stitches on his head and shoulders. The Canadian comic was put under police guard in his hospital room following the second incident.

The Living Room is the Chi

following the second incident.

The Living Room is the Cht
counterpart of the similarly-named
club in New York. Both spots are
owned by Dan Siegel. The Chi club
opened Sept. 12 on the site of
the Trade Winds, a nitery once
owned by Art Adler. Adler was
found dead in a sewer about two

(Continued on page 85)

Cincy SRO & All Pent Un On Eve of World Series: 'Hot TV Sets' for Overflow

Cincinnati, Oct 3.
Cincy is agog for the World
Series, but short of seats and hotel
space for Reds-Yankee games here.
Radio and tv sets in abundance
throughout the town will appease
those who cannot squeeze into
31,000-seat Crosley Field. The club
management turned back 150,000
ticket requests. requests.

ticket requests.

Night entertainment will be in present moderate trend, a slow-down from the city's famed Over-the-Rhine concert halis era. Another slowdown applies to the sporting gentry, who will find no action in nearby Kentucky gaming spots, clamped in a recent cleanup crusade. crusade.

Hotels, clubs and some business

places have installed tv sets, mostly in color, for play-by-play treats. (Continued on page 86:

HONORS TO THE LIVING

HUNORS 10 INE MATTER Frank G. Back, ME. Sc.D., Inventor of the Television ZOOMAR Lens, re-ceived a Fellowship from SMPTE yes-terday for his contribution to Tele-vision—the Television ZOOMAR leas and photography. Congratulations— Partner and Friend! Jack and Bill Pegler

Paar's Megaton Blast at Press, Solons; NBC Saw 'Nothing Wrong'

Jack Paar returned to NBC telavision Menday (2) after the incident in Berlin and immediately
pounced upon "the self-proclaimed
illheral" N.Y. Post, Earl Wilson, the
N.Y. Times and its brasslere ads,
Jack Gould, Life magazine, "the
warmongering" N.Y. Journal-American, the N.Y. Mirror and, indeed,
the entire "Hearst press"; "songilean, the N.Y. Mirror and, indeed,
the entire "Hearst press"; "songilean, the N.Y. Mirror and, indeed,
the entire "Hearst press"; "songilean, the N.Y. Mirror and, indeed,
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the entire "Hearst press"; "songilean, the N.Y. Mirror and, indeed,
the entire "Hearst press"; "songilean, the N.Y. Mirror and, indeed,
the morning (Tues.) after
the Paar onslaught ignored the
the course of the roof that might come from the U.S. Senate, one of Paar's targets during
the course of the program. The
Congressional body currently is inthe near future, particularly for
the way he handled the Chi Sunthe Paar has his supporters in the
industry, those who feel that the
mewappers and mags have too long
had uninhibited sway in blasting
the mey papers and mags have too long
had uninhibited sway in blasting
the resident Robert E. Kintaddent in Bertin and immediately
pounced upon "the self-proclaimed
his most sweeping blast the
press. First reaction in
print, at least in New York, came
he-said, "proper persons" viewed
the tape of he latest Paar epic in
davance of airing and saw nothing
wrong with letting it go on.

However, some sources are reportedly anxious about the reaction
that might come from the U.S. Senate, one of Paar's targets during
the tone of Paar's targets during
the tone

Seems That Every Other Dubliner Is In Show Biz; Excellent Fest

By WOLFE KAUFMAN

Dublin, Oct. 3.
There are about half a million residents in this town only 3,000,-th in all Ireland) but the impres-Let in al. Ireland) but the impression a visiting fireman gets from a one-week glance is that 75% of them "are in the the-ay-ter," in the way-ter," in the way or another. Every second person you meet in Erin seems to have a second act in the trunk-or about to be produced. The annual Dublin Theatre Festival, just concluded, displayed 14 new productions, or which 10 were new plays, all home-made, that is, writer, directed and acted by Irishten, directed and acted by Irish-

It is probably safe to say that there is not another city of its size in the world which can duplicate the stunt. Especially when you consider that ail this activity is serious and pro: one of the plays had a cast of 63, another a cast of about 50—three of the shows shown during the festival are headed for London and, perhaps, points East and West. That, too, is quite a remarkable average, three out of 14. It is probably safe to say that

a remarkable average, three out of 14.

In another city of this size, chances are a budding playwright world not get a chance in his forme town. But ir Dublin, here are a half dozen legit houses and sonyone can get his script read. And, more frequently than elsewhere, if it has any quality at all it will get serious pro consideration. Perhaps this, explains why one of the plays at the Festival was written by an electrician, another by a tax, driver and a third by a publican. That there is a fancy wood for a saloonkeeper. But don't get any idea that this is downgrading the product. Remember instead, that Brendan Behan less an example was a housepainter up to the time his stuff began getting serious world attention and there's many a flat in Dublin still writing for the second coat of pant which Behan cou'dn't give it because he was sneaking some time for rewrites.

This was the fourth Dublin Festional or the second on page 850.

there's many a flat in Dublin still wheeler probably created the waiting for the second coat of pant which Behan cou'dn't give it is cause he was sneaking some tive for towrites.

This was the fourth Dublin Festiver for crewrites.

The was the fourth Dublin Festiver for continued on page 85'

Continued on page 85'

For Dag's Funeral Stockholm. Oct. 3.

All theatres and all shows in Succeen were closed on the day of clief the funeral of Dag Hammarskiold.

All theatres and all shows in Succeen were closed on the day of the funeral of Dag Hammarskiold.

The devotes entire chapters to some viz. Ring Lardner, Richard Harding Davis, Churchill, Theodore Roosevelt, Bud Fisher, Pershing, Villa, Swope, Billy Rose, Broadway (chiefly John Succeen were closed on the day of Golden' along with assorted litering land the levision transmitted of the normal Friday night dances and only a few dancehalls stayed e. Chevalier by C. Honor Washington, Oct. 8.

Maurice Chevalier has been

eren.

Radio and television transmitted cally serious programs and the pirate station, Radio Nord, which is heamed at Stockholm from a ship off the coast, went off the air at the time of the funeral and did not resume transmission until the following morning.

Those Dream Costs

Dublin, Oct. 3.

Remarkable, from a show biz standpoint, are the budget figures for the Dublin Festival. Fourteen new productions were put on with a cast overall of 219 actors. Three of the plays had complicated multilevel sets.,

Total cost (one-half paid by Irish Tourist Board, the other via private guarantors) was 15.000 pounds (approx. \$42,000), which is, needless to point out, insufficient coin for a single one-set play in N. Y.

From Sports to Show Biz To Journalistic Primas, Wheeler's Big-Name Biog

Wheeler's Big-Name Biog
North American Newspaper Alliance prexy John Wheeler, former
headman of the Wheeler and Bell
Syndicates, now 74 and still active, has written his memoirs,
fittingly called "I've Got News For
You" (Dutton: \$5) and it's one of
the best newspaperman's books of
the best newspaperman's books of
the past decade.

Apart from namedropping quip
and anecdote by and about people
who read like the combined roster
of the Overseas Press Club, the
Authors League of America, the
Sporting News and any issue of
VARIETY, it is a warm, casual, easyreacing yet sagacious book that
compels attention no matter which
page or chapter is scanned.
Spanning more than 50 years
activity in newspaper syndication,
Wheeler pioneered the sports figures' byliners by ghosting Christy
Mathewson's stuff when "Big Six
was his boyhood hero. In effect,
Wheeler probably created
American journalism brand of
ghostwriting.

Then unfolds a barrage of breezy

Chevaller's D. C. Honor
Washington, Oct. 8.
Maurice . Chevaller has been
designated "personality of the
year" by Variety Club tent No. 11

He will accept the honor at a Nov. 18 banquet in Washington, ac-cording to Felix Grant, chairman of the dinner committee.

act!
Show stopper, mopper upper,
what's the difference? They all
spell talent and that's what PAUL
ANKA's got.

Govt. Post For

Hollywood, Oct. 3.

James B. Conkling claims he exited the Warner Bros. Records prexyship "to accept one of three Governmental positions." Conkling elaborated that he has long wished to associate himself with Governmental activity that would be "meaningful and useful not only to the people of the U.S., but to the people of the World."

Conkling revealed that the opportunity to get into Government work was recently presented to him, and he is currently deciding which of the three positions to take. He said he'll take a short vacation after leaving WB, probably about mid-October, and then announce his new affiliation. He indicated that it would become effective after the first of the year. Conkling's post at WB will be taken over by John K. (Mike) Maitland, former president of Capitol Records Distributing Corp. and currently veepee-general sales manager for the Warner Bros. label. Conkling's contract with WB, which he launched about three

manager for the Warner Bros.

label Conkling's contract with WB.

which he launched about three
years ago, expired in March and
he and Jack L. Warner agreed that
he should hold on until a successor

he should hold on until a successor could be found.

Until he sets up in the Government slot, Conkling will act in an advisory capacity for the WB label.

"After that," he said, "there will be no association with music or records."

CARNEGIE HALL, N.Y.

As expected, symphony orchestras from other cities which have typically performed at Carnegie Hall in N.Y., will seek dates in the new Philharmonic Hall when that edifice opens at Lincoln Center next fall.

Next to dealars itself is the Rose

First to declare itself is the Boston Symphony via manager Thomas D. Perry Jr. Its 10 visiting concerts in Manhattan will be on Wednesdays and Fridays, a switch from the Bostonians present Wednesday nights and Saturday matinees. In turn the Boston series at the Brooklyn Academy of Music will switch from the prevailing Friday to a future Thursday night series. With Boston Symphony definitely pegged for Philharmonic Hall at (Continued on page 87) First to declare itself is the Bos

(Continued on page 87)

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JIMMY DURANTE

Jim Conkling?

RENTAL LOSSES CLOUD

Kept Boy Meets Kept Girl

Kept Boy Meets Kept Gir Immediately after last week's successful preview of Par's "Breakfast at Tiffany's" at the Capitol Theatre in New York, the following dialog took place, which may or may not be a proper commentary on Hollywood's so-called adult approach to filmmaking these days:

First industryite: "It's a great comedy, but I wonder if it's too sophisticated for most audiences."

Second industryite: "Whysophisticated? Essentially it's

audiences."
Second industryite: "Why
sophisticated? Essentially it's
just Kept Boy meets Kept
Girl, Kept Boy wins Kept Girl,
and live happily ever after."

Irresponsible Performers

It was a good tradition that "the show must go on," though perhaps carried to absurd extremes in the plots of certain tuneperhaps carried to assure extremes in the plots of certain tune-films. The point is that through long generations of troupers the fullfillment of performance was the supreme axiom of theatrical behavior. And for this sense of responsibility, show-folk were widely respected. It went a long way to answer propa-ganda surviving from the days of vagabondage when enter-tainers had no status socially and almost none at law.

What is happening nowadays to the old sense of performer responsibility to the audience? Probably entertainers in general still take the tradition with the utmost solemnity but a growing number of individuals seem intent upon "proving" their greatness by the most juvenile kind of irresponsibility about showing up on time, or even showing up at all. It is a predictable certainty that in the end, if persisting, they will end in the gutter for which some of them seem to be studying.

Nobody is that talented, nobody is that popular that he or she may ignore the tradition that the show must go on. Managers won't stand for it, agents won't stand for it, the public won't stand for it. Incidentally, Variety won't either. One of its reviewers recently waited (and wasted) 90 minutes in a Greenwich Village spot for a jazz "artist" of primitive character who was, during that particular engagement, running anywhere from half an hour to two hours after schedule every night and sometimes, when he finally showed up, contenting himself with a bare 10 minutes on the stand. He may have broken his career right there when cancelled after his inexcusable display of arrogance was well publicized throughout the amusement trades.

The come-latelys quite obviously either never heard tradition or don't care. Last week at the RKO Palace's infrequent attempt at vaudefilm the headliner kept the audience waiting. In Boston a contracted for cat \$4,000 bandleader showed up 24 hours late. In Minneapolis, a trio of young men, just walked out because they didn't like the behaviorism of their saloon customers—as if nitery patrons are expected to behave like it was a Chautauqual.

In between, in the U.S. and its possessions, VARIETY has reported lapses in the obligation of stars to the people who laid it on the line to see them. Others have sounded off offensively that their cerebral type of comedy is best appreciated in a town holl then a confe in a town hall than a cafe.

Despite the joke about "the customer's always tight," there's no alibi, in show business, for walkouts, disappointments and no-shows

Last Year At Carnegie; Put Hammarskjold, Judd On Philharmonic Altar

By ROBERT J. LANDRY

The New York Philharmonic is noted for the variety of its tempis fugit program footnotes. The music-lover was reminded last Tues. (26) that this is the 120th season, the 6,332d concert, the home of Columbia Records and the Steinway piano, that the platform chrysanthemums were flown form chrysantnemums were nown from Japan and arranged by Helen Denis and that Eileen Far-rell was deadheading her services for the Pension Fund by courtesy of Theatre Authority Inc.

Dixieland Bash At Disneyland

Disneyland rang down the summer season curtain Saturday (30) with a Dixieland bash which drew 11,100 payees and gave park the spark which possibly may ignite more quickly its deep-secret plans to build a 15,000-seat amphitheatre in a corner of the Anaheim install

from Japan and arranged by Helen Denis and that Elleen Farrell was deadheading her services for the Pension Fund by courtesy of Theatre Authority Inc.

Unmentioned was the fact that this is the final season for the Philharmonic at Carnege Hall. Next fall, failing war, the orchestra will be unit number one at Linwill be unit number one at Linwill Continued on page 37).

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DAILY VARIETY n Hollywood by Daily Variety, [.44.) 815 a year, \$20 Foreign.

YOUNGSTEIN TO AXE OVERHEAD

Saul Jeffee's European Stalking Trip

Movielab Chairman Seeks Overseas Lab Facilities Also Prospectively Expanding Into Coproduction

Chairman Saul Jeffee of Movle-lab leaves Manhattan Oct. 14 for a fortnight in London, Paris and Rome. He is scouling two things: (1) laboratory facilities overseas as part of a company expansion in its basic business and (2) further American distribution or coproduc-tion deals with European show-men. Most recently Jeffee has acquired the U.S. rights to a Span-ish feature, "The Stray Dog." Broadened operations at Movie-

Isn teature, "The Stray Dog."
Broadened operations at Movielab have lately put the company,
which dates from 1930, more conspicuously in the feature film competition, through lab processing,
as per "A View From The Bridge
and a portion of the Josh Logan
feature, "Fanny."

feature, "Fanny."

A program of five features is being made with Movielab financing by writer-director-producer William Martin. One is now being edited, "Jacktown" with Patti Mc-Cormick, made on location in the prison of Jackson, Mich. Another, "The Sun Always Sets" will shoot at Gold Medal Studios in the Bronx.

While in Rome one of Jackson, Wills, in Rome one of Jackson.

While in Rome one of Jeffee's concerns will be to scout studio facilities there for Martin to shoot in 1962 another property, which bears the working title, "Little Pepita."

'Spartacus' In 304 Dates: \$17,000,000

Universal's "Spartacus," marking its first anniversary this week, is reputed to have rolled up total theatre gross in excess of \$17,000,000 on 304 dates, of the 304 dates, starting with the world preem at the DeMille in New York Oct. 6, 1960, 188 have been in the U.S. and Canada and other 116 have been in 25 countries around the world. All have been on a hard-ticket or modified roadshow basis. The film will have played 743

The film will have played 743 performances to more than 500,000 people and massed a theatre gross of \$1.350,000 at the DeMille by tomorrow night (Thurs.).

EXPENDABLE SPONABLE IN 20TH'S CHOP-CHOP

Economy ax fell Thursday (28) on 20th's research and development department, with 12 employees in New York getting notices. Department head E. I. Sponable is reported to be retiring, leaving only Earl Bragg, number two man, staying to carry on technical operations.

The west coast research people also are being dismissed, with only one department member being kept

Sponable, who has been with Fox since 1926, is a past prexy of SMPTE and played important part in developing of sound-on-film. In later years he helped refine CinemaScope process and the magnetic sound which 20th introduced with CinemaScope. Exec is regarded in

(Continued on page 24)

'EXODUS' GROSS TO DATE

\$14,000,000 In Rentals Racked, Picker Discloses

Otto Preminger's "Exodus" has grossed \$14,000,000 in worldwide b.o. receipts to date, according to Arnold Picker, exec veep of United Artists.

Gilbert Miller in Pix

Legit producer-theatre owner Gilbert Miller has joined forces with Bingo Brandt, of Brandt Theatres, to enter film distribution. Pair has acquired the Italo "La Notte Brava" for release in the States this fall.

release in the States this fall, Miller's legit Henry Miller Theatre in New York is currently tenanted by another Italo Import, Astor Pictures' "La Dolce Vita," now in the 26th week of an unprecented (for a subtitled import) hard-ticket date.

Bklyn. Par Plays 'Hustler' While Still on B'way

What could turn out to be a significant Innovation in New York City's release pattern will be inaugurated today (Wed.) with the opening of 20th-Fox's "The Hustler" at the Brooklyn Paramount Theatre. just one week after the film began what promises to be boff engagements at the Paramount on Broadway and the 72 St. Playhouse, eastside artie.

20th general sales manager Glenn Norris who has long advocated broadening New York's first runs beyond the usual Times Square opening, reports that the precedental Brooklyn date, simultaneous with Broadway-eastside, was suggested by the exhib, in this case United Paramount Theatres, and that 20th was glad to oblige. Last year, Par's "Psycho" went into a Brooklyn firstrun and then onto the circuits while still playing Broadway and eastside dates. However, those breaks came after the pic had been playing for several months in its first two theatres.

Many distribs have felt that N.Y.'s playoff pattern should be revised to "take the pictures to the patrons" while they are still fresh. They point out that Times Square is no longer the focal point of local entertainment interest as it used to be, and that with increased competition for entertainment time, film people have to make picture-going easier for the public. "Hustler" has been giving the

"Hustler" has been giving the Times Square showcase its best business in about three years.

ZEST FOR C. OF E.

Somebody may do something about the long-expressed resentment of independent film producers against their releases. That some body appears to be Max Youngstein, who retires Jan. I from United Artists where he has been a vice president and a secondary (non-voting) partner.

Details are lacking but the Youngstein setup, when it materializes, will provide economies in fixed charges plus profit-sharing for participating producers. The implication is of a drastic change in feature film marketing costs with a lower breakeven point for the producer.

In order to implement his eco-

In order to implement his eco-In order to implement his economies, Youngstein will apparently confine himself to eight or nine distribution offices, forsaking the typical 32 Film Row exchanges of standard major company practice. While this has been innovated heretofor by Walt Disney's Buena Vista for its own product the Youngstein, plan is thought to be markedly original in a number of specifics.

Youngstein's departure from UA

specifics.
Youngstein's departure from UA has been a badly-kept secret for a year and more. He was variously rumored as joining various trade units but all remained vague until now. His present backers are the American Congress of Exhibitors, whose interest in multiplying the supply of feature films is primary. This body has \$12,000.000 in escrow but it's understood the new setup headed by Youngstein will await the fattening of the kitty to \$15.000.000, which is believed assured. No confirmation of the deal was

No confirmation of the deal was obtainable at press time. C. of E. leaders weren't talking and Youngstein, attending a theatre manager raily in Asheville, N.C. wasn't answering L. D.

VARIETY'S information suggests that the proposed new company would aim to produce up to 20 features annually, but reaching that peak slowly over perhaps three years. This is the word circulating among the indies. Emphasis is also placed upon the use of "new faces," another convinced need of the industry, often ignored by name-obsessed exhibitors. dustry, often ignored by name-obsessed exhibitors.

If the new C. of E.-backed com-

If the new C. of E.-backed com-pany becomes a reality, as now seems probable, it will presumably offer both United Artists and Co-lumbia direct rivalry for deals with indie producers. The arresting reality seems to lie in Youngstein's analysis of the market. He has or-ganized a distribution setup and not, as was commonly anticipated, a. producing organization of his own.

BAITS PRODUCER | Agent Ingo Preminger on U.S. Lead: Nearly All Our Product Exportable, But Only Few O'seas Pix OK for Us'

Negro Joins D.C. Tent

Washington, Oct. 3
For the first time in its 25
years here, Washington's tent
No. 11 Variety Club has admitted a Negro.

John Duncan, first Negro to be appointed a District Com-missioner (local governing board), was voted into the lo-card tent as an honorary mem-ber.

Up Snyder At Aniline; Private **Control Still Pends**

John I. Snyder Jr. has been promoted from vicechairman to chairman of the board and chief exce officer of General Aniline & Film Corp. At the same time there's some Capitol Hill agitation to have this vast organization placed in the hands of public ownership. This would mean wresting its control from the U. S. Attorney General's office, which has been at the helm right along because of the alien property angles.

Synder's election is narticularly John I. Snyder Jr. has been pro-

or the control of the

American films remain the leaders in the world market, according to Ingo Preminger, president of the General Artists Corp. literary division, who was in New York last week conferring with GAC toppers as well as film homeoffice execs. Hollywood is still producing the highest quota of saleable films on the world market, despite the inroads of foreign productions.

roads of foreign productions.

Preminger pointed out that many of the European countries can export only a small portion of their product. He asserted that Germany, for example, has not had a hit pic on the world market for at least 10 years. France, Italy, Sweden have only had a few by their leading cinematographers. However, the U.S. output has been fairly constant and still very important to exhibitors throughout the world, said Preminger. Preminger.

Preminger.

The U.S., he pointed out, has also its share of top cinematographers. He cited the saga of "The Hustler." He said that at first only producer Robert Rossen had faith in the venture. Then he interested Paul Newman, and from then on in, it was in position to become a reality. The banks with that kind of interest advanced the money, and the film proceeded to its completing. The Americans with the Rossens, Billy Wilders, and others (presumably, he was too modest to mention his brother Otto Preminger) are still in the artistic forefront of the cinein the artistic forefront of the cine

Because of the emergence of in-Because of the emergence of Indie American picture-makers, selling methods of literary properties, have changed, said Preminger. The agencies must be on the prowl increasingly for the offbeat and unusual and then rely on the faith of the producer to bring the basic ideas to fruition. The cinema,

(Continued on page 24)

20 'New Faces' At TOA: Live Or Clip

Theatre Owners of America anni convention in New Orleans, anni convention in New Orleans, opening next Sunday (5), will salute new screen talent. New faces will be presented in special shows designed by LeRoy Prinz at the Wednesday (11) luncheon and president banquet Thursday (12) evening.

About 20 youngsters are expected to be spotlighted, both live and through film clips of their recent work.

recent work.

Decision to present the youngsters in a show format is evidently the result of criticism which
followed an earlier TOA "new
face" dinner at which the kids
showed up sans material of any
kind. They obviously didn't reg.3ter too strongly with simple "Gee,
it's good to be heres."

'OUTSIDER' ON DESIGN

N.Y.'s McCobb To Coast For Boys Night Out'

Paul McCobb, industrial and furniture designer, has been hired as special consultant on set decoration of "Boys Night Out." This is a Kimco-Filmways production being made in association with Joseph E. Levine for Metro release. McCobb and his associate, Robert Marona, will be on the Coast mid-October working with the M-G art department on special sets.

Such hiring of an outsider is new twist. In addition to a new twist. In addition to dressing up the sets, the idea ex-pectedly will draw the attention of the decorating mags and press feature services.

If Summer Lags, Wailing Wall Congests: A Prophecy of TOA In New Orleans

Product-how to get more of it, how to spring it earlier for top boxoffice, how to keep it off television-will absorb showmen converged at New Orleans next week for the Theatre Owners of America convention. None of this is a revelation. Nor new. But product scarcity in the autumn of 1961 has usual, or more-than-usual urgency.

usual, or more-than-usual urgency. First TOA session at the Roose-velt Hotel is set for 10 a.m. Monday (9), but the bread-and-butter stuff doesn't commence until Tuesday's merchandising forum shows em how to sell.

This year's conclave may also wind up the largest in point of turnout. Consider the enhanced membership strength, but more particularly the exotic setting with the Creole accent, a cinch to enliven the normal hall-fellow antics. In the organized fun department, ed Artists.

Picker noted that the film still hasn't played the majority of its potential dates, having played only in 22 foreign situations and 560 itheatres in the U.S., all hardticket. Expectancy, therefore, is that it will be one of the industry's top all-time grossers.

turnout. Consider the enhanced membership strength, but more hardtened active the create a cinch to enhanced membership strength, but more hardtened membership strength,

al president's banquet Thursday to finale the doings.

Product anxieties gain poignance for exhibs agitated after a summer of spotty business. The TOA speechmakers can be expected to push—and hard—for support of exhibition-backed production efforts, with major focus (natch) on A. E. C. Films which could stand some additional underwriting.

There will be efforts to open other taps up, as well. Conclave is set to again bid the Justice Dept. to relax its bars and greenlight production by the divorced circuits. Restive exhib elements don't dig a "blockbuster-to-blockbuster existence," staggered playdates, and their overall disadvantage nowadays on rental deals—the upshots of shrunken product flow that have made the biz a distributor's market.

Mobilization against tollvision is another perennial on the TOA agenda. As before, this one poses the question: what-can-we-do? Forall the clarions of Phil Harling and his deputies, militancy on the

course, there will be the traditional president's banquet Thursday to finale the doings.

Product anxieties gain poignance for exhibs agitated after a summer of spotty business. The TOA speechmakers can be expected to push—and hard—for support of exhibition-backed production efforts, with major focus (natch) on A. E. C. Films which could stand some additional underwriting.

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Another Yugoslav Rep In Gotham

Stress Film Industry There a Series of Private Co-Ops, Not Part of Government

The Yugoslav film industry has have various specialties which feen suffering from the miscon-make them attractive for specific types of production. including American film people, that it is still a branch of the govmat it is stall a brench of the government. Actually, for the last four years it's been a group of privately held cooperative companies was are free to make their own deals, at home and abread, within certain broad limits that govern any business community.

govern any business community.

This point was stressed in New York hast week by Vlado Teresuk, newly arrived U.S. head of Globus Film, a recently formed agency set up to rep five, or approximately half, of Yugoslavia's film production companies. The other companies are repped this side by Jovan Petrovic, of Yugoslavia's who has been here almost a year and who last month set up the U.S. opening of Yugoslavia's Oscar nominee, "The Ninth Circle," at the Carnegie Hall Piayhouse in New York.

Just back from a trip to Holly-

Piaxhouse in New York.

Just back from a trip to Hollywood, where he discussed prospective coproduction and studio rentals with various producers. Teresak reported that misconceptions held had resulted in the cancellation of at least one likely production which otherwise probably would have been made in lugoslavia. Seems that a visiting l'S. producer in Belgrade hadn't been able to make a satisfactory deal with one company and left, assuming that he wouldn't be free to seek a deal with another Yugoslav company. Evidently the disgruntled Yugoslav negotiator hadn't seen fit to tell the American otherwise, feeling, perhaps, that if he couldn't get the business, nobody would.

No Yugoslav studio can under-

No Yugoslav studio can under-In event a motion for new trial quote fixed costs just to get is denied according to attorney business away from a rival. he Jack Corinblith, an appeal will be said, but individual companies filed.

Among the companies being repped by Teresak are Dubrava Film Studios, which are primarily rentals studios, and Zagreb Film, which is doing a lively business in animated work. Company has turned out a cartoon series. "Hounds for Hire," for Cinemagic of New York, and two of its shorts won top prizes at the 1959 and 1960 San Francisco film fests.

BEACON'S ANTITRUSTER AVERS FOX FAVORED

Los Angeles, Oct. 3. New trial will be asked by Beacon Theatres Inc., in ruling handed down by federal jury favoring Fox West Coast Theatres and other defendants in antitrust suit brought by Beacon over asserted failure of its Bel Air Drivein Theatre, in nearby Fontana, to get day-date runs of features.

day-date runs of features.

Defendants in case also included
National Theatres & Television,
parent company of FWC; Pacific
Drivein Theatres; and five distributors: Warner Bros.. Buena
Vista, United Artists, 20th-Fox
and Metro.

and Metro.

Beacon's sult was a counteraction to FWC's action asking declaratory relief against Beacon, latter filed Oct. 31. 1958; relating to runs in the San Bernardino area. Beacon asked \$300.000 dames, to be trebled, over alleged conspiracy to prevent its Bel Air rozoner from obtaining day-date runs with FWC's California Theatre, San Bernardino.

In event a motion for new trial



Assisi First to See
Assisi, Oct. 3.
Italian premiers showing of
20th's "Francis of Assisi" is
being held here tomorrow (4),
with large group of notables
as well as industry officials
and press at hand. Affair is
being hosted by producer Plato
A. Skouras, who shot most of
pic directed by Michael Curtiz in this town and area.
Date was selected to coincide with holiday dedicated to
St. Francis, Patron Saint of
Italy.

Herman Robbins Gloms Possible O'seas Angles For Nat'l Screen Service

FOR NAI 1 OCTEEN DETVICE

Herman Robbins, chairman of
National Screen Service, left New
York vesterday (Tues.) for a swing
of Europe that may take two
months or more. He has diversification in mind. Will scout the varicus capitals for NSS expansion
possibilities.

NSS now has an office in London
which deals in trailers and accessories and this is the extent of
the setup overseas. Length of Robbins' tour will be determined by
business matters that crop up.

ASK COURT TO OKAY ROACH STUDIO OFFER

Hollywood, Oct. 3.

Petition to sell the bankrupt
Hal Roach Studies here was filed
today in Scranton, Pa., Federal
Court by trustees C. Julius and
John F. Murphy. They asked for
authority to accept an offer of
\$2,100,000 made by Wenrob Inc.,
of Santa Monica.

52,100,000 made by Wenrob Inc., of Santa Monica.

The Scranton-based Scranton Corp. owned the property at the time of bankruptcy and for this reason the action was filed in the Pennsy city.

U. S. to Europe

Franz Allers Leonard Field Fred Gebhardt Coleen Gray Boris Karloff Joseph E. Levine Raoul Levy Jack Mills Jack Mills
Herman Robbins
Paul C. Ross
Stephen W. Sharmat
Tom Statho Sheridan
Nancy Singer
Irving Vendig
Phyllis Vendig
Colda Weise Golda Weiss
Nathan Weiss
Arthur S. Wenzel

Europe to U. S.

Cesare Bardelli Hal Chester Jerry Devine Bill Doll Bill Doll
Mrs. James Donald
Hillard Elkins
Margot Grahame
Michael Green
Graham Greene
Norman Jewison
Jeffrey S. Kruger
Margaret Leighton
Ralph Martin
Albert Morinl
William Z. Ofner
Nicholas Ray
Norman Rosemont
Mo Rothman Norman Rosemont
Mo Rothman
Slegi Sessler
John Shubert
Robert Trout
Jimmy Wax
Emlyn Williams
Anna Deere Wiman
Irving Wormser
N. Y. to L. A.
Ed Bondy

Ed Bondy Art K. Moss Ingo Preminger L. A. to N. Y. Mortimer Becker Julius J. Epstein Leonard A. Goldenson Charlton Heston Ross' Hunter Ben Irwin David Jannssen

David Jannssen
Paul Kent
Robert Lewis
Mort Lindsey
Martin Melcher
Tom Moore
Hugh O'Brian
Geraldine Page
Cynthia Pepper
George Raft
Natalie Schafer
Don W. Sharpe
George Shupert
Oliver Treyz
John K. West

Levy-Seven Arts Near Deal

Would Cover 'Marco Polo'; Producer's Talks With Columbia Cold

SARANAC'S NEW CHIEF M.D.

Ayvazian Succeeds Wilson—Step-ping Up Research

Dr. L. Fred Ayvazian, formerly a member of the faculty of both the New York U. and Haryard Medical Schools, has been named medical director of the Will Rogers Hospital, Saranac Lake, N.Y., institution supported by the entertainment industry.

He succeeds Dr. George E. Wilson, who has retired after 27 years

son, who has retired after 27 years at Rogers.
Concurrent with Dr. Ayvazian's appointment, states Rogers president Abe Montague, is the launching of an intensified program of research in cardio-pulmonary diseases. This is in cooperation with N.Y.U. Med School.

KAY GABLE'S PLEASANT **BIOG OF THE LATE STAR**

"Clark Gable, a Personal Por-trait," by Kathleen Gable (Pren-tice-Hall; \$3.95), is a picture book with text lovingly prepared by the actor's widow. Mrs. Gable holds

with text lovingly prepared by the actor's widow. Mrs. Gable holds sentiment at a minimum in telling her version of "Pa" Gable's life. Selection of illustrations runs the gamut, on and off screen, of star's illustrious career and his more social moments. His enjoyment of home, farm and family, and of hunting with favorite cronies is also part of this pleasant record. It is not the most complete professional review of Gable's career; but author, at the outset, stresses "personal" angle.

Writing this book obviously has eased Mrs. Gable's distress in herloss. It will do much the same for many of the actor's admirers, and, written with sincerity and directness, volume serves a constructive purpose. One needs only to compare this type of reaction to a great star's passing with the orgy of lamentation that marked deaths of earlier screen idols—the gaucheries surrounding the demise of Rudolph Valentino in the 1920s, for example. It seems that public and publishing, like Gable himself, ventured happily toward maturity in intervening years.

'Cleopatra' Settlement By Lloyds Nearer?

Dy Lloyds Nearer:

London, Oct. 3.

An out-of-court settlement may be the outcome of 20th-Fox's insurance claim over production losses of the film "Cleopatra," against Lloydsa nd other insurance underwriters. The amount of insurance was \$8,400,000 and by the middle of last February losses had reached about \$3,000,000.

A 20th-Fox spokesman coutiously stated that: "We are hopeful that the out-of-court settlement will be reached but I can make no

that the out-of-court settlement will be reached but I can make no further comment." It is understood that what is holding matters up are delayed discussions between the underwriters over the sharing of any agreed liability."

TOLL WAR CHEST

Ask Charlotte Area For 12G Contribution

French producer Raoul Levy yesterday (Tues.) reported that negotiations are nearing completion for Seven Arts to Join him in the production of his long-planned "Travels of Marco Polo." Prospective deal was described by Levy as a straight partnership, with both parties participating in the financing and eventual worldwide profits. He was hesitant, however, to given the percentage breakdown on

parties participating in the financing and eventual worldwide profits. He was hesitant, however, to given the percentage breakdown on each party's participation.

Earlier the producer had been talking a deal with Columbia, but that fell by the wayside when they couldn't agree on terms.

No. U.S. distrib has been set, but Levy indicated that Seven Arts would be responsible for this, Levy, as did Sam Bronston with his "King of Kings," plans to make individual distribution deals on the pic for various world markets, as opposed to the increasingly accepted practice of one distrib worldwide. He feels he can not only get better deals, but in this fashion his profits in one market cannot be eaten up by losses, or bad business judgment, in other markets. He's already got \$2,000,000 on advance distrib deals for various territories in Europe, Middle East and Asia.

Plc is set to roll in Ultrapanavision 70 Jan: 2 with Alain Delon heading international cast. Levy leaves New York loday (Wed.) for Paris.

Title He'll Give, Rest A Secret: Next for Robson Will Roll in Bombay

Will Roll in Bombay

The secrecy with which producer-director Mark Robson has surrounded his next film was partially lifted today Monday (2) when he revealed in New York that the picture is "Nine Hours to Rama," based on an upcoming novel by Stanley Wolpert, and will start shooting in Bombay Nov. 1.

Robson is still playing coy about the subject matter, and no amount of Twenty Questions gets any closer. The Wolpert novel, however, is due to be published Jan. 1, 1962 by Random House, by which time Robson expects to back at his London h.q. with most of the principal photography completed. All the director will admit is that it deals with "an important contemporary theme." Political, social or sexual? He says a little bit of all three.

Lined up for the cast of the \$3 million pic are Horst Bucholtz, new British actress Valerie Gearon. and Canadian actor Don Borisenko. Robson's Red Lion Films shares a seven-year contract with 20th-Fox on Miss Gearon's services. Robson himself will be directing "Rama," the second pic to be produced by Red Lion for 20th under a three-year deal, First, "The Inspector," now winding shooting abroad, is being directed by Phillp Dunne.

Robson, and his ad-pub consult-

Inspector," now winding shooting abroad, is being directed by Philip Dunne.

Robson, and his ad-pub consultant, David Golding, will be working closely with Random House on promoting the book in connection with pic. According to Robson, publisher plans its biggest promotion campaign ever given a novel by an unknown author. Idea will be to release the film towards latter part of 1962 when the hardback edition of the book (if it's been on bestseller lists) will be tapering off, and concurrent with release of paperback edition.

Another aspect of campaign which Robson feels is unique is the fact that artist Saul Bass has been signed to design logo which will be used in promoting both hook and film. He'll also be designing the film's titles as well as entire ad campaign for the picture. Because of what the director feels is the strong interest pic will have in the international market, ad-pub man Golding will hire special reps to work out of Tokyo. Bombay, London, Rome and Paris during the film's production and up until time of release. Contribution

Asheville, N.C., Oct. 3.
Charlotte exchange areas exhibs yesterday (Mon.) were asked to put up \$12,000 as their part of a total of \$240,000 which the Joint Committee Against Pay TV is raising to fight tollvision. Request was made by Philip H. Harling, assistant to the prexy of Theatre Owners of America and chairman of both TOA's anti-toll committee as of the joint committee as of the joint committee.

In a speech before the anni convention of the Theatre Owners of North and South Carolina, Harling described the \$12,000 as a small amount to pay as an insurance against tollvision. Main part of Harling's text was repeat of Joint Committee's usual argument that is not now being offered free, and that if once allowed it could be a smashing success because it could bid firstrun pix away from theatres.



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instancial and an instancial and an instancial gr

U.S. BLUSHES IN EDINBURGH

Distributors & Exhibitors Rule; Wilder Sees 'Em Killing Germany

Germany's film industry is dying because of bad product, Billy Wildbecause of bad product, Billy Wild-er reported on return here from four months of filming "One, Two, Three" in Berlin and Munich. Pro-ducer-director said Germany is 16 years behind the times in develop-ment of technical equipment and avers there are virutally no de-cent writers to give films a firm basis

Wilder said distributors and exhibitors control most production, but revealed many theatres are closing and people are not going to see pix. He asserted only moneymakers are American films in largescale class, but said these are distributed by foreign departments of major American studios which make the pix and money thus, goes to Americans and not to the Germans. Wilder said distributors and ex-

closing and people are not going to see pix. He asserted only moneymakers are American films in largescale class, but said these are distributed by foreign departments of major Americans and not othe Germans.

For a change, television was not blamed for decline in film business. Wilder said medium is "like a new toy," but revealed there are only two channels and programming is not yet suitable. Filmmaker told of big German studios that have gone broke and contended those left have limited or outmoded facilities. He filment interiors at country's largest studio in Munich, but said he had to tear down a wall to make two stages into one in order to serve his company. As a result, he feels he has aided the studio and noted they have now rented to John Huston's Universal. International company, "Freud, which starts shooting there today bow Wilder, who said the country has no training facilities. He assert ed most top people have left and there is no one to teach young people, with result new talent is not developed. "It is impossible to write to death young people, with result new talent is not developed." It is impossible to write to be writer of its death of the bureaucratic folks back home:

**Cone omes away from the first week of the Edingburgh Film Festweek One owns away from the first week of the Edingburgh Film Festweek One of the Edingbu

which starts shooting there today.

Dearth of Writers

Big problem is writing, according to Wilder, who said the country has no training facilities. He asserted most top people have left and there is no one to teach young people, with result new talent is not developed. "It is impossible to write a good screenplay without being taught how," Wilder stated. His writer-collaborator I. A. L. Diamond agreed.

Shooting problems on the plcture involved completely building a set of East portion of the Brandenburg Gate, since Wilder was unable to get permission to enter East Germany for filming purposes. He also was forced to reconstruct Tempelhof. Airport inside and out. However, filmmaker says pte remained within the \$2,000,000 budget and will finish on schedule. Two and a half days of shooting remain on Goldwyn lot here due to Horst Buchholz's auto accident. Wilder said average German pix cost about \$250,000 and noted that a pic that cost \$800,000 can expect only to gross about \$15.00,000. He said German pix are losing money.

"One, Two, Three" marks third of amulti-pic deal with Wilder and Mirisch Co. Release is expected about Dec. 20, after which he will start active preparations for filmization of the legit musical "Irma La Douce."

"One" stars James Cagney, Arlene Francis. Pamela Tiffin and Howard St. John, who are all in

La Douce."
"One" stars James Cagney, Arlene Francis. Pamela Tiffin and Howard St. John, who are all in the scenes remaining with Buchholz. Additionally, producer hired 30 German character actors while

PLAY'S PRE-BROADWAY

"A Shot In The Dark" was sold pre-Broadway to Walter Mirisch Pictures) for \$135.000 down payment with a \$400.000 down payment with a \$400.000 down payment with a \$400.000 cliling. This may be hit via a straight 10%-off-the-top of each week's gross, during the Broadway run, as an escalating fee.

Hollywood agent Irving Paul Lazar closed the deal in New Haven where the legit broke in last week under Leland Hayward's aegis. It is by Harry Kurnitz, adapted from the French of Marcel Achard's "L'Idiote."

Shirley MacLaine is intended fo the Julie Harris stage original.

Anatol Lilvak will direct.

U Sets Wilde's 'Lancelot'

Universal has made a prepro-duction worldwide distribution deal with Cornel Wilde to handle his upcoming "Lancelot and

deal with Cornel Wilde to handle his upcoming "Lancelot and Guinevere," scheduled to be filmed in Europe early next year. Wilde, who'll costar with his wife, Jean Wallace, will direct as well as coproduce film with Bernard Luber. Picture is set for color-widescreen treatment, with interiors to be done in England and exteriors either in Ital or Spain.

sataly on deal with five additional years on options.

Radnitz, who leaves for N. Y. late next week to discuss new arrangements, reported that projects were cancelled out by prexy Jack L. Warner upon his return from Europe. William T. Orr, studio production chief, had set deal.

Projects included "Voyage of the Beagle," which producer previously had prepped for Metro, and three additional properties to be made in Denmark, Holland and Jordan-Israel. He had been at WB for eight weeks.

CINERAMA HITS KANSAS

Kansas City, Oct. 3.

AY'S PRE-BROADWAY

400G SALE TO MIRISCH

"A Shot In The Dark" was sold e-Broadway to Walter irisch Pictures) for \$135.000
wn- payment with a \$400.000

AT FILM SNUBS

Washington, Oct. 3. American motion industry

The American motion industry is being chewed out for its presentation at the Edinburgh Film Festival by a sabre-tooth official U.S. Government memo. It assails the industry for not doing its part in helping Uncle Sam out overseas. The official dispatch, now being circulated among top government agencies here, pans the U.S. effort the first week of the fete as winding up in a 'rout." The observer who authored the memo had this to write to the bureaucratic folks back home: "One comes away from the first

December, according to Kramer's attorney, Sam Zagon, who said that at this time Kramer will contest use of the tifle "Nuremberg." He stated that release of film prior to that date would result in his requesting court to enjoin showing of film.

JACK WARNER CANCELS

FOUR FAMILY' FILMS

Four Family features apparently do not beguile Warner Bros, with result studio has settled contract of Robert Radnitz, who was prepping a program of four such films, and latter has checked off lot. Terms included payment of one year's salary on deal which called for two years firm with cyaled for two years on options.

Radnitz, who -leaves for N Y

D.C. MEMO BURNS Indictments Expose Alleged Kickbacks By Film Truckers To Union Officers

Col's \$1.06 Pfd. Dividend

Columbia board this week declared the regular quarterly dividend of \$1.06¹⁴ per share on the \$4.25 cumulative preferred stock. It's payable Nov. 15 to holders of record on Nov. 1.

Spain Gags Debate On Boxoffice Secrecy As **Exhibitors Protest**

Madrid, Oct. 3.

The Sindicato Nacional del Espectaculo and the director-gener-al's office for cinema backed exhibitor objections to panels on Boxoffice Secrecy and its effect on the Spanish Film Industry scheduled among other activities at Barcelona's Third International Film Congress and combined offi-

Film Congress and combined offi-cial disapproval forced cancellation of talks and public discussion on this thorny subject.

Congress (Oct. 2-8) will conse-quently limit scope this year to seminars on "Color in Motion Pic-tures" and screening of tinters at the Palacio de la Musica in the Catalan capital city.

Catalan capital city.

American entries are "Fanny."
"Romanoff and Juliet" and Disney's "Nikkl.", France is sending Louis Malle's "Zazie in the Subway"; England, "The Greengage Summer." while Spain will sponsor "Verdict for a Woman," and "My Darling."

Government authorities banned four pix submitted by congress organizers — "The World of Suzie Wong," and "Farewell to Arms" from the U.S.A.; "L'Amerique Insolite" (France) and "Juana Gallo" Mexico).

Bill Inge Hits Road

Houston, Oct. 3.
William Inge, the Broadway playwright, paid a visit to Dallas and Houston, in connection with his first motion picture script "Splendor in the Grass" (WB). Inge also is seen in the film as the Rev. Whiteman, his first film role. Picture opens at the Maigette

Picture opens at the Majestic here and in Dallas on Oct. 12.

Chicago, Oct. 3.
Indictments charging violation of the Taft-Hartley Act were handed down against an association of 10 motion picture delivery firms and two teamster officials last Wednesday (27) by a federal grand jury charging illegal payments by the association to a teamster officer. The 74-count indictment charges that Edward J. Donovan, secretary-treasurer of teamsters local 755 received \$7.854 from United Film Carriers between Jan. 22, 1958, and July 21, 1980. Also named in the indictment is Ralph J. McLaughlin, president of local 755 and ganager of United.

The indictment states that up to \$400 a month was paid to Donovan the state of the control of th

The indictment states that up to \$400 a month was paid to Donovan in violation of that section of the Taft-Hartley law which prohibits payments by an employer to a representative of a union group for any purpose other than wages or ispecified exemptions. Donovan is also charged with accepting a new Lincoln Continental automobile from the film delivery association early in 1980.

Maximum penalty under the law is \$10.000 fine and 10 years in jail on each count. Donovan is named in 73 of the counts and McLaughlin in one. Federal Judge Joseph Sam

in 13 of the counts and McLaughlin in one. Federal Judge Joseph Sam Perry issued bench warrants for the pair and set Donovan's bail at \$3,000 and McLaughlin's at \$1,000.

FRANKEL, ELLIS, SCHNEIR STEERING IMPORTERS

New three-man governing com-mittee elected to run the Indepen-dent Film Importers & Distributors of America for the coming year is comprised of Daniel Frankel.

of America for the coming year is comprised of Daniel Frankel, Zenith International; Jack Ellis, Ellis Films, and Fred Schneier, Show Corp. of America. Frankel and Ellis served in the same capacity last year, while Schneier was elected to succeed Dick Brandt, Trans-Lux Distributing, who declined to serve another term. New IFIDA committee chairmen named to serve for the 1961-62 term include:
Censorship. Thomas, Brandon, Brandon Films; exhibitot relations, Peter Horner, Union Film; trade practices, Irvin Shapiro, Films Around, The World; public relations, David Emanuel, Governor Films; luncheon, Michael Bromhead, Lion International; festival and awards, Jean Goldwurm, Times Film; dues, Munio Podhorzer, Casino Films; membership, Dick Brandt; foreign affairs, Fae Miske, Joseph Burstyn Inc.; legislative, George Roth, Atlantic Pictures; customs and importing, Joe Green, President Films.

Felix Bilgrey, Times Film, was renamed IFIDA's special counsel.

The Lawfully-Publicized

[A BRITISH WRITER KIDS CELEB CON]

personalities develops veins of whimsy rarely duplicated in the American press. An example was recently provided in the Manchester Guardian by Michael Frayn. Under the cryptic caption, "Sentimental Occasions," he wrote as follows:

"A spokesman for an actor called Vittorio Gassman has announced that Mr. Gassman's 'sentimental

British newspaper comment on take this lovely model to be thy

take this lovely model to be thy lawfully publicized girl-friend?"

"All right," replied Rock.

"And do thou Romaine Roxy, 39—21—39. Miss Stardust Nail-land Rown rock 'n' roll star to be thy lawfully publicized steady?"

"Suits me," whispered Romaine shyly, and the happy couple exed changed valuable platin, m'ings each bearing the legend "R.R. loves R.R."

"If ever there was a sentimental the last, it was this one, the eve of the at the last, it was this one. The last, it was this one the even of the last, it was this one. The last, it was this one the even of the last, it was this one. The last, it was this one the even of the last, it was this one. The last, it was this one the even of the last, it was this one. The last, it was this one the even of the last, it was this one. The last, it was this one the even of the last, it was this one. The last is the that Mr. Gassman's 'sentimental attachment' to an actress named Annette Stroyberg has been ended by mutual consent because of difference or personality.

"A moment like this is always sad. Take the case of Rock Richmond, the rock 'n' roll star. It seems only yesterday that he was leading lovely model Romaine Roxy up the aisle to his publicity manager's desk to be pronounced man and girl-friend.

"There was scarcely a dry eye in the place, said a spokesman afterwards. Two sweet spokesboys and two fetching little spokesgirls carried Miss Roxy's train, and her press agent gave her away 'tor handed her out, as they say.' 'Do thou, Rock Richmond, well-known rock 'n' roll star and teenage idol,' intoned the publicity manager,' intoned the publicity manager, intoned the publicity manager, intoned the publicity manager, intone there was a sentimental attachment, which looked as if it was going to last, it was this one. It was this one. It was doin on phisht. It was this one. It was doin on phisht. It was this one. It was this one. It was doin on phisht. It was this one. It was followed the various and to the original statchment, spokes intended the post of the day and noight the open of the portional catachment, spokes intended to mank the party at the borchester wh

Secret Of Beep Harbor

Heavyhanded waterfront crime meller for cautious lower meller for berthing.

Hollywood, Sept. 26

Hollywood, Sept. 26.
United Artists release of Robert E
Kent production. Stars Ron Foster Mera,
Anders Barry Kelley, Directed by Edword L. Cahn, Screenplay, Owen Harris,
Wells Root, based on novel. "I Cover
the Waterfront." by Max Miller; camera,
Cithert Waternion: editor. Kenneth
(rane, masic, Richard LaSalle, sound,
Cannet, Code): assist in director. Herfrom Miss. Code; assist in director. HerStudios, Sept. 26, "61. Running Lime,
70 MINS.

Skip Hanlon	. Ren Foster
Milo Fowler	Barry Kelles
Janev Fowier	. Merry Anders
Barney Hanes	Norman Alden
Travis	James Seav
Rick Correll	Gr. nt Richards
Frank Miner	Ralph Manza
14: ma Miller	. Billie Bird
Rita	Elaine Walker
Ductor	

"Secret of Deep Harbor" is ludicrously-plotted, ketchup-spa "Secret of Deep Harbor" is a ludicrously-plotted, ketchup-spattered, waterfront crime melodrama. The Robert E. Kent prodrama. The Robert E. Kent prodrama accordingly, should be carefully programmed so as not to
burden exhibition of grade A product. especially in situations where
more discriminating audiences
gather for product they cannot
obtain for free in their living
rooms. This is simply one of the
lesser efforts of the competent
"B" filmmaking tandem of Kent
and director Edward L. Cahn.
The Owen Harris-Wells Root
scenario. from Max Miller's tome.
"I Cover the Waterfront" (first
filmed under UA banner in 1933.
traces the grim story of a waterfront reporter (Ron Foster) who
falls in love with the daughter of
an old salt (Barry Kelley) who is
smuggling mobsters out of the
country for a crime syndicate.

an old salt Barry Kelley' who is smuggling mobsters out of the country for a crime syndicate. When the reporter exposes old dad, there is the usual romantic misunderstanding, and it all winds up in a watehouse, with the two men battling it out in a spitting, shooting and bloodletting match "go ahead... try to shoot as straight as you can spit." grunts the old codger after he is out-expectorated by the younger man more or less

as you can spit, grunts the one codger after he is out-expectorated by the younger man' more or less unpired by the girl. Obviously what the climax needed was more polish and less spit.

Foster, Kelley and Miss Anders are now veterans of the Kent-Cahn finishing school of one-week-at-a-shot melodrama, but can do nothing substantial with these roles. Neither can Norman Alden. James Seay, Grant Richards, Ralph Manza and Billie Bird, all momentarily prominent in support. Art. photographic, musical and technical contributions are dispatched adequately by those listed in the above section.

Susan Slade (COLOR)

Another in the run of recent Warner releases dealing with Warner releases dealing with the repercussions of illegiti-mate birth. A contrived soaper-meller. Slick production and a well-balanced cast spotlighting Connie Stevens will have to carry the b.o. burden.

Susan Slate (onnie Stevens
Leah Slade Do	rothy McGuire
	Lloyd Nolan
Stanton Corbett	Busin Aherne
	rent Williams
	stalie Schafer
Di Fain	Kent Smith
Wells Cabett	Bert Conv.
81m (Gus Wilkerson

A May-December cast of handand May-December cast of handseeme at young rising players and
the seasoned veterans assembled by
trade-threat man Deliner Daves
will have to carry "Susin Slade"
at the boxeditio. Though slickly
produced and attractively peopled,
the Warner Bros release weighs
in as little more than a plodding
and predictable sone opera.

It is, however a telling showcase for Comme Stevens, whose
turn it is aust as it was Troy
Donahue's turn in "Parrish." Diane
McBahr's in "Cardelle Inglish" to
step up out of Wather Bris, stable
and prance like a true thoroughbred.

The screenplay by Diane who

way of evading its real issues by ushering in devastatingly convenient melodramatic swerves at key moments, Miss Stevens enacts the innocent, virginal daughter of a devoted family man and engineer 'Lloyd Nolan' who returns with his brood to luxury in the States after 10 years of service on a project in remote Cinie. The girl promptly falls madly in love and finds herself with child but without husband when the irresponsible lad, a compulsive mountain climber, gets himself killed climbing Mt. McKinley (because it is there).

Ing Mt. McKinley (because it is there).

The family then tries a fake by moving to Guatemala, where Nolving dies and his wife (Dorothy McGuire) supposedly bears the child. The story returns to the U.S.A. and boils down to the inevitable triangle. Who is worthy of Miss Stevens love—junior tycoon Bert Convy or poor stable operator Troy Donahue? As anyone over 13 knows instantly, rich boys are-shallow fellows and poor chaps always get the girl in the movies. "Susan Slade" is no exception to this golden rule. When the truth comes out that Susan slept here Convy hightalls it and Donahue whose first novel has just been accepted for publication, the last straw in contrivance wins the hackneyed, one-sided contest.

Pretty Miss Stevens comes on like gangbusters, and Lucien Ballard's misty, flattering close-up photography is her ally from start to finish. Donahue gives a wooden performance. Veterans Nolan and Miss McGuire, in characters that rank as the most understanding and unselfish parents of all time, emote with sincerity. Convy and Grant Williams, latter as the peakaboob, are good-looking newcomers and adequate actors. Brian Aherne. Natalie Schafer, Kent Smith and Guy Wilkerson round out the cast satisfactorily.

The film was lensed in dazzlingly scenic places such as the Carmet coastline and San Francisco. Leo K. Kuter's art direction and Dave's appreciation of visual beauty brings out the best of such places. Editor William Ziegler seems to have done his best to enliven an essentially lethangic and painstaking drama. Max Steiner's romantic score, heavy on the strings, is typical of the music that accompanies Daves' screen projects. Howard Shoup's costumes range from full-dress attire to casual outdoor garments for cool climes. The players look properly insulated against the weather and decorated for the event. Tube.

Snahe

FRENCH)

TPA/Comacice Plaris, Oct. 2.

UTA/Comacice release of Balzac Films production. With Francis Blanche, Veronique Nordey. Gerard Hoffmann. Laques Durch Hoffmann. However, Directed by Jean-Pierre Mocky. Screenplay, Mockwith dialog by Alain Moury: camex. Marcel Weiss: editor. Marguerite Renoit. Peremed in Paris. Bunning time, 85 MiNS.

Boss	. Francis Blanche
Girl	Veronique Nordey
Courtin	
Yachtsman	Jacques Dufilho
General	Noel Roquevert
Wife	Elina Labourdette

Young director Jean-Pierre locky shows a lot of rancor gainst "the Establishment" in Mocky against against "the Establishment" in France. He has somewhat over-loaded this satirical opus with heavyhanded parody which does not always bring out the irony he seeks. Some boxofice value in France but release is dubious for export.

The director of a dairy cooperative drowns in a vat and four of the veepees start a campaign for getting his spot. This leads to a look at the corruption, pettiness and sordidness in just about everybody in town except a young girl who has a passion for one of the four, who finally gets the job. Gritty emphasis on balding men, homosexuals, scatterbrained hostesses, suspected perverts of all kinds and shafts at retired army men, the Boy Scouts and other things are included.

Director Mocky does have something to say but leaps on the abuse. Stolid approach dulls many episodes. It is technically good but direction uneven. The director of a dairy coopera-

Pirates Of Tortuga (C'SCOPE—COLOR)

This time Morgan the Pirate, ans time morgal the Printe, 1. villian, is pursued and de-stroyed by a romantic British naval officer. Lightweight, fanciful corsair epic, funda-mentally for the kiddies, Mild prospects.

Hollywood, Sept. 28.

Hollywood, Sept. 28.

Twentieth-Fev. release of Sam Katuman production. Stars. Ken. Scott. Leitica Roman, Dave. King. John Richardson. Rafer Johnson, Robert Stephens. Directed by Robert D. Webb. Screenplay. Meivin Levy. Jesse L. Lasky Jr., Fat Silver. Luxel. Ellis W. Carter: editor. Hugh George Van Marter; music, Paul Sawtell, Bert. Scott, Warth Smith. George Van Marter; music, Paul Sawtell, Bert. Shefter; sound. E. Clayton Ward. Bert. Reviewd at the studio. Sept. 23, '61, Running time, 97 MINS.

Bart	Ken Scott
Meg	Leticia Roman
Pee Wee	Dave King
Percy	John Richardson
John Gammel	Rafer Johnson
Morgan	Robert Stephens
Phoebe	Rachel Stephens
Montbars	Stanley Adams
Sir Thomas Mod	vford Edgar Barrier
Reggie	James Forrest
Randolph	Patrick Sexton
Bonnett	Arthur Gould-Porter
Lola	Hortense Petra
Kipper	Malcolm Cassell
Fielding	Maxwell Reed
Ringose	Alan Caillou

"Pirates of Tortuga" is strictly an escape entertainment, a broad, thoroughly implausible romance-adventure epic calculated to cater to the uncomplicated tastes of juveniles and only the most easygoing of adults. The 20th-Fox re-lease should find a niche for itself in kiddle matinees and similarly low-pressure situations, but its prospects as a principal feature are mild, at best. Perhaps the most favorable circumstance aiding the Sam Katzman production is the relative scarcity in recent times of the buccaneer picture.

Many moppets are liable to be "Pirates of Tortuga" is strictly

Many moppets are liable to be confused by one facet of the Melvin Levy-Jesse L. Lasky Jr.-Pat Silver screenplay. Having just recently been exposed to a heroic variation of "Morgan the Pirate" with Joe Levine's Steve Reeves, they may be astonished to find an entirely different Morgan here, a villainous wretch of a fellow enacted by Robert Stephens. Hero in this instance is a British captain Ken Scott who has been dispatched to Tortuga to destroy Morgan and his crew of blackguards. The job is accomplished, but not until Scott and his nien have overcome several outbursts of predictives. until Scott and his men have over-come several outbursts of predict-able treachery and a Liza Doo-little-Henry Higgins-style romance involving a Cockney stowaway (Leticia Roman).

Leticia Roman).

Scott does a capable job, except for his artificially robust outbursts of laughter at Miss Roman's peculiar antics. She is guilty of consistent overacting, although apparently encouraged by director Robert D. Webb. Video personality Dave King adds a light, comic note to the proceedings, then surprisingly bites the dust in the climactic skirmish. Adequate top support is etched by Rafer Johnson, John Richardson, Robert Stephens, Rachel Stephens, James Forrest. Stanley Adams, Edgar Barrier and Patrick Sexton.

The back lot at 20th acceptably

The back lot at 20th acceptably asses for the Caribbean area The back lot at 20th acceptably passes for the Caribbean area through the accomplished art direction of Jack Martin Smith and George Van Marter and De Luxe Color photography of Ellis W. Carter. Journeyman services to the production are also contributed by editor Hugh S. Fowler and composers Paul Sawtell and Bert Shefter.

Les Lions Sont Laches (The Lions Are Loose) (FRENCH—DYALISCOPE)

Gaumont release of Franco London.
Select Vides production. Stray Danielle.
Select Vides production.
Select Vides Prance Rock.
Select Vides Prance Rock.
Select Vides Vides

Paris, Running time	, 110 mints.
Albertine	. Claudia Cardinal
Cecile	Michele Morga
Marie-Laure	. Danielle. Darrieu.
Andre	Lino Ventur
Didier	
Helene	
Robert	Darry Cow

the warner Bross release weighs in as little more them a plodding stold approach dulls mary episades. It is technically good but showever a telling show the case for Comme Stevens, whose turn in it is any as it was Troy Donahue's turn in Parrish." Diane McBaha's in "Candelle Indish" to step up out of Wather Bross, stable and prance like a true thoroughbred.

The screenplay by D, yes, who also produced and directed as is hed over a rock and fell into a his custom, is from the movel by Donsing Hume. Varn has a chicken cursion and a fractured vertebra.

The screenplay hy D, yes, who also produced and directed as is hed over a rock and fell into a his custom, is from the movel by a rayine. He suffered a slight concerning them the sticks becomes the produced and directed as is hed over a rock and fell into a his custom, is from the movel by a rayine. He suffered a slight concerning the movel by a rayine and practured vertebra.

The screenplay hy D, yes, who also produced and directed as is hed over a rock and fell into a his custom, is from the movel by a rayine. He suffered a slight concerning the movel by rayine and practured vertebra.

The screenplay hy D, yes, who also produced and directed as is hed over a rock and fell into a some names in its high powered cast for U.S. attention.

Girl from the sticks becomes

U.S. Neglects O'Seas Ballyhoo

Joseph E. Levine, president of Embassy Pictures, commented at a press conference this week that "there's not enough promotion for American pictures in any foreign market." Levine's crack gid not fall upon deaf ears.

not fall upon deaf ears.

While there may be exceptions to his generality, it's acknowledge by many that the overseas ad-pub departments in many cases have neither the strength nor the status of counterparts in the states. Said the ad-pub v.p. of a major company: "Levine has a good point to some extent. Most of us have been building up our publicity on an international basis but the foreign still is hardly more than a stepchild operation."

Others frankly stated that the ad-pub and of oversear marketing

than a stepchild operation."

Others frankly stated that the ad-pub end of overseas marketing continues far short of what would be commensurate with sales revenue potential. It's noted that the homeoffice maintain large staffs in New York and the studio and have on-the-spot exploitation men especially assigned, at times, to a given picture. In as many as 30 cities. In contrast, the American companies might have a "coordinator" in London, Paris and perhaps Rome, along with an "international" representative (one man) in Gotham, and little more.

This is particularly bewildering to non-partisan observers in light of the fact that the non-U.S. market yields more than half of production-distribution income.

duction-distribution income.

The thought is offered, as might be expected, that the promotional patterns are blueprinted and executed in America and consequently the overseas outposts need do more than follow suit. Rejoined to this is that more manpower is still needed, not alone to copy the Yank campaigns, but also to devise approaches to the public which would be especially suitable in each local area abroad. Levine, presently intent on making the world conscious of "Boys Night Out," which Martin Ransohoff produced for him, and Sam Bronston, with two upcoming, namely "King of Kings" and "El Cld," are outstanding in their regard for publicity aimed at the foreign market. Samuel Goldwyn is another individual who comes to mind in this regard. It seems that too many others make the foreign rounds in guise of international promotion—but, actually are motivated by a desire to educate their families via the rubberneck route. berneck route.

As for the major companies, as major companies, it would be interesting to see where the shoe fits—shoe meaning inadequate publicity attention abroad. Consensus among bonafide observers is that the bally must be consistent and intensified with all productions; those international meetings on a certain epic are not enough for the full season's product.

the prey of (1) a self indulgent writer who turns out to be important in the bedroom, and (2) the mistress of a society doctor who is ready to marry her.

Claudia Cardinale is the Italo looker who here essays her first big French role. She is pert and healthy but is not called on to emote much. Oldtime thesps Michele Morgan and Danielle Darrieux play the friend and snob respectively, while Lino Ventura as the doctor and Jean-Claude Brialy as the writer round out the cast.

cast.

Direction is somewhat listless and never gets the bite and edge into it to make it either a satire, drama or sleek situation comedy.

Mosk.

La Reveur

(The Dreamer)

Paris, Sept. 19.

Ludmila Vlasto presentation of a two-act coinedy by Jean Vauthier. Staged by Georges Vitaly; sets, Felix Labisse. Stars Jacques Dufiho. Claude Nicot; features. Monique Delaroche. Paul Gay. Opened Sept. 15, '61, at the Theatre La Bruyere, Paris; \$3 top.

Georges	 	Cla	es Dufilho
Laurette	 1	Monique	Delaroche Paul Gay

What might be called an intellectual farce, "Le Reveur" ("The Dreamer") is in the nature of the Dreamer') is in the nature of the avant garde, theatre of lionesco and Beckett. Its shafts and points are only intermittently effective and it lacks the clarity for Broadway chances, but might do for off-Broadway because of its theme and treatment.

treatment.

The title character is a fey young man who lives off his mother. One day he goes to see his high - pressure radio producer friend, and is taken by the latter's wife. A goofy situation develops as the producer's mistress keeps calling on the phone and the vague hero tries to declare his love to the wife. wife.

Much of it is off-target and ver-Much of it is off-target and verbose but it does at times bite satirically into the commercial main who twists everything to his needs as well as slapping the wrist of the art-for-art's-sake types. Though well played and directed, this seems more like an expanded revue sketch than a stage play.

Mosk.

N.Y. Philantrophy Chiefs

Badjao (FILIPINO)

Höllywood, Sept. 27.

Parallel Film Distributors release of
Manuel de Im Distributors release of
Manuel de Im Distributors release of
Rosal, Tony Santor, Directed by Lamberto V. Avellana. Screenplay, Rolf
Bayer: camera. Mike Accion: editor,
Gregorio Carballio; art director, Teody
Garmona: music, F. Buencamino Jr.;
sound., July Hölaigo, Reviewed at N7-27
screening room. Sept. 27, '61. Running
time, 199 MiNS.

Ross Rosal
ony Santos
v Salvador
de Cordova
Vic Sileven
car Keesee
ro Faustino
ony Dantes

The way of life of the sea-roving Badjao people of Sulu, southernmost province of the Philippines, is the foundation upon which this lively and meaningful drama of pride and passion has been constructed by several creative people in the budding Filipino film industry. The film, a multi-award winer created and executed largely by the same talent that fashloned "Cry Freedom."

Yet, for all its intrinsic value.

"Cry Freedom?"
Yet, for all its intrinsic value, both as an edifying academic examination of the customs and lore of these faraway peoples and as pure screen drama, the Manuel de Leon production is a dubious commodity for the U.S.-Canada market. For whatever limited response the picture is capable of eliciting, it will be necessary to impress upon art house audiences (its natural market sphere) that the film sheds light on the behavior film sheds light on the behavior and conflicts of primitive, but rational people in a remote corner of the world, and does so in emo-tionally moving and entertaining

terms.

Romantic nucleus of Rolf Bayer's screenplay is but another variation on the well-exploited Romeo-Juliet situation. The son of the chieftain of the wandering, ocean-dwelling Badjaos must abandon his beloved tribe to win the hand of the niece of the leader of the land-inhabiting Moros or Tausugs, who regard the Badjaos as their inferiors. After making the adjustment, with some difficulty and personal sacrifice, the hero is called upon to utilize his inherent ability as a Badjao peanl-diver for the monetary gain of his new people. Unable to thus live between two contradictory worlds, he returns with his wife to his nomadie tribe, and sails off.

The enchanting native rituals and ceremonies of these two tribes, the pagan Badjaos and the Moslem Moros, are richly and expressively captured through Lamberto V. Avellana's skillful direction, Additionally, there is great texture and clarity in Mike Accion's photography, much of it conveying almost a National Geographic quality. The two leads, Rosa Rosal and Tony Santos, emote with power and conviction. Romantic nucleus of Rolf Bayer's

BIG SELL DOMINATES U.S. FILMS

Broadway, Too, Haunted By Shortage BALLY ANGLING

the changes which have taken place over the past several years in Manhattan playoff. Slowly, almost imperceptibly, have come the new facades of showcase makeup.

The revolution that was predicted by circuit operator Harry Brandt hasn't developed. Brandt a couple of years ago foresaw wholesale closings but so far only his own Globe Theatres went dark for films (it's now the Lunt-Fontanne legiter) as did the Roxy, Zeckendorf into a Cobb's Corner restaurant and a new office building.

a Cobb's Corner restaurant and a new office building.

It all paturally stems from the product situation. The Palace reverted for one week to vaude-film policy because of the absence of new strong features. Across Times Square, the Forum has gone in for reissues. The Capitol has a western, "Thunder of the Drums." Paramount couldn't hold for a full fourth week its "Big Gamble." The Italian-made "Great War" has had the Victoria in fiscal trouble.

Arters Benefit

Afters Benefit

Clearly there's not enough strong product with which all the big
theatres can sustain themselves. Meanwhile the off-Broadway, and
even on-Broadway, art situations are doing fine in many cases with the
alternate bookings of imports and major feature day-datings.

New allegiances have sprung up. Robert Shapiro, managing director
of the Paramount, is going steady with 20-Fox, not all to the good so
far. Current is "The Hustler."

far. Current is "The Hustier."

West of the Par is the Rialto. The programming of horror pix also encountered shortage. Current are "Sin of Mona Kent" and "She Walks by Night"—strictly "for adults only" and at \$1.50 top.

'She Wanted A Sexmate'

"What's now called the Globe, formerly the George M. Cohan Thea-tre, has something sub-billed "She Wanted a Sexmate." The lurid lobby stuff tells the story for this situation.

stuff tells the story for this situation.

Charles Moss, Criterion impresario, modernized his house for "Ten Commandments" and now has a romance going with Columbia. "Guns of Navarone" (tollowing "Anatomy of Murder" and "Suddenly Last Summer") is now in its 14th week, still going strong, and this situation will just not be available to another film company for a long time. Col's "Devil at 4 O'clock" probably will be next.

City investing's Astor and Victoria are on and off prosperous with United Artists. The State goes hand in hand largely with Metro, currently is just marking time untill "King of Kings" roadshows itself. The Warner is also for roadshow, now winding up "Exodus" and awaiting "El Cid."

The Neighbors

The regignous

The competition and other boxoffice deterrents are in evidence in the Times Square area. "Bingorino," "Poker" and "Fascination" are available for a dime a throw and freaks at 50c. The publicity anent juvenile delinquency and adult delinquency to and from the theatrical district can't help. Schlock novelty stores have detracted from the glamor of Broadway. Ditto the hot dog stands with their raucous

Walter Reade upholstered his DeMille (formerly the Mayfair) with longrun results. Run of "Spartacus" is in its 52d week.

Norman Elson converted the newsreel Embassy into a firstrun in a fackpot maneuver. The Palace scored a wham hit with a one-week try-again at vaude-film.

As for Radio City Music Hall, well, that's an institution, a law unto itself. The policy begun under the late Gus Van Schmus, continued by Gus Eyssell, now president of Rockefeller Center, and currently still continued by Russell V. Downing pays off. Hall has access to the best product, books same, and strives for public-pleasing stage accompanyment, at prices relatively moderate. It's been a consistent success story.

Cousins Stern Expand Circuit; Add Fulton, Downtown Pittsburgh

Pittsburgh, Oct. 8.

Ernie Stern, who was chosen as Showman of the Year by the Variety Club last year, and his cousin, George, are the new owners of the Fulton Theatre in downtown Pitts burgh, acquiring the lease from the Shea circuit. The Sterns have been negotiating for the theatre for months and the deal was finally consummated on Wednesday (27). They now own 28 hardtops and 11 drive-ins, including the Gateway downtown which they took over from John H. Harris last year.

from John H. Harris last year.
Gateway will have 1,900 seats
after the Sterns put in new seats,
cutting capacity from present:
2,100 · A similar refurbishing will
be done to the Fulton which now
has 1,635 seats with a possible 200
again being lost in the remodeling.
A new airconditioning system and
other improvements will also be
installed.
Fulton warrant Park Y. Y.

Fulton manager, Bernie Hickey, who is slated to be Chief Barker of the Variety Club next year, has been transferred to Manchester, N.H. where he will be the city manager for the Shea circuit, operating its theatres in that area and an amusement park.

Protestants At Kings

Members of the Protestant Council of the City of N. Y., will be Metro's guests at a showing of "Kings of Kings" Oct. 9.

Group will have the entire State Theatre for one evening

SPANISH PRODUCERS' OKAY FOR CINERAMA

What I CHERAINA

Madrid, Oct. 3.

Spanish Producers Assn. has accepted a petition from distributors of Cinerama in Spain, requesting exemption from the Government's obligatory screen time edict until after each Cinerama presentation has completed its full run. In the past three years, the Cine Paz in Madrid has averaged almost a full year with each of its first three (Cinerama bills—"This is Cinerama," "Cinerama Holiday" and "The Seven Wonders of the World." The latter is now in its 50th week of continued showcasing.

ing.
Acceptance of Cinerama petition
will nonetheless amusement park.

Tony Coutsoumbls, now the manager of the Gateway, will manage both houses with Vince Porcko as his assistant.

President Gerald Shea and Ray The petition comes at a time when Smith, vice president of the Shea Chain, were in town to complete installations beyond the two key the deal with the Sterns,

EQUALS 'QUALITY'

The approach to merchandising has gotten to be just about as important as the product itself; what good is a film's values without stirring first the trade, and then the public with want-to-see ex-citement. This kind of thinking has reached the peak point at the picture company homeoffices and studios. It comes almost as a disclaimer to the old bromide about there being nothing wrong with the picture business that good pictures won't cure. Good pictures, it seems, are not enough any more. The merchandising techniques,

The merchandising techniques rather than being innovations, perrather than being innovations, perhaps, are simply variations on a theme. But it's for sure that the picture outfits are placing greater stress than ever on the big sell. Starting with the infusion of circuits and situations with entractions.

cults and situations with earthusiasm.

Joe Levine's bally-high with the likes of "Hercules" rammed home the fact that a dubious entry—dubious on critical grounds—can yield important revenue. The steamroller approach can't work all the time with non-"A" productions but Levine made it clear that it

the time with non-"A" productions the time with non-"A" productions but Levine made it clear that it can be effective at least once in a while.

Roadshowing has reached peak proportions, the two-a-day presentations being construed as giving: a film the aura of something special. Going hand in hand with this is the advance sale gimmick. Stanley Kramer's "Judgment at Stanley Kramer's "Judgment at Nuremberg" was up for sale to the public even before the cameras started. An advance of \$250,000 is claimed for "West Side Story." The immediate economics of this are upbeat, of course, but another plus factor is the press copy such situations produce.

Metro presently has a "quality" Field, owner of two first-run nabe showhouses in Minneapolis and feature in "Bridge to the Sun" But

inheat, of course, but another plus factor is the press copy such situations produce.

Metro presently has a "quality" feature in "Bridge to the Sun." But M-G, while professing the "quality" belief, also acknowledges that the little of the property—a short-lived best seller — means little and the marquee bait is short of powerful. Carroll Baker is the only name. Si Seadler, M-G's eastern advertising manager, hopes to overcome the b.o. hurdles with 103 sneak previews across the country during September and early October. Such unheralded showings of a film are old hat, naturally, but usually they're limited to one in each of 30 exchange cities. Seadler is bent on stirring the word-of mouth with a record number of sneaks.

Used and abused is the ancient device of barring customer seating during a stated period of a pic's unreeling. Par got nifty results out of its "Psycho" policy—public admitted to the theatre only before the opening frame.

Warners is at hand with a novel approach with "Splendor in the Grass." Company is trying to mplant in the public's mind the tead and this Elia Kazan entry is controversial because of the boy-gir is ex angles. Nothing new here on the surface. But by wav of whipping up the intrigue WB is running special one-shot theatre screenings on a regular admission-price basis. This was tried in three situations—Philadelphia. Chicaso and San Francisco—with allegedly good results.

In any event WB is expanding what had a house and solved and a subsided some day and a purchang the proposed the opening last month after baseball fever had subsided some day for seven weeks in mid-many avent WB is expanding what another nitery cancelled the proposed the opening last month after baseball fever had subsided some day the proposed the opening last month after baseball fever had subsided some day and a purchange was the proposed the opening last month after baseball fever had subsided some day and a purchange was the proposed the opening last month after baseball fever had subsided some day and the pr ractor is the press copy such situa-tions produce.

Metro presently has a "quality" feature in "Bridge to the Sun." But M-G, while professing the "quality" bellef, also acknowledges that the title of the property—a short-lived best seller—means little and the

Boosters Boast Baseball's Beauties; Pictures, Pubs, Playlands Pretty Poor

sex angles. Nothing new here on the surface. But by way of whipping up the intrigue WB is running; special one-shot theatre screenings on a regular admission-price basis. This was tried in three situations. In any event, WB is expanding on the idea of showing the lotture just for one single night's performance so that it's now set to be done in 34 cities.

The picture combany attempts to drum up commotion about new product has its genesis in the basic need to reach the public in an increasirely competitive market. Another major influencing factor is the role of the independent producers. Majority of feature today either are independently produced or are turned out on a participation basis. Individuals, not alone the studios, have financial stakes in the booffice welfare of this product and are exerting the pressure. They don't want convertional cambains for fafter "served" merchandiage and are gooding the ad-nub and sales specialized and are go

Minneapolis, Oct. 8.
Minneapolis film exhibitors and night club operators are taking a dim view of a report published by the Minneapolis Chamber of Commerce that major league brought \$9,250,000 to the Twin Cities. Glancing over their ledgers, show biz people are unable to see any trace of the new money. Most insist that the baseball competish cost them a wad of dough.

Minnesota Twins, transplanted from Washington, drew more than 1,250,000 fans in their inaugural season which ended Sunday. An estimated 45% of the fans came from outside The Twin Cities area. When the first ball was thrown out last April, entertainment promoters were hopeful the anticipated flood of vistors would bring them increased profits. It hasn't worked out that way.

Twins actually spelled double trouble for the film and night club industries. Not only did the out-of-towners shun mainstem show places and bistros. Even more discouraging, the keen interest in the more of the sames in drove or stairly home to treat the same in drove or stairly home to treat the proportion of the surface of the proportion of the sports scene, the annual Keller golf tourney in St. Paul was a losing proposition this club industries. Not only did the out-of-towners shun mainstem show places and bistros. Even more discouraging, the keen interest in the proportion of the surface of the proportion of the top golfers missing.

Code in Switch **About Swishing**

The Motion Picture Assn. of America board of directors yester-day (Tues.) authorized the Produc-Administration

America board of directors yester-day (Tues) authorized the Production Code Administration to approve pix having reference to sex perversion provided they "are treated with care, discretion and restraint, and in all other aspects conform to the Code." Move was predicted in last week's Vantery. Technically, anyway, the board has not rewritten the Code provision that reads "sex perversion or any inference of it is forbidden." Instead the board has simply authorized that this provision be interpreted loosely enough to allow pix on the subject if in good taste. Official announcement on the chance yesterday stated that "the rulling in no way opens up the Code to Irresponsible, immoral or indecent theme or treatment."

Board moves follows a request from Code Administrator Geoffrey Shurlock last June that such an interpretation be considered by the board. He pointed out that a number of scripts had been submitted to the PCA dealing with perversion, and that they "appeared to he treated with moral consideration and in a manner called for by the spirit and the general intent and purpose of the Code" Scripts and stories submitted included "Devil's Advocate." "Advise and Consent." "Best Man." and "Freud." latter being an original which John Huston is now shooting for Universal release.

SELLING REPUBLIC LOT: RENTALS INADEQUATE

L.A. Limps Albeit 'Pit' Powerful 27G, Fanny' Fat \$26,000; 'Command' Thin 7G, 'Vita' Lively \$9,000, 'Doctors' 8G

PICTURE GROSSES

Los Angeles, Oct. 3. +
I. A. first-runs continue to essay
poor paydirt currently despite
some strong showings. One of these
is "Pit and Pendulum." which
shapes lusty \$27,000 in four theatres on initial week. "Fanny."
playing first general release, looks
stout \$26,000 in four houses.
Overall that this session is ex-

Overall take this session is expected to hit \$138,500, one of lowest weekly grosses here in several years. Two other new entrants are

years. Two other new entrants are doing mildly, "Armored Command" looms light \$7,000 in two spots while "Invasion Quartet" is very modest at the Crest.

Hard-ticket "Ben-Hur" is picking up in 97th to land à big \$16.-200 at Expitian. "Rocco and His Brothers" is reted good in second work at Four Star.

"Young Doctors" shapes stout in fifth at Chinese. "La Dolec Vta" still is fancy in 12th session

th at Chinese. "La Dolce still is fancy in 12th session

shie with Iris. "Thinder of also Drains" (M-G., "Riff Raff" Indic. "Tri State. "Honeymoon Machine"! (M-G. Fox Wilshire. "Jet Storm" (Indic. Iris. \$10.900 Pix. Lovda \$1.50 with Los Aracles. "Pig Gemble" 66th (20th). "Racers" (20th) treissie). wed

Crest (State) '750; 90-\$1 50;—
"Invasion Quartet" 'M-G). Modest
\$2 800. Last week, "L'Avventura"
(Breg) (10th wk), "Wee Geordic"
(Indie), \$1 200.

Indie), \$1200.

Hollywood Peramount, Baldwin,
Los Angeles Wiltern (State-Vetrapolitan-SW) 1468; 1800 2.019;
2.344; 90-22—"Fanny" (WB) 44
general release) (14th wk, Holly
Par: 1st wk, others) and "World neral release) '14th wk. Hony rr: 1st wk. others and "World Night" (WB) rell excent Holly rr). Stout \$26,000. Last week, sollywood Paramount, \$9,500. Idwin with Beverly "Come Sep-Baldwin with Beverly tember" (U) (5th wk

2d wk). Slow \$5.000. Last week \$7.000.

Beverix, Hawaii (State-G&S) (1-150: 1.106: 90.52).—"Carry On, Admiral" (Gov) and "Carry On, Admiral" (Gov) (m.o.s.). Dull \$5.000 on less. Last week, Hawaii with Hillstreet. "Alakazam the Great" (AI). "Atlas" (AI). \$7.800.

El Rey FWC) '861: 90.51.500.

El Rey FWC) '861: 90.51.500.

"Big Deal on Madonna Street" (Bor) (2d wk). Dim \$2.500. Last "Week, \$2.600.

Hollywood, Warren's (FWC) "Mr-G) and "Please Don't Est Daises" (M-G) (reissues). Fair Should (M-G) (reissues). The control of th

i.600. **Pentares** (EKO) (1.513) 175:—"Snartaers" (U) (50)

Key City Grosses

Estimated Total Gross

This Week \$1.923.500 Based on 21 cities and 232 theatres, chiefly first runs, including N.Y.)

Last Year . . . \$2,152,300 (Based on 22 cities and 240

'Blues' Tops Pale Pitt. Potent 13G

Pittsburgh, Oct. 3.
Biz generally is dull this week at Pitt first-run houses, with only one new entry. "Paris Blues" at Vita still is fancy in 12th session at Pitt first-run houses, with only at Mu-ic Hall.

State. Pix. Fox Wilshire, Loyola It's lofty. Other newie. "Scream (t'ATC-Pin-FWC 2.404; 756; 1. of Fear" at Gateway, shapes soft. 1990; 1298; 99-81.50:—"Pit and Pen-"Pit and Pendulum" looms in secdium." All ond "Day the Sky Ex- lond at the Stanley. Other still ploded: "All Lusty \$27.000 or civer. Last week, State. Fox Wilshire with Iris. "Thunder of also in sixth at Squirrel Hill and Drums" (M-G), "Riff Raff" Indic. "Truth" in third at Shadyside.

Estimates for This Week Fulton (Associated) (1.635; \$1-\$1.50 — "Come September" (U) 6th wk). Excellent \$5.500. Last week, \$6.500.

Penn (UATC) (3.300; \$1-\$1.50 —
"Paris Biues" (UA) Tall \$13,000.
Lest week, "Thunder of Drums"
(M-G), \$7.800. Shadyside (MOTC) (750; \$1.25) "Truth" (Kings) (3d wk), Loud 2,300, Last week, \$3,500.

Squirrel Hill (SW 834; \$1.25) Raisin in Sun' (Col 6th w

"Raisin in Sun" (Col 16th wk. Wow \$3,000. Last week. \$3,200.

Stanley (SW) (3,700; \$1-\$1.50)—
"Pit and Pendulum" (AI) (2d wk).
Thin \$5.500. Last week, \$11.700. Thin \$5.500. Warner (SW) (1.516: \$1-\$1.50)-

"Gigi" (M-G) 'reissue) Ok: \$6.000. Last week, "Carouse (20th) (reissue) (6 days), \$5,000.

Baldwin with Beverly "Come September" (U) 5th wk), "Goodhye Arain" (UA), \$5,700, Wiltern with Holl'wood, Warren's, "Guns of Navarone" (Col) '1st wk, Wiltern's 4th wk, Hollywood, Warren's), "Two Rode Together" (Col) '(Wiltern "Queen of Pirates" (Ind), tern) "Queen of Pirates" (Ind), tern) "Queen of Pirates" (Ind), Ternous Star (UATC) (868: 90-\$1.50) — "Rocco and His Brothers" (Astor) (2d wk), Good \$7,000. Last week \$9,100.

Warner Beverly (SW) '(1.316: 90-\$1.50)—"Loss of Innocence" (Col), (Command") looks mild at Laff-(2d wk), Slow \$5,000. Last week, \$7,000.

Beverly, Hawaii (State-G&S) (1-)

Blues' Nice \$13,000 In St. L.; Trapp' Mild 12G

St. Louis, Oct. 3.
Plenty of new screen fare here this session but not all of it is big. "Paris Blues" looks tops of new-comers with a nice take at State. "Ada" looms good on initialer at Esquire but "Francis of Assist" is fair at the Ambassador. "Trapp Family" is rated mild at Fox while "Nikki" shapes poor at Loew's Mid-City.

Estimator for "The Power of the Power o

Estimates for This Week

Ambassador (Arthur) (2,970; 90 \$1.25)—"Francis of Assisi" (20th) Fair \$8 000 00. Last week. ". (2d wk), \$10,000. "King and

Apollo Art (Grace) (700; 90-\$1.25)

"Virgin Spring" (Janus). Fine
\$3,000. Last week, "Never On Sunday" (Lope) (34th wk). \$1,800.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Ada" (M-G). Good \$9,-500. Last week, "Goodbye Again" (UA) (3d wk), \$9,000.

Fox 'Arthur' (5,000; 90-\$1.25) —
"Trapp Family" (20th), Mild \$12,000. Last week, "Come September" U) (6th wk), \$9.000.

10) 6th wk, \$9.000, Loew's Mid-City (Loew) (1.160; 60-90)—"Nikki" (BV). Poor \$5.000, Last week, "Guns of Navarone" (Col) (4th wk), \$8.000.

State (Loew) 3,600; 60-90)—

"Paris Blues" (UA) and "Three on Spree" (Indie) Nice \$13,000 oi near. Last week, "Honeymoon Machine" (M-G) and "Secret Partner" (M-G) (3d wkr. \$9,000.

Pageant (Arthur) (1,000; 90-\$1.25)

"King and I" (20th) (reissue).

Fine \$3,000. Last week, "Truth"
(Indie) (5th wk) \$2,300.

St. Louis (Arthur) 3.800; 75-90)

"Guns of Navarone" (Col) Good
"Two Rode Together" (Col) Good
\$3.000. Last week, "Parent Trap"
(BV) and "Misty" 120th) 12d wki,

Shady Oak (Arthur) (760; 90-\$1.25)—"Love and Frenchwoman" (Indie) (5th wk). Okay \$1,500. Last

Blues' Bright 7G. Balto: 'Thief' 4G

Baltimore, Oct. 3.
"Paris Blues" opened nicely at
the New and "Thief of Baghdad"
is mild in first at the Hippodrome otherwise, the biz situation is only fair currently. "Two Rode To-gether" is fairish in first at the Town.
"Come September" is still tops

"Come September" is still tops among the holdovers. In sixth week at the Stanton. "Fanny" is good in 11th at Charles. "Young Doctors" is slow in third at the Mayfair. "Never on Sunday" is holding nicely in 46th stanza at Playhouse.

Estimates for This Week

Aurora (Ra (Rappaport) (367; 90-Jana" (Times) (reissues). 0. Last week, "Adulter-\$1.50 — Nana Times, Te., Oke \$1.500. Last week, "Ac ess" (Indie) (2d wk), \$1,200.

Charles (Fruchtman) (\$1.0; 90-\$1.50)—"Fanny" (WB) (11th wk). Good \$3,500. Last week, \$3,000.

Cinema (Schwaber) (460; 90-\$1.50) — "L'Avventura" (Janus). Good \$2,300. Last week, "Truth" (Kings) (10th wk), \$1,000.

Hippodrome (Rappaport) (2.300; 90-\$1.50) — "Thief of Baghdad" (M-G). Very mild at \$4,000. Last week, "Guns of Navarone" (Col) (11th wk), \$5,000.

(300; 90-"*" (Astor) Little (Rappaport) (300; 90-\$1.50)—"La Dolce Vita" Astor, 5th wk). Good \$2,000. Last week,

Mayfair (Fruchtman) (750; 90-.50)—"Young Doctors" (UA) (3d .000 Last week, \$4,000

New (Fruchtman) (1,600; 90-\$1.50—"Paris Blues" (UA). Nice \$7.000. Last week, "Marty" (UA) and "12 Angry Men" (UA) (reis-sues), \$3,000.

Playhouse (Schwaber) 355; 90-1.50—"Never on Sunday" (Lope) 6th wk) Down to \$1.800. Last (46th wk). D week, \$2,000.

'Blues' Boff \$15,000 in Det.; 'Drums' Oke 17G, 'Long' 12G, 'Vita' 8G, 12th

Broadway Grosses

Estimated Total Gross
This Week \$497,200
(Based on 30 theatres) Last Year \$426,000 (Based on 26 theatres)

Blues' Slick 12G. Cleve.; 'Guns' 10G

Like the current weather here most Cleveland pix grosses are other cool or fuzzy. "Paris Blues" most Cleveland pix grosses are either cool or fuzzy. "Paris Blues" looms good on opener at State while "Two Women" looks shapely in second round at the Colony. "Come September" is rated smart in sixth stanza at the Allen. "Guns of Navarone" still is lound in 10th frame at the Minn.

of Navarone" still is lound in 10th frame at the Hipp.

Estimates for This Week
Allen (Stanley-Warner) 2.866;
\$1.51.50—"Come September" (U)
16th wk), Smart \$9,000. Last week,
\$9.800.

(Stanley-Warner) (1.354; \$9.800.

Colony (Stanley-Warner) (1.354; \$1.50-\$2) — "Two Women" (Embassy) (2d wk). Excellent \$9.000.

Last week, \$10.000.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25"—"L'Avventura" (Janus) (m.o.). Pale \$1.500.

Last week, "Big Deal on Madonna Street" Indie) (2d wk), \$1.900.

Heights Art (Art Theatre Guild) (925; \$1-\$1.25)—"Man in Cocked Hat" (Indie) (m.o.). Fair \$1.800.

Last week, "L'Avventura" (Janus), \$\$2.100.

Last week, "L'Avventura" (Janus), \$2.100.

Hippodrome (Eastern Hipp) (3,700; \$1.25-\$1.75)—"Guns of Navarone" (Col) (10th wk. Bangup \$10,000. Last week, \$12,000.

"Young Doctors" (UA) (m.o.), \$3.500.

"Young Doctors" (UA) (m.o.), \$3.500.

Palace (Silk & Helpern) (2.739: \$1-\$1.50)—"Francis of Assist" (20th) (2d wk), Fair \$6.500 for 5 days. Last week, \$13.200.

State (Loew) (3,700; \$1-\$1.50)—"Paris Blues" (UA). Good \$12.000 or close. Last week, "Young Doctors" (UA), \$9.500.

Stillman (Loew) (2.700; \$1-\$1.50)—"Invasion Quartet" (Indie). Midd

Stillman (Loew) (2.700; \$1-\$1.50),
—"Invasion Quarter" (Indie), Mild
\$5,000, Last week, "Man-Trap"
(Par), \$3,500.
Westwood Art (Art Theatre
Guid) (855; \$1.25-\$1.50) — "Big
Deal on Madonna Street" (Indie)
(m.o.), Routine \$1.300, Last week,
"Man in Cocked Hat" (Indie),
\$1,900.

Port. Biz Lags; 'Drums' Dull 4G; 'Guns' 51/2G, 10

Portland, Ore., Oct. 3.

First-run trade looms on mild side this round with new fare not side this round with new fare not doing well. Long playing hold-overs, however, continue big. "Guns of Navarone" still is lusty in 11th week at Foz. "Spartacus" continues steady for 13th inning at Hollywood. "Thunder of Drums" looms light on opener at Broadway while "Question 7" is rated dull at Paramount in first round.

dull at Paramount in first round.

Estimates for This Week

Breadway (Parker) (1,890; \$1.50)

"Thunder of Drums" (M-G) and

"The Mighty Crusaders" (M-G).

Dull \$4,000 or less. Last week,

"Come September" (U) and "The

Great Impostor" (U) (reissue) 55th

wk), \$4,700.

Fay (Evergreen) (1,600; \$1.\$1.49)

Three newcomers are pacing an upturn in biz here this week. "Thunder of Drums" is good at the Fox while "Long, Short and Tall" is okay at the Michigan. "Paris Blues" shapes hoffo at the Mercury.

Mercury.

"Pit and Pendulum" goes into rit and rendulum goes into a wham second session at Paims.
"Fanny" stays solid in 12th round at Madison. "Guns of Navarone" still is blazing after 12 weeks at the United Artists. "La Dolce Vita" remains sock in 12th sensational stanza at the Trans-Lux Krim. Krim. Estimates for This Week

Fox (Woodmont Corp) (5,041; 75 Fox (Woodmont Corp) (5,041; 75-81,49) — "Thunder of Drums" M-G) and "Secret Monte Cristo" M-G). Good \$17.000. Last week, "Deadly Companions" (Ind) and "Unstoppable Man" Ind) (2d wk), \$5.000

\$5.900. Michigan: (United Detroit) (4.036: \$1.25-\$1.49—"Long Short and Tall" (Indie) and "Behind Great Wall", (Cont.) Okay \$12.000. Last week, "Blood and Roses" (Par) and "Man-Trap" (Par), \$11.500.

\$11.500.

Palms (UD) (2.955; \$1.25-\$1.49)

—"Pit and Pendulum" (AI) and
"Day Sky Exploded" (AI) (2d wk).
Terrific \$20,000. Last week,
\$21,000.

\$21,000. Madison (UD) (1,408; \$1.25-\$1.49)—"Fanny" (WB) (12th wk), Solid \$9,000. Last week, same. Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Francis of Assisi" (20th) (8th wk), Stout \$7,000. Last week, \$7,500

\$7.500.

Adams (Balaban) (1.700; \$1.2551.50)—"Ada" (M-G) '2d wk). Oke
\$7.500. Last week, \$9.500.

United Artists 'UA' (1.867;
\$1.25-\$1.80)—"Guns of Navarone"
(Col) (13th wk). Fine \$7.500. Last
week, \$7.700.

Music Hall (Cinerama, Inc.)
(1.208; \$1.20-\$2.65)—"Windjammer" (NT) (reissue) (2d wk). Up
to tall \$11.000. Last week, \$9.500
in skx days.

to tall \$11.000. Last week, \$9,500 in six days, Trans-Lux Krim (Trans-Lux) (1.000; \$1.80-\$2)—"La Dolce Vita" (1.850) (12th wk). Wow \$8,000 or near. Last week, \$7,500. Mercury (UM) (1.465; \$1-\$1.80)—"Paris Blues" (UA). Boffo \$15,000 or near. Last week, "King and I" (20th) (reissue) '2d wk), \$12,000.

Spartacus' Big \$13.000, Denver; 'Doctors' Mild 10G, 'Juliet' Okay 7G

Denver, Oct. 3.

Not many new entries here currently, but most of these are doing well. Tops is "Spartacus," with a big session likely at the Centre. "Young Doctors" shapes mild at Paramount but "Romanoff and Juliet" is rated good on opener at Denham. "Two Women" looks nice in second at the Denver. "Claudelle Inglish" is rated slow in second at Orpheum.

Estimates for This Week

Estimates for This Week

Estimates for 1ms veca.

Aladdin (Fox) (990): \$1.45)—
"Ben-Hur" (h.-G.) So-so \$4.000.
Last week, "King and I" +20th)
(reissue) (3d wk), \$4.500.
Centre (Fox) (1.270; \$1-\$1.45)—
"Spartacus" (U). Big \$13.000. Last
week, "Guns of Navarone" (Col)
(8th wk), \$9.000.

Estimates for This Week
Breadway (Parker) (1,890; \$1.50)
—"Thunder of Drums" (M-G) and
"The Mighty Crusaders" (M-G).
Dull \$4,000 or less. Last week,
"Come September" (U) and "The
Great Impostor" (U) (reissue) (5th
wk), \$4,700.

"Guns of Navarone" (Col) (10th
wk). Loud \$5,500. Last week,
\$6,200.
Hollywood (Evergreen) (2,000:
\$1-\$1.49}—"Spartacus" (UA) (13th
wk), 21,000 projects. Sturdy \$3,000.
Last week, \$3,100.
Muste Box (Hamrick) (640; \$1-\$1.50)—"Red Shoes" (Indie) (results)
"David and Gollath" (AA) and "Big Circus" (AA) (reissue), 53,900.
Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Scream of Fear" (Col) and
"House of Fright" (AI) So-so
\$5,000. Last week, "Claudelle Ingills" (WB) and "Portrait of Mobster" (WB) \$5,000.
Paramount (Port-Par) (\$3,400;
\$1-\$1.50)—"Question 7" (Indie) (2d wk). Slow \$5,000. Last week, "Pirench Misters" (FAW). \$2,400.
Orpheum (Evergreen) (1,536; \$1-\$1.50)—"Scream of Fear" (Col) and "House of Fright" (AI) So-so
\$5,000. Last week, "Claudelle Ingills" (WB) spand "Portrait of Mobster" (WB) \$5,000.
Paramount (Port-Par) (\$3,400;
\$1-\$1.50)—"Question 7" (Indie) (20 wk), \$1,25)—"Young Doctors" (UA).
Towne (Indie) (200; \$1-\$1.45)—"Great War" (Lore), Fair \$3,000.
Last week, "Truth" (Kings) (4th wk), \$2,000.

Chi Uneven; 'Blues' Lusty \$24,000. 'Gamble' Fancy 18G, 'Sept.' Robust 19G, 'Guns' 14G, 'Vita' \$10,600, 16th

Chleago, Oct. 3.

First-run biz continues to skid this stanza, but some new entries are providing some help. "Paris Blues" looms lofty at \$24,000 at \$24,0

Estimates for This Week

Estimates for This Week
Carnegie (Telem't) (495; \$1.25\$1.80)—"Big Deal on Madonna
Street" (Indic 4th wk). Fine
\$3,500. Last week, \$5,000.
Chicago (B&K) (3,900; 90-\$1.80)
—"Come Soptember" (U) (5th
wk). Solid \$19,000 or near. Last
week, \$25,000.

Cinema Stern (500; \$1.50)—
"Behind Great Wall" (Indie) 3d
wk). Good \$3.800. Last week, \$4:200.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Loss of Innocence" (Cot) (2d wk). Frisky \$7,000. Last Week. \$8,000. week, \$8.000.

Loop (Telem't) (606; \$1.25-\$2)—
"Spartacus" (U) (subrun) (15th wk). Good at \$5,000. Last week, \$9,000.

wk). Good at \$5,000. Last week, \$9,000.

Monroe (Jovan) (1,000; 65-90)—
"Primitive Paradise" (Indie) and
"House of Pleasure" (Indie). Oke
\$5,300. Last week, "French Mistress" (Indie) and "She Walks, By
Night" (Indie) 43,400; 90-\$1.80)
— Thunder of Drums" (M-G) '2d
wk). Okay, \$13,000. Last week,
\$19,250.

Palace (Indie) (1,570; 90-\$1.80)
— "This Js Cinerama" (Cinerama'
(reissue) (14th wk), Solid \$9,000. Last week, \$9,000. "Seven Wonders of World" (Cinerama opens
Wednesday, Oct. 4.

Roosevelt (B&K) (1,400; 90\$1.80)—"Paris Blues" (UA). Lively
\$24,000 or close: Last week, "Pit
and Pendulum" (AI) (4th wk),
\$12,000.

\$12,000.

State-Lake (B&K) (2.400; \$95-180)—"Guns of Navarone" (Col) (14th wk). Steady \$14,000 or near. Last week, \$16,100.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Never on Sunday" (Lope-(m.o.) (35th wk) Bright \$5,200.

Last week, \$5,000.

Todd (Todd) (1,089; \$2.20-\$3.50)—"La Dolre Vita" (Astor) (16th wk). Sharp \$10,600. Last week, \$9,900.

Town (Teitel) (640; \$1.25-\$1.80)

59,900.

Town (Teitel) (640; \$1.25-\$1.80)

"Love and Frenchwoman" (Union) (3d wk). Brisk \$3,800. Last
week, \$3,500.

ion' (3d wk). Brisk \$3,800. Last week, \$3.500. United Artists (B&K) (1,700; 90-\$1.80)—"King of Roaring 20's" (AA). Smooth \$17,000. Last week, "Claudelle Inglish" (WB), \$14,500. Woods (Essaness) (1,200; 90-\$1.80)—"Big Gamble" (20th). Trim \$18,000. Last week, "Scream of Fear" (Col) 12d wk), \$11,300. World (Teitel) (608; 90-\$1.25)—"Pienic in Grass" (Union) (3d wk). Néat \$4.000. Last week, \$3.800.

'EXODUS' GOOD \$8,000, CINCY; 'HELL' DITTO

Cincinnati, Oct. 8.

Film biz is marking time this week with Cincy hopped up for the Reds first World Series in 21 years. Shaping to head the field of so-so grossers are "Exodus," in pop scale return date at the Palace, and "Women From Hell" plus "Pirates of Tortuga" at Twin Drive-In. Not far behind are the holdovers "Guns of Navarone," in 12th week; "Come September," in sixth round and "Young Doctors" in third session. Entry of "L'Avventura" at the Esquire Art looks (Continued on page 10)

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

come.
The parenthetic admission, prices, however, as indicated, include U. S. amusement tax.

Vita' Happy 15G, Prov.; 'Blues' 9G

Providence, Oct. 3.
Majestic is boffo in second stanza of "La Dolce Vita" to lead a fairly healthy city at the wickets. State's "Paris Blues" is fairly neat on opener. Albee's "Big Gamble" shapes mild. Elmwood's third of "Spartacus" looks steady.

Estimates for This Week

Estimates for This week
Albee (RKO) .(2,200; 65-90—
"Big Gamble" (20th) and "Angry
Silence" (EF). Mild \$5,000. Last
week, "Come September" (U) and
"Ole Rex" (U) .(4th wk), \$5,000.

week, Come September Cr am "Ole Rex" (U) (4th wk), \$5.000.

Elmwood (Snyder) (724; \$1.25-22)—"Spartacus" (U) (3d wk).

Steady, \$5.500. Second was \$4.500.

Majestic (SW) (2,200; \$1.25-\$1.50)

"La Dolce Vita" (Astor) (2d wk).

Happy, \$15.000. First was \$17.000.

State (Loew) (3.200; \$65-90)—
"Paris Blues" (UA) and "Boy Who Caught Crook" (UA). Fairly steady \$9.000. Last week, "Young Doctors" (UA, and "Flight That Disappeared" (M-G), \$8.000.

Strand (National Realty) (2,200; \$5-90.—"Pit and Pendulum" (A1) and "Capture That Capsule" (Par) (2d wk). Fair \$4.000 after \$10.000 opener.

'Man-Trap' Fair \$6,000, K.C.; 'Marines' Slow $6\frac{1}{2}$ G, 'Family' Sharp \$12,000

Kansas City, Oct. 3.

Lighter biz week is in sight, with mostly medium newcomers and a string of holdovers. "Marines Let's, Go" and "Battle at Bloody Beach" in the Uptown shapes slow while "Man, Trap" and "Steel Claw" at Paramount is only fair. "Raisin in Sun" is doing pleasing trade at the Kimo. "La Dolce Vita" in second week at the Brookside looks big, and holds again.

again.

"Trapp Family," new at PlazaGranada combo is rated smart.
Weather is on chilly side, good for
cinema biz.

Estimates for This Week

cinema biz.

Estimates for This Week

Brookside (Fox Midwest-Natl, Theatres) (800; \$1-\$1.50) — "La
Dolce Vita" (Astor) (2d wk, Fancy
\$6,000; holds. Last week, \$8.000.
Capri (Durwood) (1,280; \$1.50) — "Romanoff and Juliet"
(U) (6th wk). Softening a bit atter
a good run with \$5,000 likely. Last
week, \$3.300.

Empire (Durwood) (1,200; 90-\$2)
—"This is Cinerama" (Clnerama'
treissue) (4th wk). Mild \$5,500;
stays. Last week, \$6,500.

Kimo (Dickinson) (504; 90-\$1.25)
—"Raisin in Sun" (Col. Smart
\$2,000; may hold. Last week.
"Never on Sunday" (Lope) (2d
run 14th wk), \$1,200.

Paramount (Blank-Up) (1,900;
\$1-\$1.25)—"Man-Trap" (Par and
"Steel Claw" (WB). Unusual dual
policy for this spot, fair \$6,000.
Last week. "Thunder of Drums"
(M-G), \$7,000.

Plaza, Granada (FMW-NT) (1,630,
1,217; \$1-\$1.25)—"Trapp Family"
(20th). Sharp \$12,000 or close
Last week. Plaza only, "Honeymoon Machine" (M-G) (2d wk),
\$5,000.

Roxy (Durwood) (850; \$1-\$1.50)
"Come September" (U) (8th wk).
"Come September" (U) (8th wk).

Roxy (Durwood) (850; \$1-\$1.50)
— "Come September" (U) (8th wk).
Okay \$4,500; may stay. Last week,
\$5,000.

Uptown (FMW-NT) (2,043; \$1.25) —"Marines, Let's Go" (20th) and "Battle at Bloody Beach" (20th). Slow \$6,500. Last week, "Goodbye Again" (UA) (2d wk), \$5,000.

Hub Fairish But 'Blues' Boff 20G: 'Drums' Fair 14G, 'Pit' Hot 15G, 2d

Picture biz is only fairish here this week, with hot and cold weather no help. Competition from three legit theatres is blamed too, by some exhibs. Lineup of openers ranges from good to mild. "Paris Blues" is rated boff at the Memorial. "Secrets of Women" is slow at the Met. "Thunder of Drums" is fairish at Orpheum. "Dr. Blood's Coffin" shapes fairly fast at Pilgrim. fast at Pilgrim.

fast at Pilgrim.
Holdovers are mostly firm, with
"Guns of Nayarone" standout in
12th week at the Gary. "Pit and
Pendulum" is hotsy at the Paramount in second round. "Cold
wind in August" looms boff second
week at Beacon Hill. "Two Women." shapes stout at Kenmore in fifth.
"Goodbye Again" is fine in third
round at Saxon. "La Dolce Vita" is
holding solid at Capri in fourth

North as continued on page 10)

North Astor (B&Q) (1,170; 90-\$1.50)

"Saturday Night, Sunday Morning" (Conti and "Room at Top" (Conti reruns). Oke \$6,500. Last week, "Ada" (M-G) (5th wk), \$4,000.

Beacon Hill (Sack) (678; \$1-\$1.50)—"Cold Wind in August" (UA) (2d wk). Wow \$12,000. Last week, \$15,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.85)—"Windjammer" (NT) (reissue) (21st wk). Okay \$7,000. Last week, same.

Capri (Sack) (900; \$1-\$1.50)—
(Continued on page 10)

Vita' Loud \$7,000, Indpls.; 'Fear' 3G

Indipls., Fear 54

Biz is slow currently with few standouts at first-runs here. But 'Romanoff and Juliet' at Keith's and "La Dolce Vita" at the Lyric both started off well enough to Indicate nice runs. "Scream of Fear' at Circle looks slow. "Invasion Quartet' at Loew's shapes mild.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Scream of Fear' (Col) and "The Trunk" (Indie). Slow \$3.000. Last week, "Francis of Assissi" (20th). Oke \$5,000.

"Geven Wonders of World" (Cinerama) (16th wk). Below recent pace at \$5,000.

Keith's (C-D) (1,300; \$1.25-\$2.50)—"Romanoff and Juliet" (U). Nice \$7,000. Last week, "Come September" (U) (7th wk). \$5,000.

Loew's (Loew) (2,427; 75-\$1.25)—"Invasion Quartet" (W-G). Mild \$4,000. Last week, "Thunder of Drums" (M-G). \$4,500.

Lyrio (C-D) (850; \$1.\$1.50)—"La Dolce Vita" (Astor). Stout \$7,000 for start on two-a-day, but no reserved seats. Last yeek, "Guns of Navarone" (Col) (9th wk), \$5,500.

'DOCTORS' DANDY 8G, L'VILLE; 'PIT' FINE 6G

Louisville, Oct. 3.

"Young Doctors" at United Artists looks like the cream of the new crop of pix this week with a good session in prospect. "Scream of Fear" is rated lively on opener at the Ohio. "Pit and Pendulum" in second at the Mary Anderson looks are the content of the

looms nice.
Estimates for This Week
Brown (Fourth Avenue) (1,100;
75-\$1.25) — "Francis of Assisi" (20th) (2d wk). Fair \$4,500 after first week's \$6,500.
Kentucky (Switow) (900; 75-\$1)—
"Come September" (U) (7th wk).
Mild \$3,500, after sixth week's \$5,000.

New Pix Bolster B'way; 'Hustler' Wow \$64,000, 'Thunder' 21G, 'Sept.'-Stage Lofty 146G, 4th; 'Vita' Rousing 21G

Some new product plus continued cool weather will keep Broadway first-run film business on an even keel this session. The big news, of course, is the mighty gross being racked up by "The Hustler" at the Paramount. Pickinished its initial week Monday (2) with a wow \$64.000, best at the Par flagship since "Young Lions" played the house about three and a half years ago.

"Thunder of Drums" was only fair \$21,000 for opening round at the Capitol. Reissue combo of "Sapphire" and "Earth 1s Mine" llooks to land a good \$14.000 or near in opening session at the Palaice. Another oldie combo. "God's Little Acre" and "La Parislenne," looks ilse fairly good \$10.000 or less at the Victoria.

"Come September" with stage-show opens tomorrow (Thurs.). God's Little Acre" and "La Parislenne," looks like fairly good \$10.000 or less at the Victoria.

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"Come September" with stage-show opens tomorrow (Thurs.). God's Little Acre" and "La Parislenne," looks like 'okay \$10.000 after \$1.2000 for ninth week. West Side Story" (Tal.) opens of the week and the Astor, with "Town Without Pity" opening there Oct. 10.

"Guns of Navarone" is heading for a sold \$25.000 in current (15th session at the Criterion. "Francis of Assisi" looks to land an okay stoppolity of the control of the week ending today (Wed.) looks to land an okay stoppolity of the control of the week ending today (Wed.) looks to land an okay stoppolity of the week ending today (Wed.) looks to land an okay stoppolity of the week ending today (Wed.) looks to land an okay stoppolity of the week ending today (Wed.) looks to land an okay stoppolity of the looks to land an okay stoppolity of the long the looks to land an okay stoppolity of the looks to land an okay stoppolity of the

Astor (City Inv.) (1.094; 75-52—
"Young Doctors" (UA) 6th wk.
This round finishing today (Wed tooks like mild \$13.000 or near
after \$17.000 for fifth week. "Town
Without Pity" (UA) opens Oct. 10.

Capitol (Loew) '(4.820; \$1-\$2.50)

--"Thunder of Drums" (M-G) '2d
wk). Initial stanza concluded Monday (2) was mild \$21,000. In ahead,
"Ada" (M-G) '5th wk - 5 days',
\$5,000.

"Ada" (M-G) 15th wk-5 days', \$5,000.

Criterion (Moss) (1.520; \$1.25-\$2.50)—"Guns of Navarone" (Col. 15th wk). This stanza is heading for solid \$25,000 in week winding for solid \$25,000 in week winding tomorrow (Thurs). The 14th was \$33,000. Continues, with "Devil at 4 O'clock" (Col' opening Oct. 18. DeMille (Reade' 1.463; 90-\$2.75)—"Spartacus" (U) '53d wk), The 23d round concluded yesterday (Tues.) was rousing \$18,000 after \$20,000 for 51st week. Universal is taking pie out for circuit runs after one more week, with house bringing in "Blood and Roses" (Par') on Oct. 11. "Spartacus" obviously could continue longer at this galt.

Embassy (Guild Enterprises) '500; 90-\$1.75)—"Behind Great Wall' (Cont). Opens today (Wed.). Last week, "Cold. Wind in August" (UA) (10th wk), dipped to fair \$8,000 after \$8,500 in ninth week. Henry Miller (Gilbert Miller' (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (25th wk). The 24th session completed Saturday (30) was great \$21,000 after \$22.000 for 23d week. Stays indef at this pace.

Palacé (RKC) (1,642; 90-\$2.50)—

(800; \$1.50.\$3.50)—"La Dolce Vita" (Astor) (25th wk). The 24th session completed Saturday (30) was great \$21,000 after \$22,000 for 23d week. Stays indef at this pace. Palacé (RKO) (1,642; 90.\$2.50)—"Sapphire" (U) and "Earth Is Mine" (U). This pair of oldies looks to reach good \$14,000 or close. In ahead, vaudeville headed by Ray Charles Orch, Sarah Vaughan, Larry Storch hit \$40,000, not up to expectations and representing no profit to the theatre.

Forum (Moss) (813; 90.\$1.80)—"St. Trinian's (20th) (2d wk). This round winding up next Friday (6) is holding fairly well at good \$9,500 after \$17,000 for opener. Oldle combo stays until "Bridge To Sun" (M-G) opens Oct. 17.

Paramount (AB-PT) (3,665; \$1.52)—"The Hustler" (20th) (2d wk). Initial week finished Monday (2) soared to a wow \$64,000, best here

S10,000 in 10th round at the Rivoli, with "West Side Story" due in Oct. 10.

The reissue combination of "Picnic" and "Twinkle and Shine" is heading for a good \$9.500 in first holdover session at the Forum, "Spartaeus" looks to get a rousing \$18,000 in 52d week at the DeMille, but is being replaced by "Blood and Roses" on Oct. 11.

The State will shut down on Oct. 5 to prep for launching of "King of Kings" on Oct. 11.

The Dolce Vita" held with a great \$21,000 in 24th round at the Henry Miller, and now is in its 25th week "Exodus," also on hard-ticket looks like fair \$14,000 in 41st session at the Warner, with pic due to close on Oct. 24.

Estimates for This Week Astor (City Tax) And to open "Splendor in Grass" WB on Oct. 10.

Warner (SW (1,813; \$1.50-\$3.50)

Warner (SW) (1,813; \$1.50-\$3.50)

All (Al) is now due to open Dec. 15, but "Exodus" winds its run here oct. 24, with next pic still undecided.

First-Run Arties

Baronet (Reade) (439) \$1 25-\$2)

"Saturday Night, Sunday Morning" (Cont) 27th wkl. Hit nice \$6.200 in 26th session finished Sunday (1) after \$7,000 for 23th week.

"Warner (SW) (1,813; \$1.50-\$3.50)

Sunday (1) after \$7,000 for 25th week.

Fine Arts (Davis) (468: 90-\$1.80)

-"Man Who Wagged His Tail"

Conti (3d wk). Second stanza ended Sunday (1) was poor \$3,800 after \$7,200 for opener. "Town Without Pity" (UA) opens Oct. 10.

Beekman (R&B) '590; \$1.20-\$1.75—"Rocco and Brothers" (Astor) (15th wk). The 14th session finished Monday (2) was nice \$7,000 after \$7,500 for 13th week.

Carnegie Hall Cinema 'F&A) (300; \$1.25-\$1.80)—"Ninth Circle" (Indie: (3d wk). Held at good (Continued on page 10)

GUNS' HEFTY \$15,000,

TORONTO; VITA' BIG 9G

Toronto, Oct. 3.

No newcomers at the major houses this week, and biz as a result looms spotty. "Guns of Navarone" is still leading the city with swell returns in ninth stanza at Carlton. "Fanny." also in ninth, shapes solid at Imperial. "Come September" looms lofty in fifth at Loews while "La Dolce Vita" is lusty in ninth round at the Tivoll. Estimates for This Week Carlton 'Rank' (2,318; \$1-\$1.50)

"Guns of Navarone" 'Col. '9th wk. Hefty \$15,000. Last week, \$18,000.

wk. H \$13,000. \$13,000.

Eglington (FP) (918; \$1.50-\$2.50:—"Windjammer" (NT: 41st wek; Steady \$7,000. Last week; ditto.

Hollywood (FP: (1,080; \$1.51.50).

"Ballad of Soldier" (Astral) 3d wk; Good \$7,000. Last week, \$9,000.

\$9,000

PICTURE GROSSES

Football Helps Mpls. Biz; 'Doctors' Sock \$11,000, 'Blues' Rousing 10G

Opening of Minnesota U's foot-all season and exit of baseball are ban season and exit or baseant are bolstering alling Minneapolis film trade this frame. Gophers' opener with Missouri drew over 60,000 grid fans Saturday. Pickup in loop traffic is benefiting from two strong newcomers, "Young Doc-tors," socko at State, and "Paris traffic is benefiting from strong newcomers, "Young tors," socko at State, and "Biues," mighty at the Mann.

Three holdovers, all in second weeks, are "Francis of Assisi," "Love and Frenchwoman" and "Claudelle Inglish," "Francis' is the only one of the trio likely to hang around. "La Dolce Vita." hardticketer, looks okay in 10th session at Academy. Nabe newnardicketer, looks okay in 10th esession at Academy. Nabe new-comer is "Watch Your Stern," fat at Suburban World. Second-run "Sprtacus" finally bows out this session after terrific nine-week run at St. Louis Juk.

St. Louis FFER.

Estimates for This Week

Academy (Mann) 947: \$1.752.65—"La Dolce Vita" (Astor)
0th wk', looks oke \$5,000. Last \$2.65,--"La (10th wk'. le week, \$5,500

Century (Cinerama, Inc.) (1,150; \$1,75-\$2,65) — "Windiammer" (NT) \$1.75-\$2.65) — "Windjammer" (NT) (reissue) 17th wk). Brisk \$8.500. Last week \$9.000."

morrow (Wed.).

Strong Catholic Support For Francis of Assisi

The strongest endorsement reported in an Albany, area Catholic publication for "Francis of Assisi" prior to its opening (27) at Fablan's Palace here. Proctor's in

mented, "unfortunately it is all too seldom that we can extend such enthusiastic recommendation, and when the opportunity presents it-self, as it has in this case, we are very happy to do so. We are sure you will find this motion picture

a very rewarding experience."
A special screening for 350 Sis-A special screening for 350 Sisters from the Tri-City area was held in the Palace on a Saturday morning. Their attendance was made possible through the cooperation of Father John F. Nevins. assistant superintendent of schools in the Albany Catholic Diocese. Some of the Sisters were moved to tears by the film.

Texas Drive-In Ringmasters
Dallas, Oct.-3.
Boyd F. Scott has been named chairman of the 10th annual convention of the Texas Drive-In Theatre Owners Assn., to be held here at the Statler Hilton Hotel, Feb. 13-15. Appointment of Boyd made by Robert Davis, prez of the organization.
Al Revnolds. Earl Podolnick and

Al Reynolds, Earl Podolnick and A. R. Milentz have been named cochairmen of the conclave.

BROADWAY

(Continued from page 9) \$4.100 this week after \$5.000 for second; both fine figures for this tiny house. "Neapolitan Carousel" tiny house. "Neapoli (Lux) opens Oct. 11.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80) — "Macario" 'Indie) 22d wk). First round finished yesterday (Tues.) was good \$4,000.

Normandie (T-L) (592; \$1.25-\$1.80)—"Girl With Suitcase" (Ellis) (3d wk). This stanza ended Sunday (1) was nice \$8,000 after \$11,500 for second week.

for second week.

Little Carnegie iL. Carnegie!
(520; \$1.25-\$2) — "Purple Noon"
(Times) (5th wh). This session ending today (Wed.) looks like splendid \$14,000 or near after \$18,000
for fourth week. Stays, natch!

Guilâ (Guilâ) (450; \$1-\$1.75)—
"Question Seven" Indie). Initial

"Question Seven" (Indie). Initial round ending today (Wed.) is heading for fine \$15,000. Holds.

Murray Hill (R&B) (565; 95-\$1.80:—"Guns of Navarone" (Col) (15th wk). This stanza finishing tomorrow (Thurs.) is heading for hotsy \$8,000 after \$10,000 for 14th

Forum.

Satton (B&B) (561; 95-\$1.80)—

"The Mark" (Cont). Opened Monday (2). In shead, "Two Women"

(Embassy) (21st wk), was good

\$8.000 after \$10.000 in 20th round.

Trans_Lux 52d St. (7-L) (540; \$1
\$1.50)—"The Bisk" (Kings) (2d

"Two Women" (Embassy: opens to-morrow (Wed.).

State (Par) (2,200; \$1,25)—
"Young Doctors" (UA). Socko \$11.50.

000 Last week, "Guns of Navarone" (Col.) (8th wk), \$10,000 at \$1,50. top.

Suburban World (Mann) (800; \$1,25)—
"Match Your Stern" (Mags12,25) "Watch Your Stern" (Mags13,25) "Watch Your Stern" (Mags14,25) "Watch Your Stern" (UA) "Col.

Tptown 'Field' (1,000; \$1,25)—
"Cold Wind in August" (UA) "Col.

Willow and Frenchwoman" (Kings) (Your Greeceto) (390; 90-\$1.80)

"Love and Frenchwoman" (Kings) (Your Greeceto) (390; 90-\$1.80)

"Love and Frenchwoman" (Kings) (Your Greeceto) (Your

'Blues' Torrid \$14,000. D.C.: 'Guns' Bangun 10G. Washington, Oct. 3.

"Paris Blues" shapes fancy at Keith's while "Loss of Innocence" is rated nice at the Ontario. But otherwise, mainstem trade is still dragging its foot currently. "Invasion Quartet" looks thin in first stanza at Palace. Even "Guns of Navarone" is showing signs of slipping in 12th lap at two Trans-Lux houses. Combo for two spots still is bangup. Holding well is "La Dolce Vita" is 13th Town round. "Come September" is playing a third week at Ambassador.

Estimates for This Week

Ambassador (SW) (1,480; \$1-\$1.49—"Come September" (U) (3d wk). Okay \$4,000 in 5 days, Last week, \$6,000.

Apex (K-B) (940; \$1-\$1.25)--"Two Women" (Embassy) (5th wi Okay \$4,000. Last week, \$4,500.

Capitol (Loew) 3.420; \$1-\$1.49)

—"Scream of Fear" (Col). Dull
\$9,000 or less. Last week, "Thunder of Drums" (M-G) (2d wk), \$10,500 in final 8 days.

Ketth's (RKO) (1,839; \$1-\$1.49)—
"Paris Blues" (UA). Sock \$14,000.
Last week, "Young Doctors" (UA)
(2d wk), \$9,000 in 9 days.

MacArthur (K-B) (900; \$1.25)—
"Pure Hell" (Cont) (3d wk), Fair
\$4,000. Last week, \$5,000.

Ontario (K-B) (1,240; \$1-\$1.49)—
"Loss of Innocence" (Col). Nice
\$8,000. Last week, "Blood and
Roses" (Par), \$4,000.

Palace (Loew) (2,390; \$1-\$1.49)—
"Invasion Quartet" (M-G). Drab
\$8,000 or less. Last week, "Big
Gamble" (20th), \$6,500.

Playhouse (T-L) (459; \$1.49-\$2)—
"Guns of Navarone" (Col) (12th
wki, Fading to \$3,500. Last week, \$4.100.

**Plaza (T-L) (278; \$1-\$1.80)—

"Cold Wind in August" (UA) (3d wk). Hep \$4,000. Last week, \$4.400

(King) (800; \$1.25-\$2) ce Vita" (Astor) (13th w Town (King) (800; \$1.25-\$2
"La Dolce Vita" (Astor) (13th w
Stout \$6,000. Last week, \$6,500. wk).

Trans-Lux (T-L) (600; \$1.49-\$2)— "Guns of Navarone" (Col) (12th wk). Okay \$6,500. Last week, \$7,200.

Uptown (SW) (1.300; \$1-\$1.49)
"Fanny" (WB) (subrun) (3d w "Fanny" (WB) (subrun) (3d wk). Hep \$6,000. Last week, \$7,000.

Warner (SW) (1.440; \$1-\$1.49)—
"Come September" (U) (3d wk).
Fast \$10,000. Last week, \$11,000.

Spanish-Speaking Film Front Fiesta

12th, 'Loss' Lively 86 Spain, Mexico and Argentina Forces Dream Of Broad Coproductions

CINCINNATI

(Continued from page 9) bright. "Imitation of Life" and "Sapphire" reissues at Grand are rated fairish. "King and I," on reissue, is okay in second.

Estimates for This Week

Albee (BKO) (3,100; \$1-\$1.50) 'Young Doctors" (UA) (3d w) So-so \$7,000. Last week, \$7,500.

Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80)—"Guns of Navarone" (Col) (12th wk). Nice \$7,500 after \$8,000 in 11th week.

Esquire Art (Shor) (500; \$1.25)—
"L'Avventura" (Indie). Fine \$2,400. Last week, "Romanoff and
Juliet" (U) (7th wk), \$1,100.

Grand (RKO) (1,300; \$1)—"Imitation of Life" (U) and "Sapphire" (U) treissues). Fair \$5.000. Last week, "Operation Petticoat" (U) and "Perfect Furlough" (U) (reissues) \$6.000 sues), \$4,500.

Guild (Vance) (300; \$1.25) — "Two Women" (Embassy) (4th wk). Fair \$1,500. Last week, \$1,600.

Hyde Park Art (Shor) (500; \$1.25)

"Romanoff and Juliet" (U) (m.o.)
(2d wk). Slow \$900. Last week,

Keith's (Shor) (1,500; 90-\$1.25)— "Come September" (U) 16th wk). Nice \$6,000. Last week, \$6,500.

Palace (RKO) (2,600; \$1.25-\$1.50)

—"Exodus" (UA) (subrun). Good
\$8.000. Last week, "Thunder of
Drums" (M-G), \$6,500 at \$1.25

Twin Drive-In (Shor) (600 cars Twin Drive-in (Shor) 'boo cars each side; 90c)—West: "Womien From Hell" (20th) and "Pirates of Tortuga" (20th). Good \$8,000. Last week, "Man-Trap" (Par) and "Son of Paleface" (Par) 'freissue', \$6,500. East: "Day Sky Exploded" (Indie) and "Jet Storm" 'Indie). Fair \$4. and "Jet Storm" (Indie). Fair \$4. 000: Last week, "Mighty Crusad-ers" (Indie) and "Cry Freedom" (Indie), \$4.000 Valles" (""

Valley (Wiethe) (1,200; \$1-\$1.25)

"King and I" (20th) (reissue) (2d)
(k). Oke \$5,000 following \$6,500 in first.

BOSTON

(Continued from page 9)
"La Dolce Vita" (Astor) (m.o.) (4th wk). Nice \$6,500. Last week, \$7,500.

Exeter (Indie) (1.376; 90-\$1.49)-'Purple Noon" (Times). Third week started Saturday (30). Second was nice \$8,000.

Fenway (Indie) (1.350; \$1.50)-"Fate of a Man" (UA) (2d wk). Fair \$3,000. Last week, \$4,000.

Gary (Sack) (1.277; 90-\$1.80)— 'Guns of Navarone'' (Col) (12th wk). Potent \$15,000. Last week, \$16.500.

Kenmore (Indie) (700; \$1.50)— "Two Women" (Embassy) (5th wk). Bright \$8,500. Last week, \$10,000.

"Secretopolitan (NET) (4,357; 90-\$1.25)—"Secrets of Women" Jannusi and "Atlantic Adventure" 'Indie). Mild \$9,000. Last week, "Blood and Roses" (Par) and "Home is Hero" (Indie) '2d wk), \$7,500. Metropolitan (NET) (4,357; 90-

Memorial (RKO) (3,000; 90-\$1.49)

"Paris Blues" (UA) and "Secrets memorial (RKO) (3,000; 90-\$1.49)
"Paris Blues" (UA) and "Secrets
Deep Harbor" (UA). Sock \$20,000.
Last week, "Come September" (U)
and "Posse From Hell" (U) (5th
wk), \$12.000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Thunder of Drums" (M-G) and "Boy Who Caught Crook" (Indie). Fair \$13.000. Last week, "Young Doctors" (UA) and "Flight That Disappeared" (Indie) (2d wk), \$10,000.

Paramount (NET) (2,357; 70-\$1.25)—"Pit and Pendulum" (AI) and "Capture That Capsule" (In-die) (2d wk). Smash \$15,000. Last week, \$19,000. Pilgrim (ATC) (1,909; 75

rugrim (ATC) (1,999; 75-51.25)—
"Dr. Blood's Coffin" (UA) and
"Snake Woman" (UA). Good
\$9,000. Last week, "Fanny" (WB)
(mo.) and "Tall Story" reissue),
\$7,000.

Saxon (Sack) (1,100; \$1.25-\$1.80)
—"Goodbye Again" (UA) (3d wk).
Nice \$12,000. Last week, \$14,000. State (Trans-Lux) (730; 75-\$1.25)

—"After Mein Kampf" (Brenner)
and "Tread Softly Stranger" (Indie) (2d wk), Oke \$4,000. Last

By MANK WERBA

Madrid: Oct. 2 Spanish-language film front unit-ing Spain, Mexico and Argentina, in the Union Cinematografica Hipanoamericano (UCHA) has disclosed. a program of activity for the coming months, which includes coordinated bloc action at Mexico's annual early winter Film Festival. The three film nations will be represented with a single stand, a unified fiests and an all-embractics within the committee and the standard of the

united tiesta and an all-embrac-ing publicity approach. Hipanoamerica would like to see some three-way coproductions representing this Spanish-speaking Union at future Mexico City, Mar-de Plata and San Sebastian Film Festivals.

Producer groups of member na-tions have agreed to amplify the San Sebastian film fest precedent of a UCHA special award to the best Spanish language actor and best spanish language actor and actress at the three common-language fests, to include the outstanding director as well.

Another major step taken was the request submitted to all film

fest and film-week organizers in Latin America for full information on each film gathering structure before any of the three countries agree to participate.

'Blues' Bright \$21,000. Philly: 'Drums' Okay At 10G, 'Pit' Sturdy 11G

Philadelphia, Oct. 3. Trade shapes spotty at midtown clnemas this stanza, with weekdays sluggish. However, "Paris Blues" clnemas this stanza, with weekdays sluggish. However, "Paris Blues" sluggish. However, "Paris Blues" shapes sock in first round at Golding to pace city. "King and I'ls rated okay for an oldie at Midtown while "Thunder of Drums" is in like category at the Viking, "Young Doctors" looms lofty in third at Stanley while "Pit and Pendulum" shapes fancy in second at Stanton. "La Dolce Vita" is big in 10th session at Boyd as is "Guns of Navarone" in 12th round at Fox.

Estimates for This Week
Arcadia (SAS) (536: 99-81.80)—
"Come September" (U) (6th wk).
Sunny \$10,000. Last week, \$13,000.

Boyd (SW) (1,536: \$2-\$2.75)—"La Dolce Vita" (Astor) (10th wk). Big \$7,000. Last week, \$5,80.

Boyd (SW) (1,536; \$2-\$2.76)—"La Dolce Vita" (Astor) (10th wk). Big \$7,000. Last week. \$6,800. Fox (Milgram) (2,400; 99-\$1.80)—"Guns of Navarone" (Col) (12th wk). Noisy \$9,500. Last week, \$13.000. Goldman (Goldman) (1,200; 99-\$1,80)—"Paris Blues" (UA). Boff. \$21,000 or near. Last week, "Big Gamble" (20th). \$7,500. Militowa (Goldman) (1,200; 99-\$1.80)—"King and I" (20th) (reis-ue). Okay \$11.000. Last week, "Spartacus" (U) (7th wk). \$6,500. Randolph (Goldman) (2,200; 99-\$1.80)—"Fascination" (AA) and "Friendly Persuasion" (AA) and "Friendly Persuasion" (AA) (re-issues). Modest \$8,000. Last week, "Ada" (M-G) (5th wk), \$7,000.

week, "Ada" (M-G) (5th wb), \$7,000.

Stanley (SW) (2,500: 99-\$1.80)—
"Young Doctors" (UA) (3d wk), Nice \$11,000. Last week, \$15,000. Stanton (SW) (1,483: 99-\$1.80)—
"Pit and Pendulum" (AI) (2d wk), Fancy \$11,000. Last week, \$15,000. Studio (Goldberg) (489; 99-\$1.80)—
"Mania" (Indie) and "Psychopathic Killer" (Indie), Sick \$1,500 for three days. Last week, "After Mein Kampf" (Indie) and "Paris Underworld" (Indie), \$7,000.

"Trans-Lux (T-L) (500: 99-\$1.80)—
"Cold Wind in August" (UA) (3d wk). Okay \$5,000. Last week, \$7,500.

\$7.500.

'Thing (Sley) (1.000; 99-\$1.80)—

"Thunder of Drums" (M-G), Just okay at \$10,000. Last week, "Blood and Roses" (Par), \$12,000. World (R&B-Pathe) (483; 99-\$1.80)—"Bridge" (Indie) (reissue), \$1.000. Last week, "Secrets of Women" (Janus) (4th wk), \$3,000.

Honor for Dick Walsh

Richard F. Walsh, international Alliance of Theatrical & Stage Em-ployees, will receive the Joint De-fense Appeals' Human Relations Award at a luncheon sponsored by

Award at a luncheon sponsored by its motion picture and entertainment divisions at the Park Sheraton Hotel in New York Oct. 31.

The JDA is seeking a national total of \$5,100,000 in 1981 for the human rights program of the American Jewish Committee and the Anti-Defamation League of the Brai Brith.

National Boxoffice Survey

Trade Still Uneven; 'Sept.' Again No. 1, 'Blues' 2d, 'Guns' 3d, 'Dolce Vita' 4th, 'Pit' 5th

across the country currently, the Fablan's Palace here. Proctor's in across the country currently, the Schenectady and Proctor's in Troy was in the Parish Bulletin of Our riod when many exhibs are await-Lady of Mercy Church, Colonie (suburb of the capital).

Pointing out that the picture "has been warmly received and approved by many of our Catholic periodicals," the Bulletin compusing dualed reissues.

Mentod, "unfortunately it is all too seldom that we can extend such."

"Come September" (U) is hold-

using quated reissues.

| "Come September" (U) is holding its grip on No. 1 spot for sixth week in succession, but it, too, is offish in some locations. "Paris Blues" (UA), one of the brighter

offish in some locations. "Paris Blues" (UA), one of the brighter newcomers, is latching onto second place the first week out in release. "Guns of Navarone" (Col) is winding up third. It was second a week ago. "La Dolce Vita" ('Astor), third last round, is capturing fourth money and still setting an amazing pace in many key cities covered by VARIETY. "Pit and Pendulum" (AI) is holding in fifth position, same as last session. "Young Doctors" (UA), long high on the list, is winding up sixth. "Thunder of Drums" (M-G),

"Thunder of Drums" (M-G), while a bit sluggish in several keys, is landing in seventh place by dint of numerous playdates. "Spartacus" (U), which has been up front for months, is capturing eighth place via some fresh, popscale dates.

"Fanny" (WB) is finishing ninth.
It was a runner-up film last week.
"Two Women" (Embassy) will take
10th spot while "Cold Wind in 10th spot while "Cold Wind in August" (UA) is moving up to 11th

Trade continues quite spotty position. "Francis of Assisi" (20th) cross the country currently, the rounds out the Top 12 pix.

rounds out the Top 12 pix.

"Romanoff and Juliet" (U) and
"Never on Sunday" (Lope) are the
runner-up films.

"The Hustler" (20th) is the
standout newcomer, just launched
this week. It is getting a mighty
take opening week at N.Y. Paramount to give that house its best
biz in three and a half years.

"King and I," also from 20th-Fox,
is doing nicely this round with
new streamlined print, being okay
in Cincy and Philly, and nice in
Denver and St. Louis.

"Man-Trap" (Par) another newie,

Denver and St. Louis.

"Man-Trap" (Par) another newie, is not too impressive on its few initial playdates but rated fairish in K.C. "Very Important Person" (20th) is rated lusty in Toronto. "Behind Great Wall" (Cont) is shaping okay to good on first engagements this week.

"Ada" [M.C.] extra the Petrott.

"Ada" (M-G) okay in Detroit, looms fine in Toronto and good in St. Louis. "Exodus" (UA), which has wound up most of its initial hard-ticket dates, is rated fair in N.Y. and good in Cincy currently.

"Scream of Fear" (Col), lusty in Louisville, looks thin in Pitt and Buffalo. "Rocco and Brothers" Buffalo. "Rocco and Brothers" (Astor), good in L.A., shapes fine in N.Y.

"Trapp Family" (20th), sharp in K.C., looks mild in St. Louis. "Sat-urday Night, Sunday Morning" (Cont), okay in Boston, looms hotsy in N.Y. (Complete Boxoffice Reports on Pages 8-9-10)

REQUIEM FOR A FILM STUDIO

Premiere biz for 20th-Fox's "The Hustler" at the Paramount here indicates the company has one of the first substantial hits of the fall season. Queried as to what the reasons for the pic's boff biz might be (aside from the great daily newspaper reviews), one 20th exec said: "It's simple. Everybody in New York plays pool"... Producer-director Robert ("Hustler") Rossen has grabbed Eleanor Wolquitt from 20th to head up story department of his N.Y.-based production company. She's been with 20th's story department for the last 10 years.

Astor Pictures execs are predicting a \$10,000,000 U.S. gross on "La Dolce Vita"... Producer Bill Sharmat, just back from Hollywood where he talked to Abby Mann about doing the script for his "Child of Our Time" left for Britain and the Continent Sunday (1) to line up a director. Sharmat has also taken an option on "The Disinherited," written by Michel Del Castillo, who wrote "Child."

Charles Eagan, MPEA rep in India-Burma area, is reported to have been hospitalized with an undisclosed ailment on his return to Delhi after a business trip to Pakistan ... Robert J. Corkery, MPEA's veep in charge of Latin American affairs, was in Managua, Nicaragua, last week, trying to iron out some local problems re U. S. plc imports. Members of the Panama City Film Board also came up for biz talks.

Notes From Far-Flung Publicity Men: President Joseph Kasavubu of the Republic of the Congo is reported to have "happily accepted" Dino De Laurentilis' invitation to play himself in the now-shooting "Congo Vito." There go his Sunadys! ... A UA dispatch from Buenos Aires says solemnly that "Harold Heeth, producing Taras Bulba' in Argentina, has accepted an invitation from President Frondizi to attend a luncheon for Tony Curtis, Yul Brynner and director J. Lee Thompson ...," Mighty nice of him ... Another hot item: "Producer-director Albert Zussmith has signed a veteran Chinese vaudeville team of two sisters. Ching Tong and Memi Sing, for "Confessions of An Opium Eater." The late Tom DeQuincy has just turne

numers o.3.3 persons, including one out hag, one eachtful girl, so girls with gold wings on a pyramid, etc. The 38 girls are—one must assume—nondescript.

Joseph E. Levine, who flew to Rome yesterday (Tues.) and returns tomorrow (Thurs.), going over to finalize a Joan Crawford film deal, met Random House prexy Bennett Cerf in a restaurant. Latter offered to publish the filmmaker's biog. "You'd be in good company; we're now also doing the blogs on Judy Garland and Casey Stengel." "What a troika!," said the Variety man.

Metro picked up the rights to "Masculine Principle," Liam O'Brien play planned for Broadway production early next year by Arnold Saint Subber . Second daughter, to be christened Nicca Joy, born to Mrs. Nicholas Ray, wife of the "King of Kings" director, in Rome. All's well, and Ray will leave the Italian capital to attend the "Kings" premiere here next Wednesday [11].

Rube Jackter, Jonas Rosenfield Jr. and Robert Ferguson back at the Columbia homeoffice after looking at new product in Europe. Mike Frankovich, Col's production head man abroad, comes here next week to discuss new properties.

Paramount president Barney Balaban and treasurer James Richardson delving into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Columbia into the economics at the studio ... Bud Rosenthal, Col

od iscuss new properties.

Paramount president Barney Balaban and treasurer James Richardson delving into the economics at the studio ... Bud Rosenthal, Columbia publicist, in London in one of the three B-17's Col bought from private interests for use in "War Lover" shooting. He'll vacation abroad for a couple of weeks . . Max Fellerman has completed his special sales analysis assignment at Metro, leaves the company next week.

Eric Pleskow, UA's continental manager, is in New York with his wife and daughter on home leave from his Paris h.q. . . 20th publicity manager Nat Weiss and wife Golda, of This Week Magazine, off on an extensive business-pleasure trip to Europe which will include Rome, Athens, Istanbul, Moscow, Prague and Paris . . Director Kalph Nelson has signed nightclub personality Spivy to play a gang chieftan (sic) in "Requiem for A Heavyweight." The role, originally written for a man, has been "doctored" to fit the singer . . Abby Mann, who did the screenplay for Stanley Kramer's "Judgment at Nuremberg," has novelized it for publication as a paperback by the New American Library. Morrie Steinman, St. Paul-Minneapolis exploiteer, spent last week in Manhattan contacting his film accounts and "Dancing Waters" which he handles for state fairs . . . Columbia's Graduate School of Journal-ism (Edward W. Barrett, Dean) has pilot Issue circulating of proposed quarterly to start in 1962.

Open letter to Barney Balaban: The clock atop your Paramount Bldg, has been out of commission for several days. This is a source of concern to veteran Times Square pedestrians who long ago grew accustomed to looking to your Big Ben tor is it Ingersol?) for the correct time of day.

Inflight Motlon Pictures Inc., Delaware corporation, has merged

tomed to looking to your Big Ben tor is it Ingersoll?) for the correct time of day.

Inflight Motion Pictures Inc., Delaware corporation, has merged Movies Inflight Inc., a New York company. A certificate on this was recorded at Albany by Lovejoy, Morris, Wasson & Huppuch of N.Y.

Harvey Matofsky, who is Boswelling for Charles H. Schneer's independent production, "Jason and the Golden Fleece," now on location in Palinuro, Italy, observes, "Reading newspapers nowadays is almost like reading a universal obituary. Looking out on the ever-calm bluegreen Mediterranean from my window, cut off from the so-called civilized world, it seems a little foolish and hard to believe that anybody would want to end it all. It this is obviously the talk of an expectant father, please forgive. Just one more word on brotherhood. My wife Arlene, Charles Schneer and I are the only Jews in the company and in the town. When Arlene needed memorial candles to observe the Jewish New Year, they were given to her by the local padre who took them from the church. We were all very moved by this gesture."

nis gesture."

Bob Lee who is associate producer of the Louis de Rochemont Production; "Question 7" and Jerry Rosholt who is with the field exploitation staff, have two things in common: each is from Minneapolis and each attended the NYU Summer Radio Workshop, in 1947 and 1948, respectively . . redo of Brandt's Beacon in stages starting with new Artkraft-Strauss marquee and a general paint job now in reseating phase

new Artkraft-Strauss marquee and a general paint job now in reseating phase.

The Scottish Mail reports an offbeat story concerning Mary Garden, 80-year-old Scot soprano, now retired to her native Aberdeen, and Sophia Loren, actress. It was suggested that, when filming of Miss Garden's life story was to start, the role of the famed singer will be played by Sophia Loren. And the sheet's columnist, Tanfield, added: "When I asked Miss Garden about it, she said: Loren. . . Loren, who is he? I've never heard of him. Then I asked Miss Loren about the project in London, and she asked me: "Who is Mary Garden?" "Doseph M. Schenck Productions will film Herb Gardner's novel. "A Piece of the Action," next Spring with Troy Films, Alex Singer to direct, and co-produce with Phil Hazelton. . . Carl Foreman added "a Trial of Strength," novel by John P. Sisk, to his Columbla Pictures releasing agenda . . Col registered "The Timid Soul" for producer Charles Schucer as possible future project . Martha Hyer joins Laurence Harvey and France Nuyen in Hal Wallis' "A Girl Named Tamiko" for Paramount . . . Roger Corman will produce-direct "Paranoia," original by Charles Beaumont, for Edward Small and United Artists. . "it' Vincent Price to star . . . Pat Boone and Bert I, Gordon huddling on former starring in "Food of the Gods," H. G. Wells tome.

VS. NOSTALGIA

By BILL ORNSTEIN

Beverly Hills, Oct. 8. Beverly Hills, Oct. 8.
Stubbornly nostalgia is gradually giving way to mamoth steel claws tearing unconcernedly at the very vitsis of 20th-Fox Studios by Cleveland Wrecking Co. Fiscally there is no regret. Rather there's a long sigh of relief in the knowledge each of the 286 acres sold to Aluminium Co. of America and Webb & Knapp. Inc. turned in a rich profit of \$145,724.48 an acre. Since all sets, streets, etc. had long ago been amortized against one or more pix, overall profit, before taxes, etc. amounted to \$41.677.000. Company recently reported \$25.000.000 as final profit, however.

Back in 1924 when William Fox found the Fox Film company cramped for space at its Western Ave. studio in Hollywood, he en-Ave. studio in Hollywood, he en-gineered the purchase of 100 acres of undeveloped land at \$3,000 an acre. The investment came to \$300,000, paid to Janss Investment Co.

Co.

Then, with an eye to the future, in 1936 20th-Fox, successor to Fox Film, bought half of the Westwood Golf Course adjacent to its property, between Pico and Olympic Blvds, at \$5.500 an acre. Pact involved about 93 acres. Seven years later, in 1943, the company bought other half of the golf course from Santa Monica to Olympic, totaling approximately 93 acres at the same price. In toto, 186 acres were added, at \$5.500 an acre, for \$1,023.000 upping total investment for 286 acres to \$1,323.000.

Aluminum and Webb & Knapp

286 acres to \$1.323.000.

Aluminium and Webb & Knapp paid 20th \$43,000,000 in cash. sealing deal with \$5,000,000 deposit in 1958 and paying balance of \$38.000,000 last Aug. 17 to erect \$500,000,000. Century City.

For four years prior to the deal, 20th-Fox prexy Spyros P. Skouras had been working on plans for similar development to cost \$400,000,000. Homer Hoyt, specialist in essaying properties, was brought out from New York to study the project and submitted his recomproject and submitted his recom-

out from New York to study the project and submitted his recommendation.

At the time, however, master planner on the project Welton Beckett leased two acres for 50 years for a substantial figure. Although no longer identified with the project, his office remains on the edge of Pico side of the lot. Then, on Jan. 7, 1958, while Hoyt and Beckett and their staffs were still working on the \$400.000.000 20th project, Skouras suddenly announced the sale of the entire 286 acres to Alminium and Webb and Knapp. Deposit of \$5.000.000 sealed the deal.

Not included in the multimillion dollar transaction were the valuable mineral oil rights 20th retained. For past few years 20th has been averaging \$300.000 royalties annually from 22 oil drills from Union Oil Consolidated.

[As far back as 1943 when 20th Methought the second half of West-

annually from 22 oil orills from 21 Union Oil Consolidated.

¡As far back as 1943 when 20th bought the second half of Westwood Golf Course, a number of shallow wells were being pumped by the oil company. Los Angeles authorities would not issue permits for deep drilling until 1951. When the studio finally was granted necessary permits in 1952, the deal with Union Oil Consolidated was cemented. Three deep drills were immediately started, eventually climbing to 22 on lot and six in residential area for which leases to drill underground were obtained.

tained.

In its deal with Century City builders, 20th leased for 99 years a total of 75 acres at \$1,500,000 annual rental. Of the 75 acres, 17 have been set aside to storaging and centralizing all crafts. Builders are supported to the control of the control of

and centralizing all crafts. Buildings are now being constructed for all necessary production equipment at 20th's expense.
Studio, however, is not being limited to the 75 acres here and on Western Ave., where most of company's ty production continues undisturbed.

Book in 1041 tight studio acres.

undisturped.

Back in 1941 tight studio space brought on the problem for production (Continued on page 23)

New York Sound Track 20TH'S FISCALITY Pasadena Houses Hit Municipality; Manager 'on Probation' For 3 Years

Peace, It's Wonderful

Peace, It's Wonderful
Caen, Oct. 3
Frenchmen playing Germans in Darryl F. Zanuck's
"The Longest Day," still need
a German to add that "final"
touch. The 60 extras portraying Wehrmacht soldiers are
supervised by Johnny Hendrichs, a former German paratrooper who fought in Italy,
France and Russia, later
joined the Foreign Legion
and saw action in Indo-China.
Hendrichs is the official expert on German uniforms,

Hendrichs is the official expert on German uniforms, equipment, trench talk, etc. (he was one of the six German paratroopers who survived the battle of Monte Cassino). French say he enforces strict discipline, on and off duty. And when it comes to the chow line, the boys who play officers get preference.

Directors Guild Pension Okayed

Hollywood, Oct. 3. After 18 months of waiting, the otion Picture Producers Associa-Motion Picture Producers As tion, Alliance of Television ducers and Directors Guil ducers and Directors Guild of America were finally given the greenlight by the U.S. Treasury Dept. on a pension plan affecting 1,400 directors and assistant directors. Under the Internal Revenue Dept. ruling, producers can list deductions of 5% payable on DGA members' salaries as expenses. Pension them. officially because the control of the control Guild members' salaries as expenses. Pension item officially becomes

Pension Item officially becomes part of production costs.
All indie producers have been paying the 5% since May 10, 1960, when the plan was adopted. Total payments to date figure at \$736,000. However, it's now up to major studios and TV Alliance members to contribute retroactively to that

date.

The total figure, with contributions due, should exceed \$1,000,000. From 50 to 50 qualified directors and assistants who either
have or will have reached 65 on the effective date, will become im-mediately eligible for retirement

HEMINGWAY YARN'S **LOCATION PARTY**

Ironwood, Mich., Oct. 3.
This wooded area is jumping. more so than in hunting season, and cause of it all is the 20th-Fox company locationing "Adventures of a Young Man." The group, headed by director Martin Ritt and stars Arthur Kennedy and Richard Beymer, numbers 125 in all.
Press coverage in surrounding terrain has been extensive and has meant an unusual influx of tourists.
There is a little resentment be-

There is a little resentment be-cause Ritt decided on some shootcause Ritt decided on some snoot-ing across the state line in Wisconsin. The beefs are that Ernest Hemingway as a lad did his hunting and fishing here, not elsewhere. Ritt's answer is that the picture is not based on Heming-way's life but rather on his Nick Adams tarties.

Adams stories.

Shooting in this area will be followed by camera work at the 20th studio and then in Italy.

Industrial Film Firm Readying Theatricals

Van Praag Productions, makers of commercial and industrial films, has set up a new division to engage in the production of theatrical features. William Van Praag, president, said he hopes to come up with at least one feature a year. He'll head the new unit for the time being.

Possible first is "What End But be utilized for commercial business Love." Gordon Webber novel. Option rights have been obtained from Little, Brown & Co.

Los Angeles, Oct. 8.

New film censorship law enacted by City of Passdana last Aug. 27 to replace a former similar ordinance is attacked as "unlawful and

by City of Pasadana last Aug. 27 to replace a former similar ordinance is attacked as "unlawful and contrary to provisions of the 14th Amentment" in sult filed here in U. S. District Court by Harold Eugene Wenzler Sr., general manager of Oaks Theatre, Pasadena, with Holly Oaks Theatre, Pasadena, with Holly Oaks Theatre, Pasadena, with Holly Oaks Theatre, Corp. listed as coplaintiff.

Wenzler, arrested Feb. 7, 1961, for exhibiting assertedly lewd and obscene films and subsequently found guilty July 27 in Municipal Court in Pasadena, brought action against City of Pasadena and Municipal Court. He asked for a permanent injunction against imposition of the Municipal Court sentence, which lncluded a 60-day sentence which was suspended. At that time, he also was put on three-year probation and fined \$1,500, execution of which was stayed.

New ordinance, according to complaint, provides that an exhibitor may ask for a permit from censorship board, if he so desires, and if this permit is granted the exhib shall be conclusively presumed not to be guilty of showing a lewd or obscene film. Law also provides, complaint continues, that an exhibneed not apply for a permit, but if he does not he may be found guilty of showing objectionable films.

Suit was filed, according to Wenzler, "to referse individual rights and privileges secured by the City ordinance." Suit also asks for an injunction against the "execution of a criminal sentence imposed by the Municipal Court under the city ordinance under which Wenzler was found guilty provided wenzler was found guilty provided.

Former ordinance under which Former ordinance under which Wenzler was found guilty provided that a board of review required exhibs to obtain permission to show each picture. Wenzler claims that pix he was showing and for which he was arrested had been cleared by this censorship board.

STANLEY CAN BUILD IN LA'S LA MIRADA

IN LA'S LA MIRADA

On its showing to the satisfaction of the court that the acquisition was not undue restraint of trade, N.Y. Federal Judge Edmund L. Palmeri signed an order giving the Stanley Warner Corp. the right to acquire land and build a film theatre in the La Mirada area of Los Angeles, Calif. Action was taken last Friday in New York City after independent exhibitors had been allowed to appear. In okaying the petition, the judge conditioned it on a stipulation that Stanley Warner must submit appropriate proof that the operation of this new house did not constitute undue competition within a 13-mile radius. Such proof must be submitted 60 days after the cinema had been in actual operation for 15 months.

Bryant's Inflight Film Status With Flexer

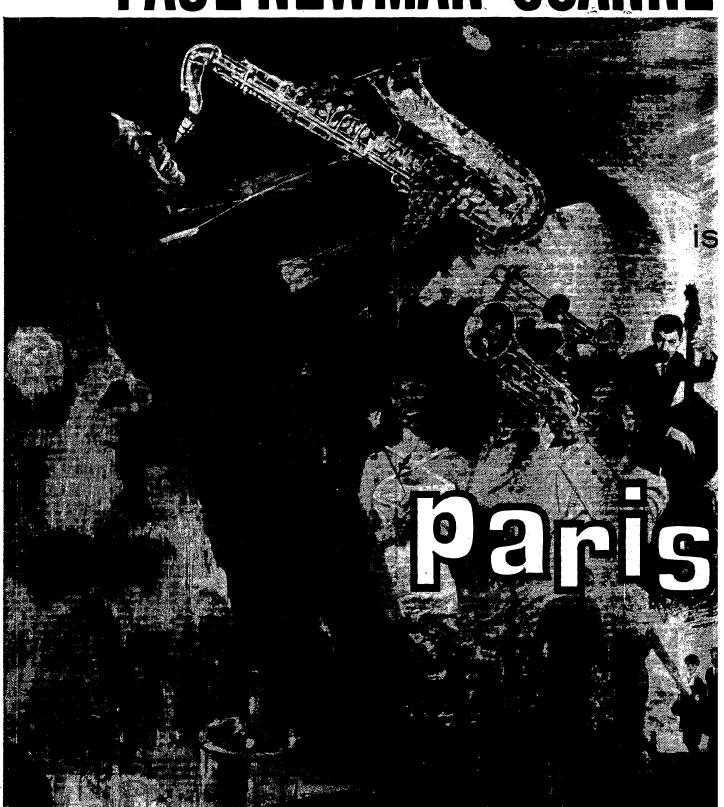
Status With Flexer
William C. Bryant, associated
with David Flexer in the latter's
theatre operations in Memphis, has
been named assistant secretary,
treasurer and controlled of Inflight Motion Pictures.
Flexer is president of this outfit, which services TWA with firstrun theatrical features for showing
on cross-country and international
flights.

MORE HAWAIIAN OZONERS

Work is under way on a new drive-in theatre and city planners are considering a request to rezone

PENNEBAKER PRODUCTIONS and DIANE PRODUCTIONS present

PAUL NEWMAN JOANNE



LOUIS ARMSTRONG DIAHANN CARROLL SERGE REGGIAN

LULLA ADLER HAROLD FLENDER DUKE ELLINGTON GEORGE GLAS

WOODWARD SIDNEY POITIER



JACK SHER-IRENE KAMPANDWALTER BERNSTEIN WALTER SELTZER-SAM SHAW-MARTIN RITT



Goyt., Unions and Industry Toppers Probe Grave Mexican Film Crisis

Although President Adolfo Lope Although President Adolfo Lopez Mateos pointedly refrained from making any references to Mexico's ailing motion picture industry in his recent State of the Nation address, this was not a brushoff as some segments of the industry maintained. It was merely a diplomatic sidestepping of an embarassing situation.

Tassing situation.

The fact that the Mexican film industry is in grave crisis, the worst in its history, is no longer denied. But unions, industry executives and federal dependencies are busy at work attacking the "stek baby" through drastic measures.

"Sick baby" through drastic measures.

On direct orders of President Mateos, four federal entities baye hear charced with "the complete reconstruction of the national film incustry." Top officials expected to accomplish this include Frederico Heuer of the Film Bank; Daniel Libelly, exercised manager of the Ito Heuer of the Film Bank: Dankel J Bello, assistant manager of the Bank of Mexico: Julian Diaz Arias: of the Dept. of Industry and Commerce; Julio Santoscoy, Dept. of Labor: Jorce Ferretis of the Film Bureau dependency of the Dept. of State; and Saenz Arroyo, Treasure, Doof.

Lower Union Scales

Lower Union Scales
Carlos Tinoco, head of the Union
of Film Production Workers, apart
from requesting added credits
from the Film Bank and scurrying around for private production
financing, has also a-ked all unions
to go along with reduced pay scales
for any future Hollywood production

As received as the now settled August strike Tinoco said that Hollywood producers would not be hit with pay hikes. In other words, in a desperate bid for resumed American production. tean production, unions are apparently serious in offering "bargain rates" for all elements and facilities from technicians to talent

and lab work.

The already problem beset industry received a sharp body blow last week when Peliculas Mexicanas announced that it was suspending all budget advances until its economic problems were firmly resolved. This official distributorship has been hard hit by suspension of payments from Cuba and sagging receipts, with some assets frozen, in such Latin American areas as Arcentina, Peru. ican areas as Arcentina, Peru. Ecuador and Venezuela among other countries.

Ecuador and Venezuela among other countries.

Producers Can't Produce
With Pel-Mex no longer providing advances, this means producers have to pony up around 55' of film coin, instead of 30' average in past. With picture money tight both official and private, producers claim they can't go on making pictures.

But federal officials wrestling with the problem, as well as a committee made up of Pel-Mex producer affiliates, Federico Heuer of the Film Bank and Oscar J. Brooks, president of the Mexican Motion Picture Producers Assn. hope to come up with a solution. Money is needed at once to avert what is termed by some segments as 'he threat of "total paralyzation" of Mexican production. But financing alone is not the answer. And the official stand, as voiced by Serretary of State Gustavo Diaz Ordaz is that production should not be drastically reduced, but level off at around 65 pictures a year.

CLUB'S SUNDAY DEFENSE

'Our Films No Worse Than Theatres Show During Week'

Edinkurgh, Sept. 26

Edinturgh, Sept. 26.

A film club here is fighting a ban on its Sunday shows, imposed by city magistrates.

The club, with over 600 members, was ordered to close by the magistrates only six months after receiving its license. The organizers, Gala Film Distributors, have put in their fourth appeal agianst the civile decision:

"We think the decision to ban our Sunday club is unfair." said a spokesman. "The films we show are no worse than some that are shown in other Edinburgh cinemas during the week."

The club screens uncensored film classics in the Monseigneur News Theatre.

film classics in News Theatre.

Israel Film to Roll

Israel Film to Roll

Tel Aviv. Sept. 26.
A low-low budget Israell-U.S. co-production "Parallel Shadows," is scheduled for shooting here in November. Producer is Ben Guzik and director Michael Laurence, both from New York. Israel Motion Pictures Studio of Herziya is the native partner. The budget is 110.000 Israeli Pounds (about \$50.000). The script was approved by the Israeli Government which makes the producers benefici-aries of tax-and other allow-

ances.

Laurence has picked his cast among Israeli legit people, with one probable addition: Josef Buloff, the American Yiddish actor. Release is planned in two versions: English and Hebrew.

Spain-Argentina In Coproduction

Madrid, Oct. 3.

A coproduction agreement between Spain and Argentina was officially signed last week in Buenos Aires by Argentine Forign Minister Diogenes Taboada and Spanish Ambassador Alfaro Polanco.
The long-awaited

rnd Spanish Ambassador Alfaro Polanco.

The long-awaited agreement seen as a spur to numerous coventures, puts a clear emphasis of quality to boost standards of both national industries in the world film market. The alliance also denotes extensive government intervention to underwrite product standards, assist dealings and desire to encourage the success of this new Madrid-Buenos Aires film axis. To this end, the pact will bilaterally ease the normally stringent limitations imposed by customs, sindicatos and burerucracy. Despite the minimum 30% of budget either coproducer may invest, both countries have agreed

vest, both countries have agreed in all cases to encourage a fitty-fifty split of above-the-line talent. But authority is also granted to incorporate internationally-recognized stars or directors.

The agreement gives Hispano-Argentine producers a green light to enter three-way coproductions with other countries having similar government-signed film accords with Spain and Argentina. Coproduction link is valid for one year and is automatically renewable unless either of the parties objects three months before both countries have agreed

three months before

'Miracle Worker' Clicks In Paris Preem: Critics Hail 1st U.S. Hit in 2 Yrs.

Hail 1st U.S. Hit in 2 Yrs.

Paris, Sept. 26.

Last two legit seasons have not had any smash Yank hits. Now an adaptation of William Gibson's "The Miracle Worker" may break this jinx. Excellent reviews by leading aislesitters, and word of mouth. look to have this in for a good run. Gibson's "Two for the Seasaw" had a fine career here some seasons ago.

"Worker" opened as "Miracle En Alabama" last week at the Theatre Hebertot which also has not had a hit in years. Marguerite Duras and Gerard Jarlot adapted this tale of deaf mute Helen Keller's breakthrough as a child into the world of understanding.

Influential Le Figaro said it was an exceptional spectacle and something original whose prodigious acting, dramatic treatment and directed throughout Most other re-

rection held the audience subju-gated throughout. Most other re-views were positive if not all as

Equity's Scot Organizer

Edinburgh, Sept. 26.
Ruari McNeill, 25-year-old actor
and stage manager, is named as
successor to Alex McCrindle in
post of Scottish organizer of British Actors' Equity.
McCrindle recently resigned in
order to return to acting.

Berman New Columbia Manager in Japan

Tokyo, Sept. 26.

J. D. Berman has assumed post of general manager for Columbia in Japan, replacing William Schwartz as homeoffice rep. Berman, recently in France for Disney, was in Japan for three years from 1936 as Metro manager.

At the same time, Columbia's general manager here, Kintaro Yoshino resigned that post and was appointed sales manager for indie

appointed sales manager for indie importer-distributor Herald of Japan, Yoshino first joined Colum-Japan forming inst Joined Countries bia when the company opened its Japan office in 1933 and rejoined the company after the war in 1952 when it resumed independent distribution.

CMA Realigns Its Ton Brass; Behr To Pub. Post

A reshuffle of the top brass of Circuit Management Assn. the company which controls all Rank Theatres, was announced last week. John Behr has relinquished his appointment as circuit controller to become publicity controller and

appointment as circuit controller to become publicity controller and will be la unching a major promotion campaign for theatres, baltrooms and bowling centres.

According to an official statement, one of his most important responsibilities will be to insure the projection of the group image, as far as these activities are concerned, and to promote a new image of the amenities to the public. Prior to his appointment as circuit controller. Behr was in charge of publicity at Pinewood Studios. A press officer to work under him will be named shortly. As a result of the switch, A. H. Campbell is to be given the new title of circuit administrator and will retain his present position as general manager of Overseas Cinematograph Theatres. W. H. Hockman, has been appointed circuit manager and there have been some regional changes as well. All these appointments became effective as of yesterday. (Mon.).

Italo Distribs And **Exhibs Stymied**

Rome, Oct. 3.
After four months of fruitless negotiations, Italo exhibs and distribs have still to find an acceptable solution to their hassle.
Most recent distrib proposals likewise have been turned down as had preceding ones, and a new get-together has been called to settle the long impasse once and for all.

settle the long impasse once and for all.

Dietrib nix, which was voted unanimously, merely termed distrib suggestions "unacceptable," without formulating counterproposals. Principal clauses turned down in latest negative vote were: percentage up to 40% of net; over 40% and up to 50% for films felt of "particular artistic or sommercial value"; negatiable percentage over these figures for certain "exceptional" films voted such by special AGIS-ANICA (exhib-distrib) commission.

Crux of disagreement still centers around these "exceptional" pix. And coming months will see plenty items as candidates for this position.

'TIME OF HEATHEN' WINS

Hiroshima Guilt Theme Film Awarded \$500 First

Awarded \$500 First

Amsterdam, Oct 3.

The American feature, "Time of the Heathen," won the first prize of \$500 in the Gran Premio Bergamo. This festival covers art films and films on art, It's aim is unique. In that its purpose is not publicity for producers and their productions but rather to add to the prestige of the director.

Total of 52 films were shown in the course of the five-day run of the fest, all in the S. Agostino Church of Bergamo.

"Heathen," which Carl Floyd produced, is the story of a man guilt-stricken over the bombing of Hiroshima.

International Sound Track

London

London

British Lion through BLC is putting out a strong double bill which brings back "Room At The Top," together with the film of the Araold Wesker play, "The Kitchen". James Robertson Justice will play a judge in the next Betty Box-Raiph Thomas pic, "A Pair of Briefs," a comedy about the law, which also has Michael Craig, Mary Peach, Brenda de Banzie, Liz Fraser, Ron Moody and Roland Culver. It will be Culver's 200th film . . . Janet Blair has arrived for the shooting of "Night of the Eagle," a Julian Wintle-Leslie Parkyn picture for release by Associated British. Peter Wyngarde and Margaret Johnston join Miss Blair . . . Jack Hildyard has been named as lenser for James Woolf's "Term of Trial," which Peter Glenville is to helm for Warners, with Laurence Olivier starring . . . Terry-Thomas's next film is "Operation Snatch," which has just started shooting at Elstree. It's a comedy about the apes of Gibraltar and Jules Buck produces and Robert Day directs for Keep Films Ltd. Regal-International will distribute in Britain and Continental Distributing Inc. in America.

Paris

Georges Riviere replacing the injured Daniel Gelin in "The Longest Day."

Vincente Minelli through on his way to Italy where he will direct. "Two Weeks in Another Town" for Metro. young pic director Claude Chabrol, whose recent pix have caused outrage among Fronch audiences, says he has reformed and is no longer out to shock and his new pic "The Evil Eye" will even be suitable for children. He did not specify whether he meant delinquent children. ...

Richard Davis conferred with Astor reps Mario De Vecchi and Douglas Netter Jr., informally here on getting Astor pix French acquisition "Les Liaisons Dangereuses" (The Dangerous Relations) for his Fine Arts Theatre in N.Y. to follow his next Italo entry "The Night." Astor reps are in ogling pix, as part of a European swing for the J.S., Davis, incidentally, has taken the Argentine pic "Summer Skin" of Leopoldo Torre Nilsson for Great Britain, Ilya Lopert, who was dickering to take it for the U.S. via his Lopert Dist, setup, a subsidiary of U.A—and not outside of it, has not decided as yet and Ed Kingsley is reportedly interested in it now. Kingsley would distribute it via his Kingsley International Co. Kingsley International Co.

Rome

Berlin

For the first time the annual Berlin Cultural Festival the 11th) there are no petrons from E-Berlin ... W-Berlin cinemas and theatres suffer audience loss due to the blockade ... Reports are that E-Berlin theatres are now half empty.

Bulgarian actor Narziss Sokatscheff, who made his pic debut in Will Tremper's "Escape to Berlin." has recently finished his second documentary film in Liberia, Eastmancolored film is titled "Unity in Africa" and centers on the pro-West African statesmen's summit conference in Monrovia ... Helmut Meyer left the board of local Ufa directors to Join Aschinger's managing committee. Aschinger runs a large lineup of popular quick-meal restaurants in town ... Bobby E. Luethge, one of Germany's most prominent screenwriters, observed his 70th birth-day. He wrote more than 200 scripts within 42-year old screenwriting career. Also 70 now: Willy Birgel, grandseigneur of German films. ...

Madrid

Alea Guinness, Dirk Bogarde and Anthony Quayle, together with producer Lord Brabourne and director Lewis Gilbert, returned to London studios for interiors after winding off-shore "Mutineers" location filming at Denia . . Cantinfias laid a wreath on the tomb of Manolete in Cordoba during a visit to Andalucia and then returned for a short stay in Madrid to dub "Pepe" for another first run go-round (pie was released with subtitles last Easter and held for five short weeks) . . .

(Continued on page 17)

LET ANZAC PRODS. EAT CAKE

Exhibs Chisel, Face Fines in Spain

Government film officials have ordered a close check on exhibitor playdates throughout Spain, following revelation that exhibitors in north have been guilty of clandestine programming. Showmen, often in cahoots with local inspectors, continued to schedule films weeks beyond contract terms signed with distributors.

A sweeping undercover investigation of regional films in Galicla revealed widespread exhib illegalities. They were not only enjoying extra weeks of full profit exploitation but were submitting reports of compliance with Spain's obligatory screen time edict for native pix. Spanish product, it was found, gathered dust in cinema storeoms while exhibs extended runs of more commercial product without notifying either distributors or local officials.

Government crack-down is imposing heavy fines on offenders and in some cases annulling exhib's commercial license.

French Unit Urges More Promotion To Lure Biz Back to Pix Theatres

Falling attendance at film theatres is being studied by a special governmental unit, the Committee of Attendance. Its latest suggestion is to produce a series of publicity pix on current and future films to be shown in all theatres and or video. and on video.

and on video.

Money to finance the plan would come from Film Ald coffers and from contributions by pic producers. Suggested are periodic film newsreels done by show biz reporters and people. Committee feels that all filmmakers would benefit through such a program.

Detaxation, double features, how to cut production costs and the need for more family films are some other questions being looked into by the committee. However, the beginning of this pic season looks fairly optimistic. It could change the attitudes of the crepe hangers.

hangers.

"The Guns of Navarone" (Col) broke records at three theatres and looks equal and even surpass the phenomenal biz of "The Bridge on the River Kwai" (Col). "Spartacus" (U) looks fine in one house. Other new films also are doing well, showing that perhaps a new public interest is turning towards motion pictures again after these past years of disaffection.

A French costume actioner.

past years of disaffection.

A French costume actioner,
"The Miracle of the Wolves," also
came in strongly while the Yanie
"Oceans' 11" (WB), "The Naked
Edge," and French entries "A
Woman Is a Woman," "The Taste
of Violence" and "The Girl With
the Golden Eyes" also loomed big.

Nat'l Ballet of French Dances. Subsidized Unit. No Big Hit in Paris

Paris, Oct. 3.

In spite of good reviews, the subsidized folklore tern and song group, the National Ballet of French Dances, dld not do much biz in its month's stay at the The-atre Des Champs Elysees. Terp specialists are happy over the lukewarm reception.

lukewarm reception.

It is felt strange by them that with such proven dance talents as Maurice Bejart, Janine Charrat and Roland Petit forced to work abroad or in cabarets, something as trivial as this folk group gets government handouts.

government handouts.

It is pointed out that France just does not have the necessary vitality and talents to stage these folk arts, but that it is nothing to be ashamed of. Others strongly maintain that it is a mark of infantilism to even want to send this group abroad.

Rank's Diversity

Rank's Diversity
London, Oct. 3.
Rank Organization has been given a Ministry of Transport contract to develop and operate the service area on the new Birmingham-Preston motorway. The development will include a restaurant, cafeteria and two transport cafes, one of which will operate a 24-hour service. There will also be two shops, which will sell periodicals and confectionery.
Another feature of the contract is that it will mark a development for Rank's plans for petrol filling stations.

vill ma... Rank's plan tract is that it will mark a development for Rank's plans for petrol filling stations. There will be 48 pumps, together with an emergency repair service and breakdown facilities.

Shoots 2 Films Simultaneously, **And Saves Dough**

Madrid, Oct. 3.

Two film units can almost live as cheaply as one. At least so French film producer Alexander Mnouch-kine believes after finding out that his original 13-week schedule for "The Titans" can now be reduced to nine and make it possible for his Ariane Films of Paris nad co-producer Vidas Films of Rome to bring in their tongue-in-cheek mythological epic of ancient Crete for somewhat over \$1,000,000.

Each film unit has complete autonomy and the shooting schedule has been broken down so that both teams are in constant operation for the balance of interior and location shooting in Spain. Mnouch-kine said his independent teams

tion for the balance of interior and location shooting in Spain. Mnouchkine said his independent teams have been functioning so successfully there has been no reference to a second unit in the traditional sense of the word. Flexibility makes it possible to get exteriors in the can while filming takes place simultaneously on the eyefilling sets at Sevilla studios. To insure an uninterrupted rhythm the coproducers have provided their debuting star Juliano Gemma with such seasoned players as Pedro Armendiriz, Antonella Lualdi and Jacqueline Sassard, and have veterans supervising Duccio Tessari's initial fling as film director.

It is pointed out that France just does not have the necessary vitality and talents to stage these folk arts, but that it is nothing to be ashamed of. Others strongly maintain that it is a mark of infantilism to even want to send this group abroad.

Still others feel that some countries have a definite artistic source in popular aspects, like Russians, Hungarians and others, but in some countries, like France, its art comes from its culture.

However, it seems that the group may get government money for foreign prestige treks. So the battle among specialized scribes is on turn this money to more proven talents and thereby, help maintain the French terp standing.

Duccio Tessari's initial fling as fidure director. Dual unit policy began in Rome where "The Titans" was in production for three weeks. With the move to Spain, production picked move to Spain, production for three weeks. With the move to Spain, production picked move to Spain, production for three weeks. With the move to Spain, production for three

GOVT. COLD-COLD TO ANY SUBSIDY

Sydney, Sept. 26

Producers here are suggesting to politicians that the Robert henzies Liberal Party government should impose a two cent tax on cinema admissions to finance the rebirth' of Australian production—currently down to zero due to empty coffers and the exit of "angels."

"angels."
Only active unit here presently is the Commonwealth Film Production Co.—a government-sponsored setup lensing mostly educational shorts.

content setup tensing mostly educational shorts.

Questioning around Camberra suggests these realities: (1) The government is not prepared to provide monetary assistance to Australian film producers because all available funds are geared into more popular projects—housing, new hospitals, schools.

(2) Governmental leaders are reported as strongly opposed to burdening the exhibitors with additional taxation, being fully aware of the tough fight the theatre industry has had to beat the strong teevee and bowling opposition over the past five years.

On Own Feet

the past five years.

On Own Feet

General opinion within political ranks is that Aussie film production must be prepared to stand on its own feet without benefit of cake or credits from governmental treasury. That it has failed to do so, is no reason why the government should back producers or impose taxation on the theatres to provide the necessary finance for the re-establishment of a local industry.

the re-establishment of a local industry.

Some yapping-at-the-Yanks with-in political circles here in recent months implies that the film indus-(Continued on page 24)

'Blacklisted' Producer Inked by Asso, British

Inked by Asso, British
London, Sept. 26.
Daniel M. Angel, the indie producer who was blacklisted by British exhibitors after he sold a package of features to commercial ty some 18 months ago, has signed a deal to make an unspecified number of films for Associated British. Final details are now being worked out, and it is likely that the initialer will be a Kenneth More comedy, to be followed by a film version of Laura Del-Rivo's recently published novel, "The Furnished Room."

West End B.O. Fine, 'Honey' Sweet \$16,000, 'Fanny' Fatso 14G, Both 2d; 'Company' Big 10G, 3d; 'Guns' 131/2G

Daiei Fest In Hawaii Honolulu, Sept. 26.

Honolulu, Sept. 28.
Kogusal Theatre will hold
its first annual "Datel Matsuri" (Daiel Studio film festival)
Oct. 5-8, with stars Tamao Nakamura and Shintaro Katsu
flying in to make personal appearances.

Recent Tobo film festival at

Recent Toho film festival at the nearby Nippon theatre drew turnaway crowds.

Mex Film Fest This Year Set For Acapulco

Mexico City, Oct. 3.

With Acapulco tourist interests including hotels, restaurants and shops, etc., writing off over \$48,-000 owed by former festivals, the way has been cleared to headquarter this year's Fourth World Review of Film Festivals in this resort city. Jorge Ferritis, Film Bu-reau head and festival board member, has made it all official. Event will be staged in the Playa Hornos Theatre, since federal authorities have not backed down from their ruling that the San Dlego Fortress cannot be used for a commercial

event.

The on again-off again tactics of recent weeks finally erystallized in plans to use Acapulco as the main site, as in the past. A consolation concession to Guadalajara, which bid energetically for the fest, is the exhibition of the most important fest films there.

Site in this capital may be the ne building Mississippi Theatre, if it can be readled before the Nov. 26 opener. If not, it will be the Roble Theatre.

ne Roble Theatre.

Negotiations have been started to get a better Hollywood turnout than in recent years. About 100 actors as guests is the Ferritis goal for the 1961 Fest. Festival will screen 18 top international festival pix.

West End deluxers were in fine shape in the last stanza with better snape in the last stanza with better than average returns for the new-comers as well as for the estab-lished holdovers.

lished holdovers.

Leading the field is the filmization of the London-Broadway play "Taste of Honey." which looks a resounding \$16,000 in its second week at Leicester Square Theatre after a wow opener. Other sturdy entries are "Fanny," which shapes big \$14,000 in second session at the Warner and "Pleasure of His Company," great \$10,000 or near in third round at the Plaza.

Though in 178th round at the Dominion, "South Pacific" remains the champ among the blockbusting holdovers with better than \$17,000

holdovers with better than \$17,000.
"Ben-Hur" continues sock with
over \$15,000 for 17th frame at the
Royalty on moveover, after its
long run at the Empire. "Guns of
Navarone" hit a whopping \$13,700
in its 14th Columbia week which
follows a record-breaking engagement at the Odeon Leicester
Schape

Estimates for Last Week
Astoria (CMA) (1,474; \$1.20(.75)—"Exodus" (UA) (20th wk).

Solid \$10,300.
Carlton (20th) (1,128; 70-\$1.75)—
"Marriage-Go-Round" (20th). Fair

"Marriage-tio-nound \$7,000.

Casino (Indie) (1,155: \$1.20-\$2.10) — "Search for Paradise" (Robin) (29th wk). Hefty \$16,900.

Coliseum (M-G) (1,795; 70-\$1.75) — "Black Tights" (BLC) (3d wk). Below hopes at around \$7,000.

"Matter of WHO" (M-G) opens

"Matter of WHO" (M-G) opens Oct. 2.
Cot. 2.
Columbia (Col) (740; \$1.05-\$2.50)
—"Guns of Navarone" (Col) (m.o.).
(14th wk). Great \$13,500 and better than 13th round.
'Dominion (CMA) (1,712; \$1.05-\$2.20)
— "South Pacific" (20th) (178th wk). Mighty \$17.200.
Lefeester Square Theatre (CMA) (1,375; 50-\$1.75)—"Taste of Honey" (BLC) (2d wk). Smash \$16.000 or over. First was \$18.000.
London Pavilion (UA) (1,217; 70-\$1.75)—"Naked Edge" (UA) (4th wk). Fine \$8,500. Third was \$10-100. "Terror of Tongs" (BLC) and "Homicidal" (BLC) opens Sept. 29.
Metropole (CMA) (2,200; 70-(Continued on page 17)

(Continued on page 17)

Aldrich Looks To Pact Joan Crawford For His Projected 'Baby Jane'

Projected 'Baby Jane'

Rome, Sept. 28.

Robert Aldrich expects to sign Joan Crawford for the lead in his upcoming "Whatever Happened to Baby Jane." Actress arrives here oct. 4 to discuss role with Aldrich, as well as to define its importance. Pic deals with psychopathic relationship between two sisters, one as an ex-child vaude star and the other a vet silent screen star.

For Miss Crawford, the film represents the first in several years, while for Aldrich it marks a revassociation with star after their successful teaming on "Autumn Leaves" some years back. "Baby Jane" should roll next March. "Baby Jane" will be the first of two pix made by The Associates and Aldrich under the recent pact with Joseph Levine's Embassy Pictures Corp. Aldrich directs both. His other future plans, beyond the second and still unset pic with Embassy, are undefined. But the director has commissioned David Chantler, who wrote "Taras Bulba" to pen a fifth Ctusades story to be shot in Morocco.

He feels Morocco is a "fabulous" place in which to make a film, credits lack of exposure, weather, cilimate and cooperative natives with the "ideal" conditions tiere. Aldrich Ikewise had nothing but praise for Titanus' Goffredo Lomerato and Embassy's Joseph Levine and their support of the pic, which went well over budget.

Frankfurt, Oct. 3.

Americans are in the lead in Americans are in the lead in West, Germany for the upcoming calendar, with 160 films slated, including 28 new from 20th Fox, 29 new and one carry-over from Columbia, 29 new and six carry-over from Metro, 15 new from Paramount, 22 new and one carry-over from United Artists, 10 new and two carry-overs from Universal, and 17 new from Warners.

That total of 160 stacks in

and 17 new from Warners.

That total of 160 stacks up against a 141 "announced Wess German productions, which is considerably higher than the undersone hundred that were all that were anticipated from the West German film-makers. But whether the local producers come up with the full bill remains to be seen. In all W. Germany has 540 films set for release.

Last year, for instance, the pro-

Last year, for instance, the program of 1980-61 was only 81.6% filled. During that period 597 films were announced, but by the Aug. 31 date that officially closes the season only 488 full-length features had been offered. In addition, 67

> Additional Foreign News On Page 17

announced titles were never completed and 44 films had to be carried over into this year's playing period. (Even 1980-61 indicated the serious drop-off of productions as in 1959-60 there were 639 films scheduled of which 83.6% or 534, actually played; and in the previous year, 1958-59, of 685 films scheduled 88% or 581 actually oame out. Thus there are every year fewer films announced and less being made).

This points up the serious con-

game out. Thus there are every year fewer films announced and less being made).

This points up the serious concern here of the exhibitors, both those with the large houses and the small cinema owners, that there will be a serious lack of worthwhile pictures to fill the houses. The constant complaint of not enough films and not enough major titles is again being aired—with the favor, of course, for the big American films with all-star casts, multi-million dollar productions, based on best-selling novels or hit plays. But when the outstanding American pictures are anounced here, the German exhibitors are ducking their elbows and crying "Help! Help!" at the word that some of the U. S. distributors are seeking higher terms.

The best pictures slated for the new season, however, appear to be the U. S. productions.



RISAHITI

THE FIRST GOOD AMERICAN FILM OF THE FALL! WELCOME!"

"FASCINATING AND EXCITING! Under Robert Rossen's strong direction it crackles with passions positive and alive!"

-BOSLEY CROWTHER, TIMES

"A WINNER! A vivid picture, a firstrate cast! It hammers home its points realistically and tellingly!"

-JUSTIN GILBERT, MIRROR

"An outstanding film"_FILM DAILY;

"Will attract large audiences"_M.P. DAILY:

"Meaty, strong entertainment"_M.P. HERALD.

"Superlative performances"_BOXOFFICE,

"Sequences crackle with vitality"

"STRONG, TENSE DRAMA! Seething emotional conflict! Robert Rossen has charged New York with a frightening fascination!"

-ALTON COOK, WORLD-TELEGRAM & SUN

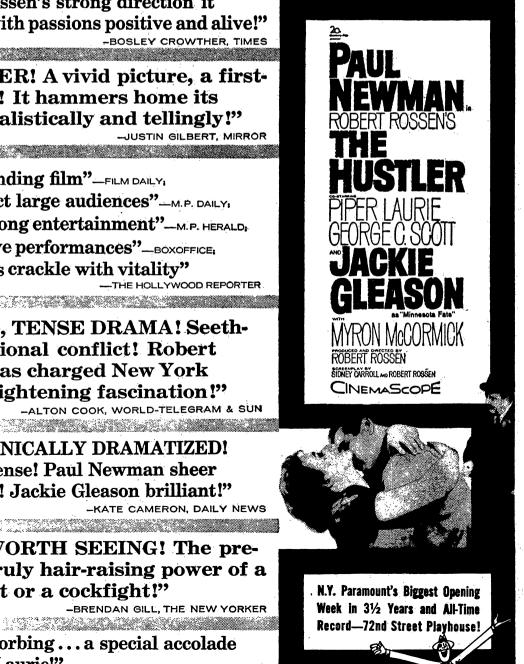
"ELECTRONICALLY DRAMATIZED! Taut suspense! Paul Newman sheer excellence! Jackie Gleason brilliant!"

-KATE CAMERON, DAILY NEWS

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-BRENDAN GILL, THE NEW YORKER

"Tense, absorbing ... a special accolade for Piper Laurie!" -JESSE ZUNSER, CUE



Mex Govt. Okays Production of 30 Films by Assn. of Indie Exhibs

first manifestation of the delibera tions of the official inter-departmental committee seeking the mental committee seeking the resolution of multiple, problems, was the announcement by the De-partment of State (through its Film Bureau dependency that it was sanctioning production of 30 films by the National Assn. of In-dependent Exhibitors.

decendent Exhibitors.

Juan F. Lance, association head, and his first licutenant Jose A. Quiroga, had been petitioning authorities for permits to enter independent production picture ever since the organization was formed a few months ago. Their contention is that they need material to fill out exhibition time in their houses. their houses.

their houses.

The government likes the idea because it will not offer any drain on Film Bank funds. The association claims it will put up all budget money needed to turn out 30 pix in a period covering the balance of this year and 1962.

Swiss Newsin

money needed to turn out 30 July in a period covering the balance of this year and 1962.

Jorge Ferretis, Film Bureau head, in making the official announcement, said production might partly alleviate some of problems affecting the industry. In any case, films produced can be shown in Mexico and perhaps exchange agreements worked out with other countries. Decision to okay independents was taken. Ferretis said, because bona fide producers, members of the Mexican Assn. of Motion Picture Producers, have been holding up production ever since the end of the industry strike. Producers allege it is umprofitable to make pictures under current conditions.

Another point on which there is divergence of opinion is the syphoning of money into ailing Peliculas Mexicanas via the Film Bank. Producers maintain that budget credits should be made to them direct, and not through official distributorships. Further they allege that the latter owe them considerable money, not profits as has been publicly charged in certain quarters. This is money that productions, they aver.

Oscar Brooks, head of the assoclation, vigorously denied that he

Oscar Brooks head of the assoclation, vigorously denied that he
or other board members had instructed membership to abstain
from production activity. He expressed doubt that independent exhibitors can turn out 30 films in
the next 15 months, and said that
the authorities and industry workers are being taken for a sleigh
ride by independent exhibitors
making capital of current industry
crisis conditions.

"Wind' 196G Tokyo Gross
Tokyo, Sept. 26.
Reissue of "Gone With the
Wind" 'M-G' has racked up over
\$196,000 in boff grosses with 181,
the next 15 months, and said that
the authorities and industry workers are being taken for a sleigh
ride by independent exhibitors
making capital of current industry
crisis conditions.

Bombshell hitting the Mexican Mexican Producers to Do Pix in English, Spanish

Pix in English, Spanish
Mexico City, Oct. 3.
A new production unit, Atoyac
Productions, has announced it will
film and distribute product in two
its
diom—Spanish and English. Coproduction deals will be arranged
according to agent Lonka Becker,
who is the firm's president. Initial
picture has Fred MacMurray and
Pira. Philicer contracted, accordA. ing. to Miss Becker.
Firm will use Mexican, American
and and Spanish exteriors in shooting
the various pix. Other executives
of the company include Robert
leare, veepee: Agustin P. Deladein secretary and Sheldon Graff,
advisor.

Swiss Newsmen

International Soundtrack

Continued from page 14

Universal Espanol will release the Sophia Loren-starrer "Mme. Sans Gene" in Spain, picking up release rights from Agata Films—Spanish coproducer of the Italo-French-Spanish co-venture. . Pagetta Eleanow slated to star with Richard Eschart and Kerwin Mathews in the Michael Carrerse (England)—Tecisa (Spain) coproduction, "The Peaceful Man" . . . Spanish ciaema school dean Jese Lisis de Heredin attended the International Congress of Film Institutes held in Berkley, Calif. and presented three short Spanish subjects. Boraus "The River," Summers "The Old Man," and Saura's "Sunday Evening" . Donna Anderson, Stanley Kramer contract player and former ballet dancer, is terping flamenco while on vacation here with young film directer Sumner Williams (Gibralter-wedded last year) . . Italian sword-and-sandal producers have been signing Basque weight lifters and tree choppers (regional specialties) for forthcoming epics in Roman locales . Diana Dors and Spani's leading tenor Alfredo Kraus are teamed for an early camera start in "They Met in Monte Carlo," to be filmed here hefore Kraus makes a November appearance at La Seala . . . Pablito Calvo, moppet in "Marcellino Pan y Vino" (given a gala re-issue premiere last week), will hang up his cues after "Barcos de Papel" (Paper Boats) to get in some schooling.

Mexico City Universal Espanol will release the Sophia Loren-starrer "Mme. Sans Gene" in Spain, picking up release rights from Agata Films... Spanish

Mexico City

Mexican censorship has turned thumbs down on Italy's "Blue Coast," with Elsa Martinelli and Alberto Sordi. Objection is to illicit love affairs of film, homosexual overtones and in general a "morbid spectacle," which Jorge Ferretis, censor chief, alleged is not to the liking of the Mexican public. Before they cracked down on too-daring French films, however, such themes were biggest boxoffice draws in Mexico... Yul Brynner, en route to Buenos Aires for his "Taras Bulba" assignment, used a brief stopover at Central Airport here to check on new pay scales. Actor says he's thinking of shooting one or two pictures in Mexico... Richard Widmark, coproducer of "Wounds of Hunger" in brief visit here to supervise shooting details of picture going before cameras early in October... Jose Luis Bueno and Dawson Bray dickering to take over completion of film bio based on life of buillighter Carlos Arruza. Picture was initiated by Bud Boetitcher... Agustin Lara's "Granada," ditty which won composer biggest international popularity, has now been waxed in Russian by Moscow's Sergei Stepitch... Mexico sends "Yanco" and "Animas Trujano" (Rascally Souls), latter starring Tishoro Mifune, to the San Francisco Festival in November.

Type-Cast

Type-Cast
London, Sept. 26.
Department-Of-How-Snooty-Can-You-Get? Brian Evans, deputy banqueting manager of the Savoy Hotel, has just been upped-to banqueting manager. On one condition. He has had to change his name and is now known by the Italian-sounding monicker of Evangelo Brioni.
"It's traditional," says Signor Brioni, a shade sheepishly, "for years banqueting man-

Brioni, a shade sheepishly, "for years banqueting managers have been Italian." agers have been Italian."
Evans hasn't changed his name
legally and neither has his
wife. And he doesn't have to
sound Italian. Bueno!

West Berlin Opera 'Gloomed' Opening **Under Red Glare**

first local contribution to the 11th Berlin Cultural Festival (Sept. 24-Berlin Cultural Festival (Sept. 24-Oct. 10., and the opener for West Berlin's new opera house (official name: Deutsche Oper Berlin, an ultra-modern building which, five years in the making cost 27.500.000. D-Marks (nearly \$7,000.000). Hargely contributed by the Bonn govt. Generally acclaimed in Berlin as Germany's most beautiful opera house (excellent acoustics too), it stands on Bismarckstrasse on the very same spot where the old Deutsche Opernhaus, bombed out during the war.

The first production under the

The first production under the new management of Gustav Rudolf Sellner. "Giovanni" had the finest opera talent seen here postwar: Dietrich Fischer-Dieskau (title Dietrich Fischer-Die-kau (litte part: Elisabeth Gruemmer (Donna Anna). Pilar Lorengar (Donna El-vira). Erika Koeth (Zerline), Don-ald Grobe (Don Octavio; Josef Greindl (commander. Walter Ber-ry (Leporello)) and Ivan Sardi (Masetto).

Best reviews went to Walter Berry. Georges Wakhevitch of Paris was touted for his imagina-tive settings and colorful costumes. Ferent Friesay conducted.

Ferenc Friesay conducted.
Dignitaries, headed by Federal
president Heinrich Luebke and WBerlin Mayor Willy Brandt came
in dark suits, a gala party and tux
and or tails were skipped, as
Brandt said, as better befitting
current political situation in the
city.

The event was telecast by Eurovision.

U.S. Spensoring Showings Of AA's 'Hell to Eternity' To Counter Soviet Line

Mexico City, Oct. 3.

In a counter-attack to Red propaganda seeping into Mexican provincial areas, chieffyl small towns and villages via alleged documentaries and feature length films, the U.S. Information Service is stepping up its ewn activities. But unlike the Russians, American propaganda is more subtle.

Case in point is decision to spon-

aganda is more subtle.

Case in point is decision to sponsor showings of "Hell to Eternity," an Allied Artists film featuring Jeffrey Hunter, David Janssen and Vic Damone, and based on life of Guy Gabaldon, a Los Angeles lad of Mexican descent. Serving in the U.S. Marines during World War II, he pressured around 2,000 Japs to surrender to him merely via gift of gab. Gabaldon knew the lingo since he was brought up to a Japanesehe was brought up by a Japanese-American family after his folks

dred.

Picture has already been screened, with Gabaldon making a short personal appearance speech in fluent Spanish, before several hundred Mexican Air Force and Army officers including Gen.

hundred Mexican Air Force and Army officers, including Gen. Roberto Fierro, Air Force Chief of Staff during the last war.

Propaganda value of film is a natural, since it puts across idea of equality treatment in U.S., and that rewards are not exclusively for top echelon personnel.

Free admissions are expected to reach good segment of rural population. Plan is to show films in open air whenever possible. After Mexican tour picture will be shown on same free basis throughout Central America.

New, Big Yank Pix in Japan Enable U.S. Majors to Soar Above '60 Totals

Bomb Tests Spark Mex Move to Ban Red Films

Mexico City, Oct. 3.

The Russians aren't very popular south of the border as result of their resumption of nuclear bomb tests. There is a big buildup to boycott all Red films, either from Russia itself or gatellite countries.

countries.

Anti-Red film drive is being spearheaded by national organizations. Among them are the National Anti-Communist Front, the National Sinarquist Union, the Mexican Assn. of Catholie Youth Postional Parents Assn. and the National Students Federation.

Apart from protest over the nuclear blasts, respective heads of the organizations stress that Mexico and its citizens have had more than enough of Red propaganda via pix, and want no more of it.

Italy's Dragnet For Longhair TV

Milan, Oct. 3.

Italy's radio-video government franchise, in anticipation of its second, longhair tv channel, has recently selected 38 radio and 28 television scripts submitted by 23 nations. Included was the Nathan Kroll-produced series for National Educational Television of New York, "The Master Classes of Pablo Casals." photographed a year ago at the U. of California.

A series of prizes was awarded.

A series of prizes was awarded in the name of the annual Premio Italia. These included a first to "The True West" narrated by the late Gary Cooper and produced by the American, Donald B. Hyatt. The Swiss short, "Life Is A Holy Dat" by Felice Vitalia, won a lesser prize prize.

Italian "Through The Looking Glass," a hodgepodge of "Alice in Wonderland" and opera, won an award but left audience and critics but little amused.

Maurice Ohana (Francel got the Pisa Prize for "The True Story of Little James" telling about a sailor Little James' telling about a same whose ship sinks and his next life under water with a siren, plants and animals in marine surround-ings. It is a little masterpiece in its delicate instrumentation for 16 in-struments, five singers and two narrators.

The most significant works were perhaps the tv operas and ballets; the "Italia" going to the Swedish ballet "The Bad Queen," choreographed by Birgit Culberg with very weak, insignificant music by Dag Wiren but stupendous lighting effects. The "Pisa" prize went to Austria's composer Gottfried von Eimen (often played by U.S. symphony orchestras) for his "Trial" with text by Kafka—which was heard in N.Y.'s City Center Opera several years ago.

West End

Continued from page 15 \$1.75)-wk). i)—"King and I" (20th) (6th Almost \$7,800, okay.

WEI. Almost \$7,800, okay.
Odeon, Leicester Square (CMA)
(2,200; 70-\$1.75)—"Come September" (U) (2d wk). Modest \$5,500
or near. Opener was \$6,500.
Plaza (M-G) (936; \$1.05-\$2.20)—"Pleasure of His Company" (Par)
(3d wk). Big \$10.002. Second was \$11,000. "On Friday at Eleven" (BLC) opens Oct. 5.
Righto (20th) (529; 70-\$1.20)—

Rialto (20th) (529; 70-\$1.20)—
"Marines Let's Go" (20th) (2d wk)
Fair \$4,500. Opening week was \$5,800

Ritz (M-G) (430; 70-\$1.75)—"Two Women" (M-G) (8th wk), Sturdy \$5,400

Royalty (M-G) (936; \$1.05-\$2.20) —"Ben-Hur" (M-G) (m.o.) (17th-wk). Great \$15,000.

Sindia One (Indie: (556; 58-\$1.20)
-"Parent Trap" (Disney) (6th
k). Smash \$5,600.

Warner (WB) (1,785; 70-\$1.75)— "Fanny" (WB) (2d wk). Fast \$14,-000 or near. First was \$14,700.

Tokyo, Sept. 26.

A handful of big pictures pushed American films to an upward turn in Japan for first time after a steady five-year stile, similar to five the stand printing of U.S. Commonwealth Film Corp.) were \$13,220,000 for first eight months of year compared with \$11,446,000 for the same period of 1960.

United Artists showed the biggest gain to top list with \$2,810,000, big biz coming from "Magnificent Seven," "Exodus" and carryovers of "Alamo" and "Unforgiven."

overs of given."

cent seven, "Exodus and carryovers of "Alamo" and "Unforgiven."

Metro placed second, drawing
hefty coin from "Where Boys
Are," "Cimarron," holdover "BenHur" and late entry reissue of
"Gone With Wind."

Other strong entries during tabulated period include "One-Ryed
Jacks" (Par, "North to Alaska"
(20th), "Pepe" (Col', with late
starters "Guns of Navarone" (Col'
and "Last Sunset" (L' showing
early speed. Paramount and
20th-Pox were neck and neck for
third spot.

Comeback story shows standout
pix carrying the load, in line with
the global trend. Companies without them apparently cannot compete for patrons or choice houses.
This not only means 70m and other
budget blockbusters, but also
properly handled product which
appeals to special large audience
segment like "Where Boys Are."
which captured teenage interest.
The large-scale Western remains a
U.S. staple in Japan market and
can still be counted on for tall
returns, particularly with a topline star or two.

On 70m imports, one U.S. rep
said: "It's still not worthwhile to
bring them in. The print costs are
not justified by the additional

said: It's still not worthwhile to bring them in. The print costs are not justified by the additional business.

bring them in. The print costs are not justified by the additional business.

Nippon remains a buyer's market with Toho retaining a virtual stranglehold on choice houses, puting importers at mercy of accepting offered terms rather than negotiating. Best offense is strong pictures for better terms and favored hookings.

Reflecting domination of handful of big pictures is situation where increasing number of imports are going directly into general release, usually pairing for double bills. This is forced by longrun roadshows without added foreign film outlets. At this writing there are about 30 imported but unreleased films. The figure should climb soon with "Ben-Hur" going unprecedented into Tokyos TY and SY chains isseen houses each for four weeks.

Best of European pictures continue to do well in big cities and fading in hinterlands.

Feelings are marginal about additional import licenses—two to each of 20 importer-distributors—granted this fiscal annum. They are not expected to have much impact on overall returns of majors. With Hollywood production greatly decreased, added licenses do not figure to bring strong entries.

entries.

HUDDLE IN ROME ON RELEASE OF TINGS

Rome, Oct. 3.

"King of Kings" ad-publicity sendoff in Europe was discussed here this week at coordination here this week at coordination conclave attended by top Metro execs from various areas concerned. Display accessories, publications, records, etc., in combined advertising push for Samuel Bronsten production were presented to company toppers. These, in turn, will take material to respective countries and areas, to be adapted for local consumption in domestic versions.

For example, CGD, the Italo re-For example, CGD, the Italo record company which distributes Metro platters, also will produce and distrib the "King of Kings" soundtrack by Miklosz Rossza. Pathe Marconi is doing the same for France. Metro's Italo topper Charles Rosmarin and press chief Mario Longardi hosted the conclave.

clave.

Similar meetings are slated by Metro for "Kings" push in Tokyo (for Far East) and Panama (for Latin America). Pic is slated to open in Italian keys Oct. 26.

PARAMOUNT PICTURES

PROUDLY ANNOUNCES THE PREMIERE NEW YORK SHOWING* TOMORROW AT THE **RADIO CITY MUSIC HALL OF**

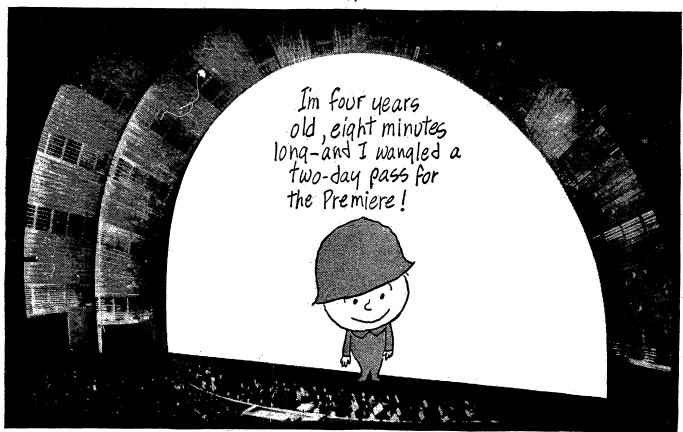




JULES FEIFFER'S ACADEMY AWARD WINNING SHORT SUBJECT

DIRECTED BY GENE DEITCH PRODUCED BY WILLIAM L. SNYDER





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LIKE EVERYONE ELSE IN NEW YORK,

MUNRO WILL BE HAVING HIS

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Munro will help you do money tricks at your boxoffice! Even if you're too far out to see him, book him!

Call your Paramount Exchange NOW!

Amusement Stock Quotations

Week Ended Tues. (3)

Sec. 3.				
78.7	77	C1. 1	371	hange
IV.	Y.	MOCK	F. YC	nange.

		N. Y.	Stoc	k Exe	change	la .	Net
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High	Low	in	100s	High	Low	Close	for wi
2734	1734	ABC Vending	131	2034	1814	1812	+ 38
6178	4134	Am Br-Par Th	180	4812	4534	4812	+218
2734	1718	Ampex1	108	2018	1734	1912	+2
4218	3214	CBS	296	33	3112	3236	
8 538	213 ₈	Col Pix	90	3038	2814	2934	+138
4712	32	Decca	146	3658	321/2	361/4	+334
4612	2658	Disney	81	3512	333g	34	1997
11934	9712	Lastman Kdk.	323	10214	9834	9934	
758	478	EMI.	358	51 g	478	5	12.5
1712	$12^{5}s$	Glen Alden .	370	1312	1214	1234	— 56
35¹ ś	1578	Loew's Thea.	172	2734	2612	271/2	+ 7s
7214	363 ₈	MCA Inc	43	70	651/2	6938	+338
703á	4112	Metro GM	554	5034	4738	491/2	+21/2
4138	2534	NAFI Corp	139	277a	257's	257/8	— 3/8
918	51 á	Nat. Thea.	202	7	634	63/4	
2178	165 s	Outlet †1	880	21	1958	2034	+11/8
8534	533 ₈	Paramount	104	593a	5634	571/4	- 3/8
255á	1734	Philco	316	2214	2138	2134	+ 1/4
227 1	75	Polarold	263	19234	18712	1891/2	— 12
65 ³ 8	4912	RCA	402	551 2	5234	5456	+112
1834	1034	Republic	256	1416	1112	1378	+238
22	1434	Rep., pfd	27	1734	1634	1734	+ 34
36	2614	Stanley War.	76	3312	313á	3212	+ 3,4
8414	2734	Storer	19	297 8	291 %	2934	+ 58
5514	307 a	20th-Fox	201	3278	307a	307 g	-134
4031	2912	United Artists	95	32	31	3134	4 3/4
9434	5234	Warner Bros.	31	77	7114	7234	-214
19834	9714	Zenith	403	17634	1671/2	17234	+256
		N. Y. *Weekl in ABC Vending Am Br-Par Th Ampex Col Pk Decca Disney Lastman Kdk EMI Glen Alden Loew's Thea. MCA Inc. Metro GM NAFI Corp. Nat. Thea. Outlet Paramount Phileo Polaroid RCA Republic Rep., pfd. Stanley War. Storer 20th-Fox United Artists Warner Bros. Zenith America	n Sta	ch Fr	change	1.43	•
4		America Allied Artists Balm'nt GAC Buckeye Corp Cap. Cit. Bdc. Cinerama Inc.2 Desliu Prods. Filmways Movielab MPO Vid. Nat'l Telefilm Reeves Bdest Reeves Snd Screen Gems Technicolor Teleprompter Tele Indus. Trans-Lux	. 510	n n Da	Lituita		1 4
8.8	412	Allied Artists	85	614	5 6	618	+ 1/3
15,4	8.8	Balm'nt GAC	32	10	9.48	93/4	+ 72
414	2	Buckeye Corp	145	2,8	. Z.,	2	
24"8	934	Cap. Cit. Bdc.	72.	19	1712	18	+ 12
2212	408	Cinerama Inc.2	470	22-8	1948	2048	+118
16'8	8	Desilu Prods.	43	948	834	834	12
9.28	4 8	Filmways	22	714	613	618	-113
18	1212	Movielab	50	1748	1334	1614	+334
2534	81.4	MPO Vid	90	19	1514	1738	+212
53.1	214	Nat'l Telefilm	80	213	214	214	- 14
1013	331	Reeves Bdcst	41	539	- 5	518	12
1012	6	Reeves Snd	500	818	61.3	714	+ 58
27	20	Screen Gems	31	22 ⁵ 8	21	2212	+114
4238	1134	Technicolor .	78L	3014	2618	2858	+278
31	9_{3}^{1}	Teleprompter	87	1912	1618	1648	-348
614	253	Tele Indus	11	3.1 4	3	3	3.7
2534	1412	Trans-Lux	10	2013	2014	2012	+ 1/4

* Week Ended Mon. (2). † Actual Volume. (Courtesy of Merrill, Lynch, Pierce, Fenner & Smith, Inc.)

Over the Counter Securities

	Bid	Ask	
America Corp.	378	41/2	— 7/s
Four Star Television	22	24	1
Gen Aniline & FA	290	324	. +10
General Drive-in	1646	1734	- 36
Gold Medal Studios	1/8	5/8	•
King Bros	114	134	- 3/8
Magna Pictures	. 3	334	- 1/8
Metromedia Inc.	1414	1534	- 1/4
Official Films			
Sterling Television	23/8	278	1/8
U. A. Theatres	614	718	16
Wometco Enterprises			+312
Wrather Corp.	65/8	715	- 14
(Source: National Assn. of Securit	ies Deal	ers Inc.)	

'Insider' Buys & Sells (July 11-Aug. 10)

Washington, Oct. 3.

Allied Artists transactions wer notable in latest Securities & Exchange Commission report on inchange Commission report on insider stock deals. Summary covers period July 11-Aug. 10. Albert Zugsmith dropped 24,700 common shares, still retaining massive AA holdings of 106,800. Roger W. Hurlock acquired 600, upping hls total to an even 25,000 shares. Herman Rifkin, through a corporation listed under his hame, sold 1,800, holding onto 9,707 shares.

In other show business trans-actions (all in common shares un-less designated otherwise):

ABC Vending Corp. — Jacob Beresin sold 500 shares, keeping 42.588 in a private transaction. Harold E. Newcomb sold 200, leav-ing him with 620 shares.

ABC-Paramount Theatres—James G. Riddell exercised option to purchase 1,530 shares, pegging his total holdings at 3,060.

Cinerama, Inc. — B. G. Kranze first sold 300 then later exercised option to buy 3,000 shares, giving him a total of 3,500.

Columbia Pictures Corp.—Louis J. Barbano, in exchange for shares of Fico Corp., acquired 650 shares, his first in Columbia. L. M. Blancke acquired 866 in the same fashion, then sold 100, leaving him with 945 shares.

Filmways — Leo Goodman sold 900 shares, holding onto 6,325. Metro-Goldwyn-Mayer — Ray-mond A. Klune sold 1,200 shares, keeping 100. Benjemin Meiniker sold 1,600, retaining 1,185. Robert

H. O'Brien dropped 3,000, leaving him with 1,185.

National Telefilm Assoc. nard Tabakin bought his first 300

shares.

National Theatres & Tv Inc.—
John B. Bertero sold 1,800 shares,
leaving him with 1,010. Samuel
Firks dropped 10,000, retaining
29,164. William J. Friedman sold
2,000, leaving him with 1,000. Eugene V. Klein bought 24,900 directly and 3,000 through a foundation
listed under his name, hiking his
combined total to 78,123 shares.
Sheldon Smerling through a holding company acquired 144,164, making a total of 151,564 shares held
by the company.

Paramount Pictures Corp.—
George Weltner sold 300, holding
onto 145.

Rollins Broadcasting Inc.—John

Rollins Broadcasting Inc.—John W. Rollins sold 200, making his total 13,396 shares. As a guardian, he bought 200, leaving 2,700 held in this fashion.

Screen Gems Inc. — L. M. Blancke, exchange for Fico Corp. shares, acquired 194 for a total of 223. Abraham Montague, also swapping Fico stock, acquired 1,164, upping his holdings to 2.338.

Stanley Warner Corp.—Harry M. Kalmine bought 200, hiking his total to 700 shares.

Teleprompter Corp.—Fred Baeton got rid of 1,000, holding onto 37.373 shares:

United Artists Corp.—Herbert L. Go'den exercised option to buy 5,-00), giving him 5,238 in all.

Webb & Knapp Inc. — William

Tokyo Critic Wishes Yanks Interested In Japanesers While it's all very nice to have U.S. film critics and audiences talk in flattering terms about the strange and exotic Japanese films epitomized by "Roshomon," "Gate of Hell," and "Ugetzu," at least one Japanese critic wishes that Americans would take the same interest in Japanese films concerned with the problems of contemporary life. Second, with the loss of near 200 jobs, 68 in the editorial departments, caught staffers flatfooted with an announcement from the publisher late Thursday (28). Telegrams went to those axed Saturday (30). The Boston Evening American international internation in the staffers flatfooted with an announcement from the publisher late Thursday (28). Telegrams went to those axed Saturday (30). The Boston Evening American international in Modern, Not Just Costume, Japanesers

Edinburgh Blush

represented by films like these time has come for some v American motion picture industry

Very Crucial

Very Crucial

"Every effort should be made to correct this situation. The Edinburgh Festival is a cultural event of great importance in Great Britain. Except for these miserable films, there is no American representation in this year's event. It is understandable that the New York Philharmonic Orchestra may not always be available or financially able to make a trip but two or three good motion pictures are always within the realm of possibility, and it would cost no-one anything to make these films available to represent the United States at an international event of this caliber.

quand. The real Kieffer was at hand to give advice.

Andrew Marton directed Ouistreham and Pointe du Hoc, Ken Annakin handled the Orne River sequence which included the glider landings, and Gerd Oswald did Ste. Mere Eglise. Elmo Williams, top second unit director and crack editor, is supervising directors and skeds for DFZ.

Bernard Wickl, the German director, has just joined the company and will direct all sequences involving German actors. Thesps who haven't yet worked in this film, which 20th-Fox will eventually release, include William Holden, Henry Fonda, Curt Jurgens and others. Femme lead in the film is assigned to a newcomer, Irina Demich.

With the Normandy end of "The

the film is assigned to a newgomer, Irina Demich.
With the Normandy end of "The Longest Day" now wrapped up, activity again splits in two directions. One unit goes to the Ile de Re for more outdoor filming. The other does work around Paris and, in mid-Defeber moves into the in mid-October, moves into the Studio Boulogne to start interior

Daper, the Boston Record American."

Cuts were made into the staffs of the three newspapers, the American, Record, and Sunday Advertiser. Out as a result of the merger were: George Clarke, former city editor of the New York Mirror, and nitery columnist of the Record for nearly 20 years here; Bill Buchanan, tv editor of the Record; Mary X. Sullivan, drama and film editor, Boston Sunday Advertiser; Leo Gaffney, long time drama editor of the Record.

Citake's last "Around Boston" column ran in the Record Satur-

Nork Philharmonic Orchestra may font always be available or financially able to make a trip but two or three good motion pictures are always within the realm of possibility, and it would cost no-one anything to make these films available to represent the United States at an international event of this calber. "It may be argued that film festivals are a little value and not worth bothering about. But they are that the case of the college of the control of the control

Advertiser will be a full size pare."

The lineup on the new all day paper shaped up with Holland, former assistant managing editor, taking over the m.e. spot; Win Brooks, managing editor of the American, becomes supervising editor; Sam Bornstein remains, editor of the Sunday Advertiser. John Noonan, executive city editor of the American is rettring, Jack McLean, former city editor of the American, becomes city editor of the new all day newspaper.

Alan Frazer, "My Boston" columnist of the American, will be the columnist of the American, will be the columnist of the American, will be the columnist of the American paper. Peggy Doyle, drama and film critic of the combined paper. Peggy Doyle, drama and film critic of the American, remains. Anthony La Camera, tv columnist and editor of the American, will have the same setup for the combined paper.

Herbert L. to buy 5.—all.

— William

William

William

William

William

William

William

Ceckendorf Sr. was listed as having acquired a bloc of 7.880.000 shares, giving him no less than the second preferred stock category. Each of the same setup for the combined paper.

Columbia Pictures bought "Three by anyone else.

Columbia Pictures bought "Three carnish acquired rights of the American, will have the same setup for the combined paper.

Columbia Pictures bought "Three carnish acquired nor-density planess". Columbia Pictures bought "Three cricked option to buy 900 shares, giving him 2,150 in all.

Arne Sultan and Marvin Worth.

burgh?—Not because the direction of the Edinburgh Film Festival harbors unfriendly feelings toward the U.S., but because there was nothing else from which to choose ments, caught staffers flatfooted with an announcement from the ments, caught staffers flatfooted with an announcement from the ments, caught staffers flatfooted with an announcement from the ments, caught staffers flatfooted with an announcement from the grams went to those axed Saturday in the Hearst organization publishing of the Shochiku Studios arate newspaper Monday (2) with the Hearst organization publishing for whom Kanesaka made the observation in New York last week as he was winding up an extensive ments, caught staffers flatfooted with an announcement from the grams went to those axed Saturday (28). Telegrams went to those axed Saturday or or production methods and problems. Latter was undertaken on behalf of the Shochiku Studios arate newspaper Monday (2) with the Hearst organization publishing the Hearst organization publishing.

The Boston Evening American into the Kenji Kanesaka made the observation in New York last week as he was winding up an extensive ments, caught staffers flatfooted with an announcement from the grams went to those axed Saturday (28). Telegrams went to those axed Saturday on behalf of the Shochiku Studios or works in an advisory capacity. New York host to the visite or as helded a stay at Harvard (for an International humanities seminarias well as in Hollywood (for a survey of production methods and problems.) Latter was undertaken on behalf of the Shochiku Studios of Nokyo for whom Kanesaka made the observation in New York last week as he was winding up an extensive with the loss of near 200 (29). Telegram in New York last week as he was winding up an extensive with the total capacity with the threat with an announcement from the cluded a stay at Harvard (for an International humanities seminarias well as in Hollywood (for a survey) of Production methods and problems. Latter was undertaken on behalf of the Shoch

New York host to the visitor was Tom Brandon. prexy of Brandon films, who in the 1959-60 film season sponsored the critically successful Festival of Japanese Films at the Little Carnegie Theating at the Little Carnegie Theating a discussion of the Brandon festival showing (which placed strong emphasis on films concerning the contemporary Japanese scene) that Kanesaka made his statement about the costume epics.

Although such films are important, and have served an especially important function this side in making Americans aware of the abilities of Japanese filmmakers, Kanesaka observed that the Tokyo film industry (which last year turned out no less than 547 films) has a lot more to offer serious film goers than quaint pictures of a culture long ago and far away. By no means would he suggest that any large percertage of the 500-plus films turned out annually are worth exporting, but there are a number of fine films made every year which deserve but do not get showings in the U.S.

Examples

daise Shochiku, and the other Jananese maiors, that they must cut down on ouantity production and concert-ste on ouality, a later of the Jananese maiors, that they must cut down on ouantity production and concert-ste on ouality, a later of the Jananese industry decided to firth tw competition by instituting double feature programs which, at a time of crisis, actually in creased production. There was even a brief attempt is introduce triple feature programs. The Jananese industry must start looking for substantial markets abroad, according to Kanesaka, and will only be successful in this pursuit by generally raising the quality for acceptance in the international market. However, he stressed that this must not mean turning out "denatured nor Jananese" two pictures. To be successful the pix must be uniquely Jananese, thus presently the overseas patrons with something which cannot be supplied by anyone else.



in its 8th week of shooting



presents a spectacular picture produced by

ERMANNO DONATI and LUIGI CARPENTIERI

RORY CALHOUN-YOKO TANI

in

THE GREAT ADVENTURE OF

THE GREAT ADVENTURE OF AN ITALIAN IN CHINA

CinemaScope - Eastmancolor

A film by HUGO FREGONESE Directed by PIERO PIEROTTI

THE MOST LEGENDARY JOURNEY IN HISTORY—
FROM VENICE TO PEIPING OVER THE GREAT CHINESE WALL—



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Hollywood Production Pulse

This Date, Last Year.....5 AMERICAN INT'L

This Date, Last Year.....2

ALLIED ARTISTS

Starts, This Year...... 5

"CONJURE WIFE"
(Kaufman-Lubin Productions)
(Shooting in England)
Prod.—Ronald Lubin
Dir.—Millard Kaufman
Janet Blair. Peter Wyngarde
(Started Sept. 25)

COLUMBIA Starts, This Year.....19 This Date, Last Year.....11

"LAWRENCE OF ARABIA"
(Glorizon-American Productions)
(Shooting in Jordan)
(James Peter O'Toole, I. S.
John John Johnes, Peter O'Toole, I. S.
John Johnes, John James John Ruddock, Norman Rossington, Philip Dunisson, Anthony Home Jordan, Philip Dunisson, Anthony Horacon, Anthon

Glarted Aug. 7)

"THE MUTINEERS"
(G W. Films Ltd.)
(Shooting in Spain)

Prod.—John Bribourne
Dir.—Lewis Glibert
Alec Guiness, Dirk Bogarde, Anthony

Alec Guiness, Dirk Bogarde, Anthony Quayle

"CONGO VIVO"

Dino deLaurentis Prods.)

Grande Congo

Prods. Carmine Bologna

Dir.—Giuveppe Benatti
Jean. Sebergi, Gabriele Ferzetti, Bachir
Toure, Frederika Andrew

"JASON AND THE GOLDEN FLEECE"

(Shotting in Italy)

Prod.—Charles II. Schneer

Dir.—Don Chaffey

Todd Armstrong, Nancy Kovack, Gary

(Staried Sept. 13)

(Started Sept. 13)

WALT DISNEY Starts, This Year 5

This Date, Last Year..... 2

"BON VOYAGE"
Prod.—Walt Disney
Dir.—James Neilson
Fred MacMurrey, Jane Wyman, Michael
Callen, Tommy Kirk, Kevin Corcoran.
Deborah Waltey
(St.)
THE CASTAWAYS"
(Shooling in London)
Prod.—Walt Disney
Dir.—Robert Stevenson
Maurice Chevalier, Hayley Mills, George
Maurice Chevalier, Hayley Mills, George
Maurice Chevalier, Hayley Mills, George
(Sharled Aug. 24)

METRO Starts, This Year......15 This Date, Last Year5

"MOW THE WEST WAS WON"

(Shooting in Colorado in Color

(Started May 28)

WONDERFUL WORLD OF THE
BROTHERS GRIMM"
George Pal Production
Shooting in West Germany)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire
Bloom, Barbara Eden, Vyette Mimieux, Russ Tamblyn, Walter Sierzk,
Tammy Marihugh, Brian Russell,
Oscar Homilka, Ferry-Thomas, Buddy
Harkett, Jan Wolfe, Walter Brooke
Glatted July 31

Hackett San 19 M. GSlarted July 31)
THE HORIZONTAL LIEUTENANT"
Duterpe Prod. The Pasternak The Prod. The Pasternak The Pasternak

THANK A FOOL"
Prod.—Anatole de Grunwald
Dir.—Robert Stevens
Susan Hayward, Peter Finch, Diane
Cilento Cilento (Started Sept. 6)

PARAMOUNT

Starts, This Year :..... This Date, Last Year10

"THE MAN WHO SHOT LIBERTY VALANCE"

Uohn Ford Prods.)

Prod.—Willis Goldbeck
Dir.—John Ford

James Stewart. John Wayne, Vera
Mules, Lee Marvin, Edmond O'Brien
Andy Devine, Ken Murray

(Started Sept. 5)

20th CENTURY-FOX Starts, This Year......24 This Date, Last Year 21

ked Lion Films:

(Shooting in London)

Prod.—Mark Robson

Dir.—Phillip Dunne

Griffith, Harry Andrews, Michael Da

vid, Robert Stevens, Finlay Curris

Leo McKern, Harold Goldblatt

(Started June 19)

(Started June 19)

"THE LONGEST DAY"
(Shooting in France)'
Frod.—Darvil F. Zanuck
Dira.—Gerd. Oswald. Andrew Marton.
Simo Williams, Bernard Wicki, Ken
William Holden, Elchard Todd, Peter
Lawford, Robert Wagner, Tomen
Sands, Fablan, Paul Anka, Henry
Fonda, Curt Jurgens, Red Buttons,
(Started Aug. 26).

Starte Aug. 25
Shooting in Dallas
Prod.—Charles Brachett
Dir.—Jose Ferrer
Pal Boone, Bobby Darin, Pamela Tiffin,
Ann Margaret, Alice Faye, Tom Ewell
(Started Sept. 11)

(Started Sept. 11)

"Ct EOPATRA"
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Res
Hairison, Caesar Denoya, Roddy
McDowall, Hume Cronya, John Hoyt,
Martin Landau, Martin Balsam
(Started Sept. 25)

"ADVENTURES OF A YOUNG MAN".
Prod.—Jerry Wald
Dir.—Martia Rift
Richard Beymer, Paul Newman, Susa
Strasberg, Eli Wallach, Diane Baket
Din Dailey, Ricardo Montalban
Arthur Kennedy, Jessica Tand,
Juano Hernandez, Simon Oakiand
(Started Sept. 25)

UNITED ARTISTS Starts, This Year......23

This Date, Last Year......7

AEDRA"
es Dassin Production)
poting in Athens
rod-Dir.—Jules Dassin
elina Mercouri, Anthony Perkins, Rai
Vallone Valione (Started July 9)

CSGATEG JULY 91
THE ROAD TO HONG KONG"
Melnor Productions:
Shooting in London
Prod.—Melvin Frank
Dir.—Aorman Panama
Bing Crosby, Bob Hope, Joan Colin
Dorothy Lamour, Robert Morley
(Started July 31)

UNIVERSAL

Starts, This Year10 This Date, Last Year.....12

THE SPIRAL ROAD"
Shooting in Surinam)
Prod.—Robert Arthur
Dir.—Robert Mulligan
Rock Hudson, Burl Ives, Geng Rowlands, Leale Bradley
(Started June 26)

(Started June 26)
'THE 'UGLY AMERICAN''
Shooting in Thalland)
Prod-Dir.—George Englund
Marlon Brando, Eiji (Ykada, Pat Hingle
Arthur Hill, Jocelyn Brando
(Started Aug. 8)

Giartea ... "FREUD".
Shooting in Munich)
Shooting in Munich
Prod. Dit. — John Huston
Alontgomery Clift, Susannah York.
** Parkg Susan Kohner, Erick Prod. Dir. — John H Montgomery Clift Larry Parks, S Portman (Stanted Sept. 11)

WARNER BROS. Starts, This Year......10 This Date, Last Year..... 7

'LOVERS MUST LEARN"
Pro-Dir.—Delmer Daves
Troy Jonahue, Suranne Pleshette, Ros
sano Brazzi, Angie Dickinson
(Started Sept. 12)

Garried Sept. 12. 4,4;

"CHAPMAN REPORT"

(Darryl F. Zanuck Froductions)

Prod.—Richard Zanuck

Dir.—George Cukor

Shelley Witters. Ray

Danton, Andy

Duggan, Jane Fonda, Harold J. Stone

(Started Sept. 25).

INDEPENDENT

Starts, This Year31
This Date, Last Year33

"GAY PURR-EE" (UPA Pictures Inc.) (Animated Feature Prod.—Henry G. Saperstein (Started June 6)

(State "SMOG"

"Pinco Rossi

Dir.—Franco Rossi

Enrico Maria Salerno, Annie Girad

Renato Salvatori

(Started Aug. 14)

"ADVISE & CONSENT"
(Otto Preminger Prod. for Columbia

ADVISER 1 Preminger Prod. for Columbia Refease; Shooting in Washington; Shooting in Washington; Prod.—Otto Preminger Henry Fonds, Charles Laughton. Don Murays, Fater Laughton. Waller Murays, Fater Laughton. Waller Burgess Mercedith, George Grizzafe Eddie Hodges, Paul Ford, Mort Sahl Geme Tierney, Michele Montau (Started Sept. 5)

BRITAIN

COLUMBIA Starts, This Year 8
This Date, Last Year 10

DANZIGER

Starts, This Year...... 6 This Date, Last Year..... 1

"BREACH OF PROMISE"
Prod.—Z. J. and H. L. Danziger
Dir.—Godfrey Grayson
Jill Ireland, Francis Matthews
(Started at New Elstree studios Sept. 14)

DISNEY

Starts, This Year 2 This Date, Last Year 2"

METRO

A PAIR OF BRIEFS"
Frod.—Betty Box
Dir.—Rulph Thomas
Mary Feach, Michael Craig. James
Robertson Justice. Ron Moody
Giarted Sept. 18 at Pinewood studios) tarted Sept. 18 at Pinewood studios)
Y OF THE TRIFFIDS'
urity Films Ltd.)
rod.—George Pitcher
ir.—Steve Sekely
oward Keel, Nicole Maurey
tarted Shepperton studios, Aug. 14.
South England location in Sept.)

South England location in Sept.

"Unar Tawliff"
(Unar Foxwell Prod.)
Fro.—William Kotcheff
James Mann John Mills, Rosenda
Monteros
(Started Aug. 14 in Tahiti, Then to
Pinewood studios Sept. 87

Finewood studios Sept. 8?

'THE WALTZ OF THE TOREABORS'
Julien Wintle-Lesile Parkin Prod.)

Frod.—Peter de Sarigny

Dir.—John Guillermin

Peter Sellers, Margaret Leighton, Dany

Robin, John Fraser

Giarted July 10 on location in Kent.

Then into Pinewood studios from

July 23

REGAL-INT'L

Starts, This Year 4
This Date, Last Year 3

"OPERATION SNATCH"
(Keep Rilms Lid.)
Frod.—Jules Buck
Dir.—Robert Day
Terry-Thomas, George Sanders, Lionel
Started Sept. 11 on location in Gibralter. Then ABP studios Elstree from
Sept. 18

20TH-FOX

Starts, This Year This Date, Last Year6

UNITED ARTISTS

"THE GIRL IN THE SOAT"
(Knightsbridge Pilms Lid.)
Prod.—John Bryan
Dir.—Henry Kaplan
Norman Wisdom. Millicent Martin
Athens Seyler, Richard Briers
(Started Aug. 14 at Shepperton)

UNIVERSAL

Starts, This Year This Date, Last Year....

"CAPTAIN CLEGG"
(Hammer Films Ltd.)
Prod.—John Temple Smith
Dir.—Peter Graham Scott
Peter Cushing, Yvonne Romain, Oliver eed rted Sept. 25 at Bray studios

Cooper Dupes Denver-Type Cinerama For Minneapolis

Minneapolis, Oct. 3.
Cooper Foundation Theatres of
Lincoln, is starting immediate construction of a \$1,000,000 900-seat
Cinerama theatre of circular design so as to incorporate recent technical advancements known as

technical advancements known as super-Cinerama projection in local suburb St. Louis Park.

It will open in spring of 1962 with Metro's "How The West Was Won." This new theatre will be similar to one which Cooper Foundation recently opened in Denver and which was especially designed for showing of pictures in Cinerama process for Cinerama Inc. It will replace Loop Century Theatre here with Cinerama which has gone into eighth year and where trama process for Cinerama Inc.
It will replace Loop Century Theatre here with Cinerama which has gone into eighth year and where companys' lease from Inpsot Amusement Company (United Paramount) expires next April.

Trap," currently showing here.

Elucidate Some Censoring Realities

Can't Force Newspapers to Present Ad-Copy for Citizen Okay, One of Points in Columbus

Boosterism

Raleigh, N.C., Oct. 3. For several weeks strollers along Raleigh's main down business throughfare.... town Fayetteville Street-have been attracted by a sign on the marquee of an abandoned pic-ture house. Raleigh Savings & Loan Association has taken over the theatre building to expand its office quarters from next door.

Where the original sign read "The Show Must Go On." a sign painter was called in to dim out the word "show" and substitute another making the sign very effectively read "The sign very effectively read Grow Must Go On."

COMMONSENSICAL COP ON CONTROLLING KIDS

By FRED TEW Detroit, Oct. 3.

Detroit, Oct. 3.
Censorship, or the threat of it, would be much less of a problem if the film industry remembered that "its business is to entertain, not to preach or deliver sociological messages," Capt. Jack Fahlstedt, of the Grand Rapids Police Dept., told 250 delegates to Michigan Al-

Beaking on the subject "A Police Official Looks at Censorship," Fahlstedt, who also is president of the Kent County (Grand Rapids) Film Council, also advised the industry to "keep your code keep changing the code to meet changing conditions, but adhere to the code to avoid silly censorship disputes."

Fahlstedt's liberal views were well received by the exhibitors. He feels that censorship of films by police, or by boards of any kind, is unconstitutional. "O ly a duly constituted court of law should be constituted court of law should be permitted to declare a, film obscene," he said. "The film should only be brought to court after it has been shown publicly and some citizen has charged that it is obscene."

The police official added: "Classification of films restricts or prohibits someone from seeing a film before it is seen and, therefore, in my opinion, such a procedure is unconstitutional."

He feels that if parents exercised the rees that it parents exercised their proper authority and con-trolled the films their youngsters were permitted to see, the problem of censorship would be largely solved. "Then, there would be no problem of anyone but adults seepropiem of anyole but adults see-ing adult films, which are perfect-ly proper to show to adult audi-ences. And, let's not try to kid our-selves, if parents can't control the moral training of one, two or three youngsters with whom they live, youngsters with whom they live, eat and play, how can anyone expect the police to do any really constructive moral training by merely preventing a child, or hundreds of youngsters, from seeing a movie? Much more important to the moral training of a connector. movie? Much more important to the moral training of a youngster, is how his parents react every day in decisions involving right and wrong in all kinds of situations, racial and religious prejudices, etc. It is in that environment that a child's values and attitudes really are shaped, not in a motion picture theatre."

Other speakers were Edward Heyman, vice president of AB-PT who again urged orderly releasing procedures, and Marshall H. Fine Allied States president, who laud ed the Michigan unit.

ed the Michigan unit.

Milton H. London, of Detroit,
was re-elected president of Michigan Allied. He also is executive secretary of Allied States. Other reelected officers were: Fred P.
Sweet, secretary; and William M.
Wetsman, treasurer, both of Detroit. Newly elected were: Jack
Loeks, vice president, of Grand
Rapids, and Peter Swirtz. a director, of Flint.

Adverse: Carvall Paleon presented.

Columbus, O., Oct. 3. Prior censorship of advertising Columbus, O., Oct. 3.

Prior censorship of advertising ma'erial for newspapers to promote films cannot be established in any municipal ordinance. according to an opinion by City Attorney Russell Leach on an amendment to the municipal film censorship bill under study by Columbus City Council. The censorship bill, sponsored by Mrs. Golda May Edmonston with the support of treportedly? 7,000 petition signers, would create a 15-member censorship body to pass on films only on the grounds of "obscenity." The bill, submitted to Council at its Sept. 18 meeting, was the subject of a three-hour debate, and at the Sept. 25 meeting Mrs. Edmonston obtained another one-week delay in a vote on the proposal, because in a vote on the proposal, because Council President William R. Hicks

Discussing the legal aspects of Discussing the legal aspects of the measure, Leach said that the city has the authority to set up film censorship under its police power, but cannot require newpapers to submit advertising material for censorship. He said that those showing movies may be required to submit their proposed advertising for censorship and prohibit its use in advertising a movie, so long as no restraints or sanctions of any type are placed unon newspapers. pe are placed upon newspapers publishers.

or publishers.

He answered specifically two questions: (1) the means a board of censorship may use to view films to be censored; and (2) regulation and censorship of advertising of movies as well as the films themselves. He cited the U.S. Supreme. Court ruling of Jan. 23, 1961, holding constitutional a Chicago censorship ordinance as "not a violation of either the freedom of speech or the freedom of the press."

"While this case leaves much to "While this case leaves much to be desired as a guideline, being a close 5 to 4 decision and not discussing the standards used in the ordinance, it does establish for the time being, at least movie censorship as a proper exercise of the police power," Leach wrote.

sorship as a proper exercise of the police power," Leach wrote.

Leach also discussed means of viewing features by a censorship board, and said, "As to the ordinary type of movie, it would appear to be unreasonable to require the theatres to provide facilities to view the films), at least unless compensation be made for the use of such facilities. As to the movies which require special unique equipment for showing, such as Cinerama, a different question is presented. I feel that it would be within the city's power to require that said movies be presented for censorship, either in such a form that it can be shown with ordinary facilities, or that the facilities for viewing the films by such unique equipment be provided by the person presenting the movie for censorship."

Discussing censorship of advertising material he said "Any statisting materia

sorship."

Discussing censorship of advertising material, he said, "Any attempt to require the newspapers or publishers to submit advertising material for censorship or to prohibit their printing uncensored advertising would constitute an infringement upon the freedom of the press." He added that exhibitors movies "do not enjoy quite so wide a protection."

Japanese Buy Of Honolulu House

Honolulu, Oct. 3.

Japanese government has authorized Daiel Motion Picture Co. to take \$300,000 out of Japan to become majority owner of the Kokusai Theatre here. Honolulu's Pacific Motion Picture Co., headed by Muneo Kimura, will put up the remaining \$200,000 to buy the property from International Theatrical Co.

Deal hinges upon a pending and Honolulu, Oct. 3

Deal hinges upon a pending de-cision by the city's Redevelopment Agency as to whether it intends to condemn the site as part of its sprawling Kikul Redevelopment

Project.

Kimura, in his sixth year as head of Pacific Motion Picture Co., says his present lease on the profitable operation has four years to go.

Little Messages To Film Producers

DON'T JUST SIT THERE, DO SOMETHING!

- As is well known, the E. In Joe E. Levine is for Enterprise. Else he might still be in Boston sitting on his states rights. How he made it to New York, Rome, London, Hollywood and other points is his own calculated saga of Do-lt-Yourself.
- Know his "Secret Ingredient?" Not girls in short togas. Not lions on a leash. Not the manly biceps of Steve Reeves. Not champagne luncheons. Not saturation bookings. Those things were just incidentals along the way.
- His "Secret Ingredient" was tradepaper advertising. The good old reliable fundamental of film merchandizing.
- Levine and his Embassy Pictures published a splurge of sell-sell-sell copy in Variety. And what followed? Literally and simply, fame and fortune, that's all. Overnight the Boston Barnum was a national and an international figure. Men who didn't want to be impressed, were impressed. Companies that would have considered that they were honoring him to break bread now were hopeful that he would honor them.
- You, too, can Do-lt-Yourself. The medium is handy.
 Just Call, Wire or Write.



Requiem For A Studio

ing "How Green Was My Valley."
All of the action took place in Wales. The war was on and transporting a unit abroad was out of question. So, the next best thing was to look around for an immense area to build streets and sets for the Welsh locations.

A site of 2,300 acres was found in Malibu and here it was where the film was lensed. The tremendous ranch was subsequently pur-chased at \$100 an acre and now is

chased at \$100 an acre and now is called Green Valley. Since the purchase numerous sets have risen, simulating various parts of "t" world, including west-ern replicas. China village in "Left

Tom Mix's stable on the 100 original acres is being retained as a machineshop and special effects storeroom. Shirley Temple's buna machineshop and special effects storegoom. Shirley Temple's bungalow, converted some years ago to the dentist's office, will shortly tenant the hospital, now in another section. Janet Gaynor's dressing-rooms for years have been occupied by studio's music director.

Stage 14, dedicated to Tom Mix, still has a plaque on the outside wall. Stage 8, for which much ado was made on its dedication to Will Rogers, still is active, as is Mix's, for features as well as tv. Neither will be touched by wreckers.

Nostalgically, vet exec Fred Metzler looks back on such stars as Rogers, Buck Jones, Miss Temple, Alice Faye, Don Ameche, Tyrone Power, Loretta Young and Betty Grable as the backbone of the company's roster in days gone by.

Colonial Mansion's 33 Pix

Colonial Mansion's 33 Pix
Many a fear was shed Aug. 17
when buildozers began ripping
apart the Colonial Mansion built
in 1934 for Miss Temple's "The
Little Colonel." This same set was
used 32 other times for pix like
"Gentleman's Agreement," "Carousel," "Pinky," "Three Coins in the
Fountain" etc. Lest. nicture to

sel," "Pinky," "Three Coins in the Fountain," etc. Last picture to take advantage of the set was "Sanctuary" early this year. Second to meet its maker was Permanent Gardens where 32 pix were shot, beginning with "The Rains Came" in 1938 to "The Fiercest Heart," last of five plx silmed in it this year.

riercest Heart," last of five pix filmed in it this year.

Of the 25 sets, streets and waterways 17 already have disappeared. Remaining are the New England Street, used 22 times since "State Fair" was first filmed on it in 1945, to be rubbed out this month. Five will be uprooted next month. Including Wheeler Park; Bernalette St., puilt in 1944 for "Song of the Bernadette" and used 13 times since; Sersen Lake, employed for miniatures since "The Rains Came" in 1939, and last used for "Yoyage to the Bottom of the pioyed for miniatures since "The Rains Came" in 1989, and last used for "Voyage to the Bottom of the Sea" this year; "Keys of the King-dom," constructed for pic of same name in 1945 and only used twice since for "Worayer Ambar" and

ern St., Stockade, The Waterways, where "Story of Ruth" was filmed, another Waterways used originally for "Swamp Water" and finally for "Swamp Water" and munifor "Voyage to the Bottom of the Sea," and Chicago Lake.

Demolition Costs

Demolition contract for the \$500,000,000 Century City is perged at \$600,000 plus. Cleveland Wrecking pays \$1 a ton to haul refuse to Sepulveda Canyon. Dumping charges cost \$100,000. During past two weeks the public has been invited to buy salvaged objects from sets 20th didn't want. A two-acre area on this purpose with M. K. Wolfson, project manager, in charge of sales.

parts of !! world, including western replicas China village in "Left Hand of God" was constructed there, among other sets.

Since demolition started here, studio has moved five railroad trains, mobile paint frame, poles, walls and other heavy equipment. From time to time other apparatus will be moved, including Sersen. Lake which has already been used for miniatures on 15 pix. Steel sky hackdrop here will be replaced by new one, now in process of building at a cost of \$300,000, to be ready for the Battle of Actrium in "Cleopatra."

All told 25 standing sets, streets, waterways and lakes will vanish from the 20th lot by the end of November.

Tom Mix's stable on the 100 minimum of the street of

columns, and According to the site but few stars have visited the site but few bought. Curios are selling for 5c on the original dollar, according to Wolfson. In two weeks, Fenning told VARIETY, \$10,000 had been taken in at the aviary bargain

centre.
Each day trucks bring in new
loads of items, some bringing as
high as \$250. A five foot bell from
"Bell of Adano." as snow man,

high as \$250. A five foot bell from "Bell of Adano" a snow man, pieces from "Peyton Place" are still available at this writing. It was estimated 5,000 people have visited the area, mostly sight-seers, "10% buyers." Many come with hopes of gaining entrance to the sudio but are not permitted beyond enclosure

with hopes of gaining entrance to the studio but are not permitted beyond enclosure.

There are 850 trees on the 286 acres, some 40 ft. tall, being stockpiled and preserved at cost of \$150,000 for replanting along the Avenue of the Stars in Century City. The 20 variety of trees went along with the sale. Cost to build the Avenue of the Stars is estimated at more than \$1,000,000. This is not to be confused with Walk of the Stars on Hollywood Blvd. and Vine St. which set merchants back close to \$1,500,000. Ave. of Stars will be 175 ft. wide and a mile long.

Last week builders paid the City of L.A. \$400,000 for installing sewers in the development.

of L.A. \$400,000 for installing sewers in the development.
Final note centres on this Variety reporter, on hand for a double-check with Fenning and Wolfson, witnessing two sales. One customer was Susan Cummings who has appeared in films and tv. She was interested in several papier mache pieces, pockmarked, which she bought for \$25 a piece. Original cost for each was \$500. She bought them plus three wooden columns priced at \$19 each.
A second woman liked a five foot

A second woman liked a five foot octagonal piece. "How much do you want for this?" she asked. Wolfson consulted his superfor, then returned. "We can let it go for \$1."

for \$1.7'

Woman paid the dollar and was ready to place the plece in trunk of her car when she was reminded there would be 4c tax. She paid it grudgingly and off she went with a reminder she'd be back next week for some other things.

And so it grees on this continuation.

MIAMI CONVENTION OUT Costs \$100,000 Extra There, Says IATSE's Dick Walsh

Hallywood Oct 3 Hollywood, Oct. 3.

Next convention of International Alliance of Theatrical Stage Employes is now being considered, but it definitely won't be held in Miami, according to prexy Richard Walsh, here to attend weekend district IA session in nearby Lon

Walsh claims Florida conclave would cost \$100,000 more than any other city. Conventions, like last one in Chicago, cost \$400,000, but to bring this up to half million dol-lars is out of question, IA chief stated.

Total cost of IA meets is based on per diem, mileage, etc.

Texas Town Censors Rule 'Poor White Trash' Okav: Clergy's Views Differ

Clergy's Views Difter

Port Arthur, Tex., Oct. 3.
The city's newly named board of censors in its first action Friday (29): ruled that a protested film. "Poor White Trash," is not obscene and could continue showing here. Ruling was revealed by W. T. Weathington, city health officer who heads the five member panel. The: censors viewed the film after a protest to the city commission from the Reverend John R. Wright, pastor of the First Baptist Church and prez of the Port Arthur Ministerial Alliance, and Dr. E. A. Autrey, pastor of the Procter Street Baptist Church and representative of the Citizens Betterment Committee.

Membership of the censors

ment Committee.

Membership of the censors board was completed only this week by the city Commission to control obsenity in publications, primarily magazines, and motion pictures. Appointed to the board and approved by the City Council were Mrs. J. M. Lowenstein, Mr. L. Murray and Elwyn Ponder. A fourth member is to be named later.

Headlines, Meaning The Crisis, Over

Jack Paar Episode, Zanuck's Borrowed Troops Now Footnotes of 1961—Nobody 'Executed'

Washington, Oct. 3.
The Paar-Berlin caper and the Zanuck-'Longest Day' deal which rose in its wake have been given a clean bill of health. Discipline meted out two Army officers involved in the Berlin episode was retracted. And nobody will be scolded for the "Longest Day" troop deployment, which the Pantagon defended stoutly as in keeping with regulations.

tagon defended stoutly as in keeping with regulations.

It was revealed that Darryl
Zanuck's production outfit paid
the freight for moving 150 Rangers
400 miles from Germany to France
(and back) to reenact D-Day fighting. So there was no cost to the
taxpayers. The troops, however, weren't paid extra wages because they needed some "cliff-scaling" practice anyway

practice anyway.

Although a few questions were left dangling, Rep. Bob Wilson (R-Cal.), who fired a rocket to Assistant Defense Secretary Robert Sylvester about the Zanuck movements, was said to be appeased, and not inclined to raise any more fuss about the subject.

any more fuss about the subject. Following Sylvester's reply, a spokesman for Wilson, Chairman of the National Republican Campaign Committee, said the law-maker's gripe was not against military cooperation with picture producers. Rather, Wilson thought the treatment of the Army officers in Berlin had been inequitable in light of what he regarded as a rather similar situation in the Zanuck affair.

(If was learned elsewhere that Motion Picture Assn. was instru-mental in ironing out the difficul-ties between Wilson and the Pen-

'Not Wrong Enough' Army officers who helped Paar film the Berlin drama were cleared ater.

Simone Signoret will costar with Laurence Olivier in James Woolf's "Term of Trial" for WB release.

released by the Pentagon. The offi-cers were Lt. Col. Dalls W. Hoad-ley, who was removed from his Berlin command, and Col. John R. Deane, who was given a reprimand,

After a reinvestigation of Paar episode, Clarke said "in order to right an injustice," all matter concerning the incident has been wiped clean from the officers' record:

As for "Longest Day," full text of Sylvester's reply to Wilson obtained by VARLETY included this defense of the "full cooperation" given Zanuck:

"It was our considered opinion that basically such a story has historical importance and that the film will give the public a better understanding of a most crucial combat

standing of a most crucial combat operation.

"The film would show the U.S. Armed Forces in gallant action, although it deals with war in its 1900 to show the cital for recruiting and in creating general interest in the Armed Services." general Services.

And Sylvester stressed that no violation of army regulations was apparently involved from the facts obtained from the European Command. The rangers weren't taken from Berlin.

from Berlin.

The troops weren't paid as extras because the deployment was regarded by the European Command as "an opportunity for the ranger type troops to participate in cliff-scaling training. Consequently, any wages in addition to their military pay would not be justified while participating in military training exercises."

As result of all the facts on hand, Sylvester said "there is no thought of reprimanding anyone concerned."

There was one ambigious para-

There was one ambigious paragraph in reply to Wilson's query about whether such a long-distance move of troops to help out a producer was normal.

"The deployment of troops any appreciable distance to a special location to coincide with the desires of a motion picture producer is not normal. The training evaluation by the Command concerned is a deciding factor."

Sylvester said the details of the operation were the responsibility

operation were the responsibility of Gen. Lauris Norstad, Supreme

of Gen. Lauris Norstad, Supreme Allied Commander in Europe. The Assistant Defense Secretary gave this general policy statement on picture cooperation: "If a project is considered to benefit the Defense Dept. and is in the best interest of national de-fense we like to congress to the in the best interest of national de-fense, we like to coopegate to the best of our ability within the lim-its of our policy. In the past, have requested my staff, and I know that the Chiefs of Information of the Services also have asked tion of the Services also have asked their people, to stimulate the commercial production of suitable films, both for tv and theatrical release, in carrying out our obligation of keeping the American public informed about Defense activities.

activities.

"For your information, in our opinion, a strict adherence to the established instructions governing such cooperation appears to preclude the misuse of taxpayers' funds. Nevertheless, we will vigorously guard against any possible abuse of this policy."

As preciuple, disclosed Sulves.

As previously disclosed, Sylves-ter said, producers "which might give rise to justifiable complaints" are now undergoing a review by are now unde the Pentagon.

Disney Asks Transfer To Higher Jurisdiction Copyright An Issue

Lopyright An Issue
Los Angeles, Oct. 3.
Wait Disney Productions has petitioned Federal Court to transfer suit brought by Arnold Stoltz, Arthur Silber and Silber-Stoltz Productions over ownership of "Big Red," to higher court because question of copyright is involved. Latter in a complaint filed last Aug. 24 in Superior Court claimed that they, and not Disney, had sole ownership to literary and film rights to property, which Disney currently is filming.

Want between the company is formally called Instant Synchronization Corp. Demonstrated to the press in New York earlier this year, Instant Sync eliminates the present method of loop dubbing, using a device which allows the voice of the dubbing performer to activate the sound-track. System, which cuts down dubbing time considerably, was developed by Demis Gunst. Prexy and general manager of firm is Jean Lenauer, and Mike Beck, indie public relations exec, is secretary-treasurer. In addition to Lenauer and Beck, the board incudes attorney Ephraim London, and William Ruane and Edward Goodnow of Kidder Peabody. Present plans call for construction of additional syncing machines for licensing to studies both here and abroad.

Inside Stuff—Pictures

Wall Street brokerage house of Kidder Peabody & Co. has put up a "substantial" portion of the financing to get the new electronic dub-grand post-syncing system known as Instant Sync onto the market. Wall Street house owns less than 50% interest, but has two men on the

nan board. New company is formally called Instant Synchroniza-

Itinerama, mobile balloon theatre now touring France with "This is Cinerama," has played to capacity audiences plus standing room frequently since its introduction Sept. 4, according to Nicolas Reisini, president of Cinerama.

frequently since its introduction Sept. 4, according to Nicolas Reisini, president of Cinerama.

Grosses in various locations during the first two weeks exceeded \$60,000, he said. Gross was \$8,000 in two nights in Mantes-la-Jolie, drawing 6,000 persons of the town's total population of 17,000. Two days in Complegne brought \$7,200 and a four-day stand in Reims meant \$21,000 at the b.o.

Five days of performances in Strausbourg were sold out in advance for a gross of \$20,000.

for a gross of \$20,000.

According to Reisini, American film distributors, in negotiating deals with French exhibitors, are now insisting on a new clause in contracts specifying that their films will not be shown opposite the Itlnerama caravan. "There is very little other film business in a town or city when we come in for a day or two," he claimed.

dom." constructed for ple of same name in 1945 and only used twice since for "Forever Amber" and there would be 4c tax. She paid its gradigntly and off she went with a reminder she'd be back next weak for some other things.

And so it goes on this section Winding up clearance program will be destruction of Old New York Sts. in November. Old N. Y. St. enjoyed life for into studio from "Sonat New York Sts. in November. Old N. Y. St. enjoyed life for into studio from "Sonat and Pico gates each morning, leaving at the end of day with "A Tree Grows in Brooklyn" in 1945 and used for its last times last year for "Wake Me When It's Over," "North to Alaska" and "Let's Macke Love." New New York St. saw 13 pix shot on it, "Dansy Kenyon' being first in 1947 and "Madison Ave." last of two pix in 1940.

Within the last two weeks or so six streets, the Egyptian set and Siligon Castle vanished from the scene. Half dozen streets included Tombstone, where "Comancheros" was filmed recently, Washington Sq. Chicago. Old French, Omaha and Adano Sq.

Previously, wrecks disposed of Program of the previously, wrecks disposed of Program of the proposed in the fall and winter productions and Canadian field force for a homeoffice merchandising meeting and Adano Sq.

Previously, wrecks disposed of Program of the previously, wrecks disposed of Program of the previously wrecks disposed of Program of the progr

Costume Side of Film Production Changing With Epics & 'Runaway'

Hollywood, Oct. 3.
Film companies are spending more for costuming than ever before in an effort to gain complete authenticity, according to David Berman, head of Berman & Sons, independent costumers, who told Varierry he just completed an 890, 1000 costuming job on 20th Century-Fox's "Cleopatra."

Berman said his business has incontroversial nature of "Splend Controversial nature of "Splend".

Independent costumers, who told Varity he just completed an \$80,000 costuming job on 20th Century-Fox: "Cleopatra."

Berman said his business has increased considerably in past few pears because, aside from Metro-Goldwn-Mayer and Paramount studies are ignoring maintenance of large costume or wardrobe departments and gdng outside. He feels dominance of largescale epics and spectacles set off the pattern, noted major increase has been felt in his foreign houses.

Berman has London, Rome. Paris and Madrid offices and said materials and workmanship is much cheaper abroad which justifies additional business. "We can costume 500 people in England for the same price as 100 here." he said. Uniforms, particularly, he noted are about one-third lower in cost and he revealed they can be made abroad and brought back here for rental much. Exec. contends, however, that studies lose much money by too careful attention to detail which, he feels, is not appreciated by most audiences. He also said there is great attention to glamour and specialty in costuming, noted he made "at least 25 changes" for Elizabeth Taylor in "Cleopatra."

He also said a conventional drama can cost anywhere between "55.

Exec. contends, however, that studios lose much money by too careful attention to detail which, he feels, is not appreciated by most audiences. He also said there is great attention to glamour and specialty in costuming, noted he made "at least 25 changes" for Elizabeth Taylor in "Cleopatra." He also said a conventional drama, can cost anywhere between \$5.5000 depending on glamour quotient. "We make costumes as high as \$5.000 for a modern dress." he stated and said they are often later copied by top commercial couturiers.

Talks with studio costume heads

Talks with studio costume heads confirmed much of what Berman said. Dave Saltuper of MGM said company's stock on premises is worth \$10,000,000 but revealed they still go out frequently for period or specialty stuff. For instance, he noted, Berman supplied many of the uniforms for "Four Horsemen of the Apocalypse," as well as for "Mutiny on the Bounty" and "The Wonderful World of Brothers Grimm." Company also formed out a "good part of 'How the West Was Won'," he said. Free, noted studio is renting more to day than in the past, with most other studios agreeing. Disney and Alihed Aritsts both revealed their Allied Aritsts both revealed their equations are such it doesn't pay to carry large stocks.

Bernan company functions in Bethan company functions in all entertainment media, has costumed 230 individual shows in the last five years, including most of the Vegas hotels. These, according to Berman, are most expensive because they never use the same

Currently in Berman show or in Currenty in Berman show to in Desilu warehouse company is working on legit play "The Short Happy Life" bowing this month at the Huntington Hartford. They are also costuming 20th-Fox's "Tender Is the Night" and Columbia's "The War Lover."

bias "The War Lover.
Individual personality jobs have been done for Pearl Bailey at \$50,000. Eleanor Powell for \$35,000 and Keely Smith at \$15,000, while a gold metal dress for a Jayne Manafold about your \$25,000. a gold metal dress for a Mansfield show ran \$25,000.

Robert L. Lippert submitted six titles of low-budget properties in \$100-\$125,000 bracket to 20th-Fox for next year's slate: "Air Patrol," "Gold Mountain," "Outlaw Dog," "Police Nurse," "Sierra Nevada," "Silver Wings."

Warners Sell of 'Splendor'; **Favors Classification**

NT&T Seeks Okay To Acquire More

Washington, Oct. 3.

National Theatres and Television Inc. is seeking Federal court okay to acquire two new theatres—one ozoner and one hardtop.

The drive-in is located in L.A. County in the western San Fernando valley area. NT&T hopes to operate it on a multiple first run basis. Capacity is 1,300 autos. Justice Dept. turned down the company's plea that addition of the hard-top, at Fort Collins. Colo., needed court approval. NT&T contended the new house is essentially a substitute for its existing outlet in Fort Collins, badly in need of renovation.

Under terms of consent decree

Under terms of consent decree Under terms of consent decree binding NT&T, the company argued that no court authorization was necessary in case of mere substitution for existing houses. However, Justice regarded it as a marginal case, since the new hard-top, house, and has a capacity of 856 is 14 blocks away from the old as against 647 at the present location.

Hearings will be held at U.S. District Court in New York. No date set as yet.

Sponable

Continued from page 3 i

trade as one of most knowledgable of film technical experts.

Most recently Sponable and associates have been concerned with refining Eidophor, theatre screen sized color tv system, for practical use. Whether or not 20th will continue to work on this without Sponable is not known yet.

Last week's action, the first major cutback to be felt at the home-office since 20th went on economy

office since 20th went on economy kick, is expected to be first in a series of moves which may take in sales, story and other departments.

Writer Dean Jennings Seeks Raft Biog Share

Los Angeles, Oct. 3.

Writer Dean Jennings demands an accounting of proceeds from sale of his George Raft life story to motion pix in Superior Court action filed Friday (29) against actor and his biz manager, Danlel M. Winkler, Allied Artists is making bionic.

Jennings claims that under an agreement closed Jan. 5, 1957, he was promised 20% of proceeds of any motion picture sale. Raft, according to complaint, sold rights for \$25,000 plus 10% of profits.

Actors Echo IA's 'Runaway' Plea

International board of the Asso-clated Actors and Artistes of America (4A's) has taken up the cudgel for a congressional probe of "runaway" productions. Meet-ing in Hollywood for first time, 4A's board over the weekend called on Congress "to hold public hearings into all phases of the problem."

Reschutter

Resolution by board declared that American "runaway" production "is depitting American artists and technicians of tens of thousands of jobs" and "Congressional action is needed to halt the unjustified received the American pro-

action is needed to halt the unjustified movement of American motion picture production from this country to other countries."

Request was directed especially to Rep. John H. Dent (D.-Pa.), chairman of subcommittee investigating the impact of imports and exports on employment in U. S. Dent was urged to hold hearings in order that "recommendations may be made to Congress to remedy the present deplorable situation."

Other matters discussed by

Other matters discussed board were new agreement governing interchangeability of members between org's branches and a review of the Hawaii situation.

review of the Hawaii situation.
On membership interchangeability, William J. Butler, 4A's
counsel, reported that he had completed a draft of recommendations
which he was submitting to attornevs for all unions havolved for
study. A final draft is expected at
the next board meeting.

which he was submitting to attore neys for all unions involved for at the next board meeting.

While no formal action was taken on the Hawaii situation there was a strong indication that provide the property of the entertainment industry there. So far, only AGVA has been active in Hawaii where show biz growth has been tremendous during past two years.

Conrad Nagel, 4A's prexy, presided at all-day session of board attending the meeting and org's they repped were: Actors Equity, Raiph Bellamy, Angus Duncan, George Ives, Frank Maxwell and Equity gounsel, George A. Nicolau; Aftra Counsel Mortimer Becker, American Guild of Musical Artists, In Jackie Bright, Bobby Faye, Irving Perkins, John L. Dales, Chester L. Midgen, Kenneth Thomson, Pat Somerset, Buck Harris, and SAG counsel, William Berger; Screen a Extras Guild, Jeffrey Sayre, H. O'Nell Shanks, and SEG counsel, Robert W. Gilbert.

Action by 4A's International board on "runaway" production of collows hard on steps taken last Wednesday by Hollywood AFL Film Council, composed of unions and guilds repping more than 24,000 employees. Body, in a long-distance phone call to Dent in Washington, pressed its demand for a Congressional probe of such "runaway" production.

Call was madé in answer to Dent's "put up or shut up" message to Hollywood unionists, in which Congressman indicated that unless facts were supplied there would be no hearing. Council is compiling facts and figures for parly preseptation to pan.

Perish The Thought of 'Subsidy'

Editor, Variety:

I read with interest and great trepidation Carl Foreman's letter to Variety (Sept 20) in which he expressed desire for U. S. subsidy of the film industry.

A more obnoxious thought I cannot imagine!

Here is an industry, a free enterprise business, that in just 50 short years has pulled itself up by its own bootstraps from split-reel silents to the fabulous position it now holds in art, invention and finance, considering asking for a handout and all the bureacratic interference a subsidy would emtail.

Foreman indicates that Hollywood is decadent and says that, time is running out. Why, every industry has its peaks and its valleys and the motion picture business has risen above all reverses and emerged stronger every time.

Radio in the late 20s gave a lot of faint-hearted souls a terrible fright and show biz suffered because millions were sitting at their crystal sets playing with a new toy and later, when improved sets came out, stayed away from theatres in droves to listen to Amos and Andy and the other offerings of the period, but the producers hit back with talking pictures and theatres with Bank Night and radio still had listeners, but NEW business was created for the films. Then television lifted its thorny head to harass both producer and exhibitor and again take away the crowds . . . but not for long . . . competition and the URGE to SURVIVE gave the film industry the necessary incentive to create bigger and better pictures and today theatres are grossing more than ever before and distributors are receiving more revenue.

Compare the strides made by this American Free Enterprise industry with what you think the incentiveless idea of subsidized motion picture industry might have become. Great as this industry is it could easily drift back to the run of the mill variety of pictures produced during World War II, when the industry was "subsidized" by too much patronage and war-weary crowds bought anything the boxoffice offered. Or, worse yet, under subsidy, propaganda could run rampant an

Anzac Prods.

Continued from page 15

try in Australia is in the grip of an "American octopus," undefined, whose sole aim is to grab all profits from this territory for the benefit of its Wall Street (sic) bosses— and to hell with anything local!

Australian producers have not enjoyed a boxoffice click in years mainly because the average film-goer here prefers the highgrade imported film, be it American, British, Italian or French.

The reason for the fade out of local features is the fact that the finances available permitted only lowgrade pix with no top stars. A victous circle, the resultant box-office intake falled to provide producers with coin to keep cameras

When Norman B. Rydge took command of Greater Union Theatres and its allied companies, one of the very first things he did was to halt feature production by Cinesound Studios. That was many

AB-PT Theatres In Asheville Meet

Dallas, Oct. 3.
Interstate and Texas Consolidated Theatres, locally based circuits which operate some 80 motion picture theatres in Texas, will be well-represented at the American Broadsting Paramount Theatres (mod-

represented at the American Broadcasting-Paramount Theatres "project" picture conference being held
this week at Asheville, N. C.
On Sunday Francis Barr, Hal
Cheatham, Conrad Brady, and Pat
Hudgins left: On Monday John Q.
Adams, executive veepee of Interstate; Raymond Willle, veepee and
general manager of Interstate, and
W. E. Mitchell, veepee and general
manager of Texas Consolidate, left
for the meeting. The group will be
joined in Asheville by Art Katzen
of the Houston Interstate office.
The idea of the project conference is to discuss special promotion plans by circuits controlled by
AB-PT for selected motion pictures.
The films are "The Death at A

AB-PT for Selected motion par-tures.

The films are "The Devil at 4 O'Clock," (Col) and "The Second Time Around" (20th) with dates yet to be announced here for the

yet to be announced here for the two pictures.
Other circuits to be represented at Asheville include Penn-Paramount, Wilkes-Barre, Pa.; Fiorida State, Jacksonville, Fla.; Paramoun Gulf, New Orleans, La.; and Wilby-Kincey, Atlanta, Ga.

Alan Ladd dickering with War-ner Bros. for film rights to Booth Tarkington's "Penrod" as starring vehicle for son David under his Jaguart banner.



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NEW FRONTAL-LOEB

DIG FROM MANCHESTER

Manchester, N.H., Oct. 3.

Count Carla's Cost; Long Loses Five

Houston, Oct. 8.

Hurricane Carla caused an estimated loss of between \$3,000,000 to \$4,000,000 to theatres in Texas. This loss is boxoffice, concessions and structural losses with some 150 theatres reported to be affected. Theatres located in Houston, Beau-mont, Port Arthur, Corpus Christi, Victoria, Galveston and all smaller towns along the entire Texas coast were damaged in some way.

J. G. Long Circuit was hit hard, losing five drive-in theatres valued at approximately \$1,000,000. The damaged theatres were the Trade Winds, Freeport: Roundup at Angleton; Alvin, Alvin; Port, Port Lavacam, and the Showboat, Bay

In addition, the long circuit in-door theatres suffered widespread water damage in Texas City and Freeport.

The Frels Circuit operated Tejas and Azteca in Victoria were severely damaged but the Lone Tree withstood the fury of the

All in all it was expected that an estimated 25 to 30 theatres were destroyed or made inoperable due to the high winds and high tides.

to the nign winds and high tides. Hardest hit were theatres in Port Lavaca, Aransas Pass, Rockport, Freeport, Port Aransas, Bay City, Edna, Wharton, Yoakum, Angleton, Victoria, Palacios, and Galveston.

Besides those operated by indies theatres belonging to such circuits as Interstate, Jefferson Amuse-ment, Rowley United, Mart Cole, Rubin Frels and J. G. Long were on the list.

In addition to the theatres de-stroyed it is estimated that about 150 were made inoperative by Hurricane Carla and its after ef-

Some of the ozoners may be in-operative for months because of wrecked towers, washed out ramps and damage to concessions and projection buildings.

and projection buildings.

Navakay Theatre, operated by
Rubye Gibson, suffered probably
the worst damage of any indoor
theatre. The water tower blew
down, flooding the theatre, with
the first four row of seats inundated. The carpeting was completely
ruined.

The Surf Drive In at Freeport which had been just reopened by new owners L. M. Crim Jr., and Bob Hartgrove suffered the loss of the roof of its concessions stand.

In other drive in theatres, muck and mud must be removed from the entire area, plus taking apart of all electrical wiring in the booth which must be cleaned, dried and then reassembled.

men reassembled.

Many of the local theatres were forced to shut down for several days due to power fallure. Others showed to a handful of people while others opened the doors for anyone to "come in out of the rain."

Carl Dudley Visits Texas As Cinerama Comes Back

Dallas, Oct. 3.

Dallas, Oct. 3..

Carl Dudley, producer of "South
Seas Adventure," is scheduled to
arrive here Monday (2) to help
launch the return of Cinerama to
Dallas with the first local showing
of his motion picture, completed
three years ago.

Cinerama departed Dallas in 1958 after showing at the old Melba Theatre. The Capri, renamed from the Melba, will be the home of Cinerams for the fifth film in the series. The other four were previously here thru the 1954-1958 period.

The three projectors have been installed in a single booth at the rear of the first floor. The huge screen, made of fiber glass strips and meausring 30 feet by 76 feet with a 120 degree curve, is now installed.

The installation of the equipment has cut the seating capacity only about 200 seats to 1,375. The film is expected to have about a six months run with probably the return of one of the previous Cinerama releases to await the release of "How the West Was Won" (M-G), the first true story line Cinerama.

The Old And The New

The shortage of product, which last week resulted in three Broadway theatres play-ing double bills of reissues, evidently hasn't completely dampened the public's film-going interest.

going interest.

A Variery reporter, passing by the Victoria Theatre which was playing "God's Little Acre" and "La Parisienne" (both 1958 vintage) heard a potential patron go up to the boxoffice and ask "can you tell me how to get to Radio City Music Hall?"

West Germany's New Fiscal Aid For Its Depressed Film Industry By HAZEL GUILD will ante up about \$4,000,000 for

Bonn, Sept. 26. West Germany's federal gov ernment has finally decided pop with some money-allegedly with not too many strings attached —to aid the sick-sick-sick West German film industry. It may amonut to 4,000,000 D-Marks about \$1,000,000—as premiums of about \$50,000 each to 20 films.

This will be unlike the West German federal film aid handed out to reestablish the industry after World War II, when the funds allocated were based on a percentage of the cost of the film. Instead, each film deemed "worth-

this support,

this support.

This money will go a long way to persuade certain producers to stay in business. Recently it has been noted that an average black and white film costs about \$307,000 to make in West Germany, and in many instances the picture has toted up a loss from \$50,000 to \$75,000. It is hoped that the federal money will balance the profitloss sheet.

In addition

ioss sneet.

In addition, the increasingly wary West German bankers are expected to be more friendly to the local film industry when the word gets around about the federal helping hand.

helping hand.

Film industry here has long been begging Bonn for this financial assist for several reasons. One, the German films help depict the rise of a new Germany in the eyes of the outside world, and if the films are not good enough to hit the export market, Germany lags behind in this important cultural field. Two, the film industry cries out that it has been unfairly handed heavy entertainment taxes in the very period when it needs Instead, each film deemed "worth-while" by the government board will get a fixed fund, regardless of how much the production costs. In addition, the government will hand out some money as a premium to about 70 or 80 films that it deems outstanding, from a cultural or artistic viewpoint, or from a technical and qualitative aspect. While the premiums set for these "outstanding" films have not been specifically set, it is expected that the Ministry of the Interior television.



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Segal's Baptism in Vidfilm (Alcoa); Perils of Assembly-Line Mentality

There's nothing wrong with Helipwood that a radical everbaulant of its essembly-line mentality couldn't care as far as the forduction of quality fines for television is concerned, according to Alex Segal, veteran producer director in "he" to who just under the "Aleoa Premenee" series.

The conception of the Aleoa series, accercing to Secal, represents the best artistic potential of the Coast studies. A dramatic anthelegy string rolling at Recue's studio under the helm of Dick Lewis, "Aleoa" rave Segal the freedom and the scope which characterized the best days of live dramatic television in the east But even within this framework. Segal received a taste of live dramatic television in the departmentalized control of production that has given Hollywood the reputation of being a sausage factory. Segal gives a 21-gun salute to Lewis for trying to prove to Hollywood that the production of top calibre film dramatizations doesn't cost any more than churning out the facelessly routine product.

For his Aleoa show, "People Need People," Segal was accorded virtually unprecedented treatment on the Coast. He was given several weeks to study the script and confer with the writer. Henry Greenberg. The usual practice permits a director to read the script the night before the show

and confer with the writer. Henry Greenberg. The usual practice permits a director to read the script the night before the show starts shooting, and the director, after knocking the script off runs with the money and nobody really cares," said Segal. Revue also gave Segal two days of reliearsal, which is considered utopiam in most Coast circles; gave him a designer rather than a deraftsman to fashion the backgrounds; and then allowed him to edit his own work over a week's span.

dristinan to tashion the Dackgrounds; and then allowed him to edit his own work over a week's span.

But Segal felt the resistance of the production personnel accustemed to the mechanized operational Hollywood groove. The switching of crews in the middle of a production is common practice on the Coast, Segal pointed out, and a director has to recencile himself to the fact that his designer is probably working on three or four other shows at the same time. The diea of working with an integrated ciew, as Segal did when he was directing live shows for the old "US. Steel Jiour" and "Pulitzer Frize Playhouse," is not even censidered on the Coast.

Live television may come back hig. Segal said, but in the meantime, there are few opportunities in New York for directors. Like George Schaefer who's doing "Witte Me A Murder" on Broadway tois fall, Segal is set to direct a legit entry to be produced by Pat Ducgan early next year.

Segal's show for Aleca will kick off the series on ABC-TV Oct. 10. It is a documentarystyled dramatization of a community therapy experiment

Sullivan's Dream Parlay Of Talent for W. Berlin Shows: On CBS Sun. (8)

Roster of talent for Ed Sullivan's series of West Berlin show has been completed. First of the

has been completed. First of the series was performed yesterday (2) at the West Berlin Sportpalast before an audience of 6,000, the vidape of which will be presented on the "Ed Sullivan Show" on CBS-TY Sunday (8.

Talent for West Berlin series includes: Sid Caesar, Louis Armstrong and his band, Maureen O'Hara, Connie Francis, Van Cliburn, Reberta Peters, Janet Blair, Shari Lewis, Dan Royan and Dick Mirtin, Bob Lewis, the Bluebell Girls of the Lido in Paris, and Trio Ariston, comedy acrobats. Shows Allston, comedy actobats. Shows will entertain American, French and English servicemen and their

wives.
Sullivan and his troupe will visit
At the hospitals and recreation centers troughout West Berlin today
(Wec. and subsequent days,
through londay (9), and tape segments (or presentation on CBS-TV
Oct. 15.

FOR ABC-TV SPREAD

Ernie Kovaes can take credit for leading the bankroller of his seven specials on ABC-TV. Consolidated Cigar Corp., into a broader sales campaign on the network. The company has now bought half of two "Fight of the Weck" stanzas, seven minutes on "Ban Campa". Week" stanzas, seven minutes on "Ben Casey," and assorted minutes on "Maverick" and the Steve Allen

on "Maverick" and the Steve Allen show.

The tobacco company has been using the cigar-smoking Kovacs as a brand image in an extensive point-of-sale merchandising campagn which, together with the tv plugs, have sent the sales curve sharply upwards. Kovacs' wife. Edie Adams, is also being used by Consolidated Cigar to promote its Muriel brand.

Top Execs of TV Networks Huddle **On Kidvid Shows**

The proposed educational series for youngsters for airing by the three networks is gathering momentum. Another ton level meeting of the brass of the three networks is slated later this week.

The upcoming meeting, as the previous two, will delve into the proposal by Federal Communica-

ABC Goes It on Own

ABC GOES II ON UWN
ABC-TV signed Jules Power
as director of children's programming unit for the web
and announced plans to produce a juve program strip for
the fall of '62. ABC-TV's announcement shaped up as a
clear breakaway from any
three network joint children's
programming endeaver, the
subject of the two meetings of
network presidents.

programming endeaver, the subject of the two meetings of network presidents.

Power, producer of "Watch Mr. Wizard," had a recent juve project, "Discovery," which failed to make it on ABC-TV because of ABC-TV's failure to clear time with affils. ABC-TV prexy Oliver Treyz said that "we are convinced that networks must assume direct responsibility in this vital programming area and retain direct supervision and control of production. The cost for each network will be greater, but the result will be better and more diversified programs with consequent greater stimulation of American youth."

tions Commission chairman Newton Minow that the three networks establish a children's hour which would be a meaningful contribution to the minds and imaginations of youngeters.

tion to the minos and imaginations of youngsters.

Meeting Monday (2) night at CBS headquarters centered on the Minow suggestion that each network be responsible for televising (Continued on page 56)

PAIR OF WOLPERS FOR DUPONT SERIES

Hollywood, Oct. 3.

NBC-TV, in behalf of DuPont, has bought from Wolper Productions two entertainment documentary specials for airing in the spring of 1962, on the "DuPont Show of the Week."

Hourlong tv specials, to be produced by David L. Wolper, are "Biography of a Movie," and "Birth of a Broadway Musical."

Negotiations now are underway between Wolper and producers of both motion pictures and Broadway shows regarding selection of subjects. "Biography of a Movie," will follow a multi-million dollar production from inception to its world gremiere. Similar lines will be followed for the Broadway stage musical vehicle.

Dick Linkroum's Multiple TV Projects: Developing **Comedy Series for NBC**

Werner has decided to underwrite the cost of developing a half-hour situation comedy, out of the new Dick Linkroum packaging shop called "Bachelor's Quarters."

It's only one of the three projects underway at Linkroum's Southhill Productions, which in its source and the contract of the country of the coun

Southhill Productions, which in its seven months of existence has become kind of a one-man study in diversification—at the moment the maker of comedy, religious and pubaffairs programs.

"Quarters," which will star Hal March should it get to the pilot stage, is being written by Dick Baer, who did many of the "Hen-nessey" scripts. Idea is the crea-tion of director Van Fox.

tion of director Van Fox.

Besides tv comedy. Linkroum, who a year ago was director of tv specials for NBC, is doing a religioso series for the Protestant Episcopal Radio-TV Foundation and is serving as a consultant to a large radio-tv chain as pubffairs consultant.

consultant.

Linkroum hired Robert Lewis Shayon, Alan Chase and John Stradley to come up with a format for the church show. They developed "One Reach One." a group discussion half-hour, and the pilot. "Track 13." was shown last week at the Episcopal convention in Detroit. (Series will probably go to 13 or 26, but a final decision is pending.)

Shayon is also working with

pending.)
Shayon is also working with Linkroum on the pubaffairs consultancy deal. Pair are presently working up recommendations for a radio-tv chain, whose name was not divulged but it is known the outfit has tv stations in at least three of the country's top 10 markets. After tendering the recommendations, Linkroum is expected to develop some specific programs for the chain.

He left NGC in late March of

He left NBC in late March of 1961, after serving as exec producer of "25 Years of Life." a special sponsored by Life mag.

ABC-TV's Bundle Of Minute Sales

ABC-TV is plugging up its fourth quarter availabilities with a flock of assorted minute sales. American Tobacco has bought seven alternate minutes in "Adventures in Paradise," effective Oct. 8 and 19 alternate minutes in the same show starting Jan. 7. North American Philips Co. is coming into the pre-Christmas market with participation in the "Roaring 20s." "Bus Stop." "The Corrupters," "Adventures in Paradise," "Ben Casey," and "Hawaiian Eye." Andrew Jergens has bought minutes in "Ben Casey," "Bus Stop." "Adventures in Paradise" and "Roaring 20s" in October and November.

and "Roaring 20s" in October and November.

ABC-TV has also picked up an order from the Toni division of Gillete for 26 quarter hours over 52 weeks in daytime and 78 quarter hours over 52 weeks in "American Bandstand," starting this month. Chunky Chocolate bought five quarter hours over nine weeks spread through daytime and "American Bandstand."

100G STATE GRANT TO BUFF STATION

Buffalo, Oct. 3.

N.Y. State Education Department giving \$100,500 to WNED-TV, Channel 17 here, to produce six tv series for statewide distribu-

six ty series for statewide distribution. Funds come from a \$200.000
budget approved by the State Legislature and aimed as an aid to
the five community councils in
N.Y. chartered to promote educational video in their own towns.
WNED is the Buffalo community
station. The other four councils
will split the remaining \$99,500
appropriation.
WNED's contract with the State
requires three series of 13 programs, two 26-week skeins and one
30-program deal. Two of the shows
will be instructional, one on mathematics, the other on typing. Remaining four will be on Red China,
design, the stars and on the folk
history of the Erie Canal,

NBC: 'We Didn't Have A Chance'

In speaking to his affils last week, NBC-TV's Walter Scott Illustrated "the fact that compelitive prices are still going down" in network video.

"The NBC plan," he alleged, "offered the largest audience by a wide margin" in trying to attract a certain client to daytime tv. "But our cost margin was even greater, giving us the highest cost per-1,000 of all three networks, and knocking us out of the running."

CBS, he said, got the order even though its cost per-1,000 was "less favorable than ABC's" and added that a web needn't have the lowest cost efficiency but certainly has to be "reasonably competitive."

It's understood that the speaker in average of the speaker in average.

petitive.

It's understood that the sponsor in question here was Mentholatum and that lately NBC has suffered "too many similar disappointments."

Bob Blows Stack Over 'Untouchables' Criticism; Everybody Can't Be 'Smith'

Bob Crane's CBS Pact

Bob Lrane's UBD Fact

Hollywood, Oct. 3.

Bob Crane will receive in excess of \$50,000 for the first year and nearly \$75,000 the second year under his new two-year pact signed with CBS for his early morning show.

Dj-announcer reported that he also gets outside rights per new contract, which became effective Sept. 1. Outside deals in work include negotiations for a comedy teleseries with George Burns and discussions with Al Levy, head of David Susskind's Talent Associates, on a weekly nitetime comedy panel.

'Gotta Know It In A Hurry' Favors **Nat'l Arbitrons**

Those overnight national Arbitron reports debuting recently are expected to play a major decision making role for the shortterm bankrollers now riding the networks.

Shortterm sponsors for years have had a king sized problem. The significant national Nielsens don't come through until mid-November. Even the 24-city Nielsens coming out a few weeks ahead of the national Nielsens, are too late. The shortterm sponsors must make up their mind pronto on whether they're going to commit beyond the fourth quarter on the multiplying participation network vehicles.

The overnight national Arbitron report will give the shorttermers a report will give the shorttermers a history of data on which to base a decision. Ratings, in these reports, also might spell the difference of whether a sponsor latches on to shows which heretofore had been participation vehicles in whole or in part. Many top agencies are understood to have subscribed to the overnight Arbitron service.

the overnight Arbitron service.

Nielsen figures will continue to play a major role as arbiter of the reflections of public taste, but that quick overnight regular Arbitron service is due to get a significant workout for the 13 week and less network buyer. He has little else to turn to other than a specially ordered survey.

The overnight Arbitrons are based on "more than 1,200 homes per half hour at carefully, selected points representing a true probability sample of the entire U.S.," according to the legend on the pocket piece. "Arbitron electronic units supplied approximately a fifth of the entire sample," the legend continues. "The balance of data was supplied by telephone coincidental supplied by telephone coincidental

supplied by telephone coincidental calls."

CES-TV, for example, has a number of partially sponsored shows, the unsold portion of which were sold off as participation vehicles. Shows in that category include "Ichabod and Me," "Twilight Zone," and "Pete and Gladys." Web would prefer after the fourth quarter to bring those shows under the all sponsorship umbrella rather than continue them as partial participation vehicles. How much shows make out in the Arbitron overnight numbers may well spell their post-13 week sponsorship fate.

Hollywood, Oct. 8.

"Don't judge the result, judge the cause." In this simple statement, Robert Stack added up the waves of criticism leveled at his "Untouchables" teleseries as the prime example of "violent" shows, "You don't judge the quality of an auto by how many people are killed in accidents," he added.

Stack, speaking in the dual role of star and part owner of the successful series, said "the period we portray was a violent era yet we do not actually show the violence to a great degree; we imply it. The criticisms of "Untouchables' is also a paradox; it's because the show is successful. If it weren't, there'd be no need to criticize. Lots of other shows with real violence have gone off the air because they were, in fact, just plain poor shows."

they were, in fact, just plain poor shows."

On the FCC edict to "clean up" the violence, Stack declared: "they talk in generalizations. Of course the public wants less violence in its television diet, but until the networks, the ad agencies and the Federal agencies can agree on a yardsfick of violence—when it crosses the line between dramatio action necessary to the storyline—and becomes violence for violence sake, the material shown on television will remain the same. "Only exception, adds Stack "is that there will be a few very dull shows and a few violent ones because of network and ad agency pressures."

On "Untouchables," Stack

network and ad agency pressures."
On "Untouchables." Stack claims the mail is "fantastic," and "It isn't of complaints about violence; it is because we authentically tell a story, of fact, jeopardy and excitement which stimulates an audience's interest. The biggest audience in tv, I might add." Television in general, says Stack "is a completely ruthless business. It's a dollars and cents biz and you have no control over your destiny because you're selling merchandise. You can't please everyone and if you try, by doing some (Continued on page 56)

(Continued on page 56)

How Specials Are Made: Leftover Footage On That Chi Documentary

That Chi Documentary

Chicago, Oct. 3.

WBKB's investment in that controversial BBC-TV documentary,
"Chicago: First Impressions of a Great American City," isn't going to be a total loss. British Broadcasting Corp. has sent the station an additional 38,000 feet of leftwer negative footage which the film's producer, Denis Mitchell, shot here but didn't use in his documentary.

ABC viceprez Sterling (Red) Quinlan, head of the station who personally instrumented the co-production deal with BBC, said he was assigning a production team to rummage through the 20 hours of unused footage and to try to distill one, or possibly even two, special shows from it.

Mitchell's documentary is now titllating the local broadcast trade ever since the telecritics, who saw it at a private screening, passed favorably on it (with a single exception). The film also gained in curiosity value when the wire services reported last week that it was barely nosed out for the Prix Italia by the Gary Cooper-narrated documentary on the American west.

The Chicago chapter of Arts

west.

The Chicago chapter of Arts and Sciences has asked WBKB for the privilege of screening "Chicago" at an upcoming banquet as a lure to new members.

THE NEW TV SEASON: 'HELP'

New York: Never Looked Prettier

While something like 80% of prime time fare on the three tw networks represents Hollywood film product, the impact of the New York originations this season, notably in the area of tape/live entries, will far trenscend its lowly 20% status. This could well be the season when the champlons of the "go live & tape" concept for video will have their strongest talking point.

With so many run-of-the-mill vidfilm contributions to the '61-'62 semester already beginning to take a beating, it follows that a "Candid Camera," a Garry Moore, a Perry Como, an Ed Sullivan, a Mitch Miller, a "What's My Line" or an "T've Got A Secret" should emerge on an even more solid footing than heretofore, both on the rating charts and in the qualitative appraisals.

Add to this the DuPont weekly series, the Westinghouse specials, and the virtual 100% New York identity on news-public affairs programming, and the Gotham picture takes on its brightest hue in years.

Boston Asking: 'How Come Only CBS Knew About Back Bay Booking Raids?

Boston, Oct. 3. A big tv hassle sprung up in Boston over the weekend as a result of a spectacular series of televised bookie raids in the Back Bay section of the city Friday (29).

Films made of the raids were taken to be shown in a documentary on a nationwide tv program some Sunday night later this month or early in November by a CBS crew. The documentary tv show, it was said, was originally the idea of U.S. Attorney General Robert Kennedy.

The gambling raid production, with the tv cameras grinding, and a director in charge, still remained somewhat of a mystery in Boston even as 11 men and one woman appeared in Federal court on gaming charges. Neither treasury agents nor the Boston reverse conveiled and the treasury agents nor the Boston police were consulted and the first these agencies knew of the big show was when the cameras began to grind and 28 operatives brought from far away as Minnesota and Florida staged the

nesota and Florida staged the show.

The question not fully answered was: How did an imported crew of CBS-TV men just happen to be on Mass. Ave. several hours before the series of raids were "staged" by T-men, also imported?
One of the defense attorneys, John Fitzgeraid, in asking that his clients be freed argued that Government should not profit from its own lawlessness. The Government he said "aided in staging a spectacular for the television cameras." In reply, assistant U.S. attorney William J. Koen retorted: "I wish to disclaim any knowledge of the presence of television cameras at the site of the raids. If they were there, it was not at the request of the U.S. Government or with permission of the U.S. attorney office."

establishments (Continued on page 58)

Mort Werner's

Mort Werner, NBC-TV program teep, may soon be up 40 one of his old tricks by recreating a 45-minute daytime tv program format. If it happens (possibly by January, after the web has had time to judge the effect of the new rating season), it'll probably mean also that Werner will team his 40-minute cross-the-border with a 40-minute cross-the-border with a 40-minute cross-the-border with a 40-minute cross-the-border with a 40-minute daytime program hoss four years ago or so, did "Queen for a Day" in a 45-minute version.

Plan would most likely affect the late morning-early affernoon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon hours on the NBC-TV lineup. Speculation has it that the 11:30-moon has the norming-early affect to \$1.000,000.

Loyalty

Loyalty
London, Oct. 3.
Miss Josephine Schmidlin,
who recently died, aged 80,
was probably Britain's Number
One tv fan She bought one
of the first available tv sets,
eventually had three, one in
her lounge, one in her bedroom and a portable for the
garden, and organized her
life to fit in with the programs.

life to fit in with the programs.

She always vowed that she would repay the happiness that tv gave her.

Now, in her \$134,000 will she has kept that vow. She has left \$1,120 to the widow of tv ploneer John Logie Baird; \$1,880 to BBC announcer Stuart Hibberd and the same to his wife.

er Stuart Hibberg and the same to his wife.
To Lord Reith, the first BBC director-general, and his-wife she has left furniture, books and photographs.
Nothing to "Wagon Train."

Bristol-Myers In \$1,000,000 Splurge On Vanocur, NBC

Sandy Vanocur of NBC News and Bristol-Myers have become a \$1,000,000 pair. Bankroller has a 52-week deal, which began this week, to sponsor the new daily five-minute afternoon news strip by the Washington correspondent as well as an even newer Saturday afternoon quarter-hour stanza.

afternoon quarter-hour stanza.

B-M moved into the cross-theborder by Vanocur when it began
Monday (2). Show holds down the
4:55-5 p.m. slot. Mogen David was
supposed to have half of 13 weeks
of the daily news program, but
when B-M picked up the whole tab
last last week the winery relinwhen B-M picked up the whole tab late last week, the winery relianding to the work of the week. The week is possibly pights and instead shifted its coin to eight commercial minutes in the NBC-TV Saturday night feature films and into four quarter-hours of the Jan Murray daytimer. The Vanocur Saturday show (at Jan Wurray daytimer, the vanocur saturday show (at Jan Wurray daytimer), and the week is ponsor came through with the daily buy, bringing the total annual budget to \$1,000,000.

WHAT'S FOR JAN.?

Even before all the new ty shows have premiered, they're pushing the panic button up and down Madison Ave over the threat of a virtual "total recall" of fresh provirtual "total recall" of fresh programming. The networks are no longer concerned about '62-'63; today the sponsor-agency-network chant is: "What's new for January?" Seldom if ever before have so many new shows been in so much trouble at such an early date. The tragedy of the current season, hep ty showmen concede, is that it's just as bad if not worse than last season.
Unlike previous seasons most

than last season.
Unlike previous seasons, most of the new hour shows out of the Hollywood production marts are being sold in minutes, with only 13-week commitments. Unless they Hollywood production marts are being sold in minutes, with only 13-week commitments. Unless they build an audience fast, fast, fast, tast, their longevity is dubious. It's no longer a case of fixing weak shows or altering formats. Because most of the shows were planned six months ago, as many as 18 per series are already in the can. Too many millions of dollars have gone into production to heave them, overboard. Additionally, the producers have had all summer to tinker with them and if they didn't succeed pre-air time, the chances are slim for any improvement at this late date. How many survive beyond the initial 13 sponsored weeks is the big unanswered question of the moment. The immediate conjecture is that, sometime between January and March, a whole new program realignment will be in order around the webs. Some are inclined to see it as the law of diminishing returns finally setting in on the Hollywood "suasage mills," with the audiences catching up with the one-note formula that saw the Coast virtually ruling the production roost in perpetuating action-adventure-violence. The more astute men around the networks were calling the shots before "preem time," based on reports of production problems, bad scripts, etc., emanating from the studios—troubles that these days are hard to know the coast of the new shows have bowed during the past 18 days.

keep secret.

Most of the new shows have Most of the new shows have bowed during the past 16 days, a frantle period of minute-by-minute inspection and doublechecking on ratings, critical appraisal, sponsor-agency reaction, etc., with the three-network program chieftains literally shored up at midtown hotels to "stay with it." The conclusion generally is that "maybe Newton Minow: is right."

If the smart money feven before premiere dates in some cases of the premiere dates in some cases of the premiere dates in some cases of the control of the case of the ca

It the smart money (even before premiere dates in some cases) pinpoints as potential early casualties such entries as a "Cain's 100," an "87th Precinct," a "Corrupters," a "New Breed," and "Investigators," or a Robert Taylor hour detective or a Robert Taylor hour detective series, it's recognized that some-thing wholly different will have to emerge to take their place. To find that "difference," if possible, is what sent the Bill Paley-Frank Stanton-Jim Aubrey triumverate scooting to the Coast last week, and the three webs in general (Continued on page 56)

INDUSTRY CHANT: NBC Fed Up With 'Eating' Cost Of Daytime Bonus Plan, Asks Affils To Take 20% Cut In Compensation

The Ciggie Goof

Here's how to compound client jitters when the poor fellow already has a bad case of the shakes because he's the alternate week sponsor of a new series that took a critical beating. Settling in, not too comfort-

beating.

Settling in, not too comfortably (psychologically speaking), were advertising moguls of American Tobacco, Pall Mall brand, to catch the second round of Joey Bishop's situation comedy series, NBC-TV, Wednesday 8:30 pm. First thing they see, back-to-back on the chainbreak, a couple of seconds before Pall Mall's Bishop opening is a minute blurb for Chesterfield on WNBC, New York, a market ad men take very seriously. Client and agency (Sullivan, Stauffer, Caldwell & Bayles) tempers had not cooled early this week where a spokesman said the final outcome of the goof remained unresolved.

goof remained unresolved.
Client has 15-minute productprotection by contract, but
what the payoff will be had
not been decided.

Hour 'Gunsmoke' Does a Snow Job On 'Kilimanjaro'

"Snows of Killmaniaro." the secand feature film on the NBC Saturday night schedule this season, lost out to the preem of the 60-minute version of "Gunsmoke" on CBS-TV version of "Gunsmoke" on CBS-TV in the overnight national Arbitrons. The 10-11 p.m. score Saturday (Sept. 30) was an average 24.3 rating for the CBS-TV western and a 20.2 for the second half of "Kilimanjaro.

"Kilimanjaro." however, licked all comers in the first hour, grabbing a 22.4 at 9 vs. the end of CBS' "Defenders" (19.6) and the CBS "Detenders" (19.6) and the beginning of ABC's Lawrence Welk (12.5). At 9:30, "Have Gun, Will Travel" got whumped by "Kilimanjaro" 22.4 to 17.1 with Welk running a. 13.3.

New hour version of "Wells Fargo" on NBC-TV the same night, at 7:30, lost to veteran "Perry Mason" by an average hour score of 17.9 to the CBS show's average 25.5.

in the CBS show's average 25.5.

NBC-TV's "Bonanza," which just moved to its new 9 p.m. time. ran away with the Sunday night national Arbitrons, grabbing an average 28.5 between 9 and 10 p.m. ABC's preem of "Bus Stop" at the same time hit 15.3 and the hest CBS could do was 16.8 from 9 to 9:30 with "GE. Theatre."

It looks a real three way race at the outset of the Sabbath prime time schedule as viewers shopped around for a fave program. "Walt Disney's Wonderful World of Color" on NBC-TV nipped out a win in its first half-hour (7:30 to 8) by getting 20 to 19.2 for CBS' "Dennis the Menace" and 15.1 for ABC's second week of "Follow the Sun." At 8. Disney did a 21.2 to the first half of Ed Sullivan on CBS, who got a 21.5 and "Sun" hit 19.3. At 8:30, Sullivan edged NBC's "Car 54. Where Are You?" by a score of 24.3 to 23.4.

By ART WOODSTONE

Chagrined at alleged "price-cut-

Chagrined at alleged "price-cutting competition" of ABC-TV and CBS-TV in the daytime hours, NBC-TV last week asked all its affillates to accept a reduction of 20% in the compensation the stations presently receive for the network's daytime "bonus programs." NBC-TV exec veep Walter Scott, during a closed-circuit telecast to the web affillates last week, said, in effect, that his network is hurting badly and that new "expensive" programs like Jan Murray and Goodson-Todman's "Play Your Hunch" and "Say When" are being aired at "substantially below cost recovery" by the web. Indeed, the NBC-TV program charges in all but two of the 12 daytime shows have been "forced down" to a point making it "impossible to recover our costs even with 100% sellout," Scott said.

Sellout," Scott said.

NBC-TV seeks a new paragraph in all affiliate contracts, one taking effect next Nov. 1, which calls for a 20% reduction in time compensation to the stations in six day-time programs that come under the web "bonus plan." The plan, instituted last year, gives network daytime sponsors one free minuted in any of these six stanzas, for four others purchased at card rate. NBC affils had been receiving full comp for the free minute, with the network absorbing the loss.

"Unlike CBS and ABC, which

network absorbing the loss.

"Unlike CBS and ABC, which cut rates so drastically and smashed the principle of quarter-hour sponsorship," Scott said, "NBC) holds the line on the rate structure, and has been 'eating' the costs of the honus plan—not only in the reduction of program charges, but also in its reduction of time costs." (It's expected that shortly the other two networks will react with counter-charges of NBC price-cutting, which will turn it into another round of network name-calling.)

Scott said that due to the intensified competition, the network

Scott said that due to the intensified competition, the network will have to continue using the bonus plan through this new season, but stressed that he hoped it would not be a permanent feature of the rate structure.

"NBC can no longer afford to 'eat' the whole cost of the bonus plan which benefits the affiliates, but puts all the financial burden on the network." the exec veep said to the affils. "In order to (Continued on page 58)

(Continued on page 58)

Xerox's \$700,000 On 'CBS Reports'

"CBS Reports" starting in No-vember will be half sponsored by Haloid-Xerox, makers of Xerox

ABC's preem of "Bus Stop" at the starting in Northern Statting in Northern Stating in Northern St

Parade of Sponsors Hit Violence But (Guess Who?) Picks Up Tab; **Bell & Howell Cheers Pubaffairs**

By BILL GREELEY

If there's one thing television's major sponsors will not tolerate it's rtolerate That's the clearest impression saft ov a weeklong parade of advertiser exects to the witness stand at FCC's continuing hearings on network progis in practices, ahow underway at U.S. Courthouse in Foley Square.

Almost all of the witnesses so far with 40 scheduled to be heard have expressed deep concern over the rough stuff in their shows, and reveral have submitted written policies with anti-violence clauses, or cited specific examples of effectives from the rough stuff in their shows, and severe shows has be business and we hope good the recomposition.

or cited specific examples of ef-forts to eliminate violence.

Procter & Gamble ad manager Albert N. Halverstadt put into the regord his company's "editorial policy" which included the directive. "Material about violence, accidents, brutality or gruesomeness of any sort must be handled according to the dictates of ordinary good faste." Of course "good taste" may have been up for reconsideration taste." Of course "good taste" may have been up for reconsideration recently at P&G.

General Electric's David Burke by cited violence as a definite taboo in scripts for "GE Theatre." Same for too much drinking or sex. and Bel partisan politics and science fiction. Most scripts or story ideas. Pe said, were either okaved or rejected when first submitted. And most turndowns, he said, were for "ad, downbeat, depressing" stories dor most turndowns, he said, were for "ad, downbeat, depressing" stories considered in jarring contrast to the commany's slogan, "Progress is our most important project."

The shudder at violence was any parent with other winesses as the client reps outlined their policies of program control and set forth strong arguments of why it was necessary.

or program control and set forth strong arguments of why it was necessary.

Armstrong Cork's ad chief Max Banchaf echoed sentiments of many when he said. "We are convinced it "Circle Theatre": would deteriorate if we were denied the 11th to exercise programming control and we would then be unable to continue as sponsors."

They All Keep Tabs

As for participating sponsorships, there were witnesses who denied any noticy involvement with the multi-advertiser shows. But Bak's Burgard said Ted Bates are nev editors read all scripts guided by a "tohacco policy." a detailed list of does and don'ts as a regard the use of tohacco products on Bak's shows. Philip Merris admenager Roger M. Greene, said a stoff of four at the company read at a morrow scripts, including at the companies. Proposed the use of the scripts of the said manketing folkiere" shout a lot of the tabops sponsore indict on producers the cited the instance of a Kodak sign, that imposed in one of the common content of the stance of a Kodak sign, that imposed in one of the common content of the said Be'l & Free II figured water was no sense deleting figured water was no sense deleting

Peterson said that Bell & Howell's share of the motion picture-equipment market has increased since the company switched from sponsorship of westerns and mys-terles to documentaries, and responsorship of westerns and re-teries to documentaries, and re-search has shown a greater adver-tising "Impact per person" as a direct result of the pubaffairs pro-

I would sum it up this way, he said. "The sponsorship of public service shows has been good business and we hope good citizenship."

Brown & Williamson's John W.

Burgard, whose company over the last three years has had a piece of scores of action-adventure series, told Commission investigators the ciz company was cancelling an ABC-TV "Bus Stop" stanza because it is "full of unnecessary violence."

Besides the above mentioned, Besides the roster of ad toppers who appear, In the roster of all toppers who appear in the violence."

In reviewing his company's J. E. Dean, Dupont; R. E. Forbes, three-year participation in "Play-nouse 90" productions. Allstate ad veep Robert E. Gorman said, the area of good taste. Primarily the objections we raised fell in the catepories of excessive violence or brutality undue emphasis on sex... criminal activity that was either glorified or remained unpurished, and profanity."

T. M. Hunt, Alcoa, ad manager, seld his company, a maior snonsor of dramatic shows, have resolved lians; Roger Bolin. Westinghouse; by "team work" (compan, a servey, Janes Cook, AT&T; Alhert Brown, producer) "controversial aspects of story material—such as eviremes of characterization, upprecessary violence or brutality," etc.

Procter & Gamble ad manager, Albert N. Halverstadd but irto the record his company's "editorial."

Page Bolin. Liggett & Wysers: Tod Hunt, Aluminum Co.; Mysers: Tod Hunt, Aluminum Co.; Le Dean Dupont; R. E Forbes, Chrysler: Ted Bergman, Revlon; Caucher Fisher, Ford: M. A. Souers.

Categories of excessive violence or brutality undue emphasis on sex. Actional Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynolds; Robert A. McNell. George T. Laboda, Colgate-Palm-sid Biscuit; Howard Gray, R. J. Reynol

Up and down: Harry Vosburg. research formerly research veepee, has been named vice president and marketing services director of Lambert & Feasley. Fred Ryner, formerly with Fletcher Richards. Calkins & Holden, has joined L&F as director of research

recently at P&G.

A policy list similar to P&G's ing Jr. and John Metcalf (of Hobwas turned over by General Motors son, Bates & Partners, London) ad chief Gail Smith, who previ- have been elected to the board of oucly worked for the soap comdirectors, Ted Bates agency.

Veepee stripes for Robert Jaco at Compton Advertising.

Judson Irish has been appointed copy director of Foote. Cone & Belding's New York office.

New Biz: National Carbon Eveready. South America, and Union Carbide De Mexico, to Kenyon & Eckhardt De Mexico.

With The Station Reps.

A new rep firm designed to sell medium and small markets has been opened by Sam Brownstein. former sales manager of Broadcast Time Sales.

Time Sales.

Prestige Representation Organization (PRO) currently has a list of 15 stations, including WMOU.
Berlin, N.H.; WHMS, Charleston, W. Va.; WCVI, Connellsville, Pa.; WKEN, Dover, Del.; WKIN, Kingsport, Tenn.; WBRB, Mt. Clemens, Mich.; WKAR, Pomona, Calif.; WPAZ, Pottstown, Pa.; and WSAC, Ft. Knox, Ky.

Brownstein says he will continue

Brownstein says he will continue to rep only stations outside the top 50 markets with the feeling that stations can be sold to advertisers not only because they are in major markets, but also because they are in major markets, but also because they are says, will be able to give time buyers much more detailed information on the smaller markets than heretofore available.

Young Changes

With Roger Sheldon's transfer to head of the Chicago office, Adam Young reppery has added John Fenwick to the New York sales staff. He was with WNBC-TV formore than two years, and before that with NBC Spot Sales.

Other Young changes include:

more than two years, and before that with NBC Spot Sales.

Other Young changes include:
Lee Redfield, formerly handling radio in Philadelphia, Baltimore and Washington, takes on tv also; George Yonan, formerly with ABC and Mutual in Chicago, joins the Chi sales staff; John M. Walker, formerly with the Daren F. McGavren reppery in St. Louis, takes over Young's office there; Dell Simpson, formerly head of the St. Louis office, to the San Francisco office; James Drew, formerly with BBDO as a media supervisor, joins the New York sales staff; and Millard F. Ewing Jr., formerly with Los Angeles stations, joins the LA office.

Briefs: George R. Jeneson, for merly midwest sales manager for WOR-TV-AM, has been named vice president and midwestern manager for the new National Sales division of RKO General

WPIX's Lefkowitz, **Wagner Head-On**

The two major candidates in New York's mayorality contest—Mayor Wagner (Dem.) and Attorney General Lefkowitz (Rep.)—have accepted the bid by WPIX, N.Y., for a face-to-face tv debate.

by at Compton Advertising.

Judson Irish has been appointed copy director of Foote. Cone & Belding's New York office.

New Biz: National Carbon Eveready, South America, and Union Carbide De Mexico, to Kenyon & Eckhardt De Mexico.

Armstrong-Warden Ltd., London, to Evelyn Konrad Public Relations.

For 'Zero One' Series

British film-legit star Nigel Patrick has been signed for the lead of MGM-TV's "Zero One." a new half-hour series to be filmed at MGM's British studios starting in November. Patrick will join Bill Smith, of MGM-TV's "Asphalt Jungle," as the cast toppers.

Series is being produced in association with the BBC. Lawrence Bachmann, supervisor of MGM's production in Britain, will produce with Elliot Baker as story editor. Story line will revolve around the air security organization for commercial airlines.

And You Think You Got Problems?

The problems of tv sponsors have ranged from horror to pregnancy, it's been learned during testimony of 40 top client ad men at FCC's current hearings on network programming at U. S. Courthouse.

Revion ad veep Ted Bergmann testified this week that his company's execs were chilled by two "Hitchcock Presents" episodes, one that involved sawing a woman in half, the other the strangling of a young girl. NBC axed the first. The second went on over protests of the cosmetic firm, Bergmann said.

Earlier testimony by witness Roger Greene, ad chief of Philip Morris told how the cig firm prevailed on one tele drama where it was thought the labor pains of a Mexican woman were "too labored." Company also, said Greene, got the network to alter a Dobie Gillis stanza in which the teenager's purents were the impression he'd got a girl in a family way. Greene called for reshooting most of the seg.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Video playwright Dale Wasserman back from the Coast after a fourweek stay in Hollywood . . Roger Sharp, anchorman on the new juve-slanted "American Newstand" strip on ABC-TV, is claiming the juve-slanted "American Newstand" strip on ABC-TV, is claiming the title for being the youngest network correspondent. He's 26 and a half-year younger than former title-holder Charles Kuralt of CBS. Producer-director Gil Cates has wound up a theatrical color short, "A Painting," which will be shown on tv before going into general theatrical distribution. ABC-TV and the American Society of Travel Agents are tying up on a promotion for the web's "Follow the Sun" show. Johnny Gilbert is emceeing a one-hour pageant show, "Mardi Gras," to originate from New Orleans with the T-Fal Corp. of Baltimore bankrolling. Kathy Mitchell signed as hostess on ABC-TV's new daytimer, "Make A Face". Maestro Paul Tauhman hosting "Fashion Show For Men" due for syndication under sponsorship by Schrater & Sons, tie manufacturers. Bud Collyer, host of ABC-TV's "Number Please," named chairman of the radio-tv division of the 1961 campaign of the Muscular Dystrophy Assn. of America. Fred Robbins interviews Jimmy Durante, Martha Hyers, George Nader, Walter Winchell, Anita Bryant and Sammy Davis Jr. on his syndicated "Assignment Hollywood" this week.

Bill Hinnant, young thesp, signed for running lead in CBS-TV's

signment Hollywood" this week.

Bill Hinnant, young thesp, signed for running lead in CBS-TV's "Pete & Gladys" starting Oct. 23 . Vet actress Miriam Hopkins signed for "Investigators" guest stint on CBS-TV . Eliot Toxer, CBS-TV press info staffer, appointed director of creative writing for series of seminars at Rockland County's South Orangetown High School under New World Foundation grant . CBS-TV's "Captain Kangaroo" racked up sixth anni yesterday (Tues). . In another anni note, Garry Moore with no fear of overexposure, will make his 2.700th tv appearance . Irving Fein, prexy of J&M Productions, back to Coast after visit to Gotham re taping of Jack Benny's CBS-TV preem show . Bob Livingston, Pacific Coast sales manager for CBS-TV, back to Coast after brief visit east . Robert Allison signed to script "Siege of Malta" for CBS-TV's "Twentieth Century" . Red Butlens signed for singing and dancing role on a "GE Theatre" outing titled "Tippy Toe" . "Who Caused Cold War?" will be the subject of the first debate Monday (9) at Town Hall, sponsored by WBAI FM, Bohdan Lewandowski, Polish representative to the UN, and Hans J. Morganthau, leading American political scientist, will debate the question.

Bohdan Lewandowski, Polish representative to the UN. and Hans J. Morganthau, leading American political scientist; will debate the question.

Katherine Peden, v.p. and station director of CBS Radio affil, WHOP, Hopkinsville, Ky., honored at a N.Y. luncheon Monday (2), marking opening day observance of National Businesswomen's Week. Miss Paden is the '61-62 president of the National Federation of Business and Professional Women's Clubs. . CBS Newsman Alian Jackson starts his series of speaking engagements when he addresses the Westminster's Men's Council in Detroit today (Wed.). . Bob Lang, former CBS News v.p. in charge of administration, is off on a six-week world crulse with his wife . . Sherril Taylor and Jory, Nodland of Taynod Productions resumed producing "Kukla and Ollie" series in N.Y. studios yesterday (Tues.) . WCBS Radio's Jack Sterling planes to Puerto Rico Sunday (10) to set up his new programming format at the station his syndicate, Atlantic Broadcasting, purchased in Caguas. . New York State Broadcasters Assn. with 75% of state's radio and ty stations enrolled for the highest percentage in orgs seven-year history, is planning its 1962 Legislative Dinner for March. 7 in Albany. Former CBS staffer Vincent Y. Bowditch named director of mass media for the National Conference of Christians & Jews . . National Educational Television is distributing a series of 12 dramas in second season of the educational web's "Drama Festival." Nine productions are from England, one each from Japan and France and one produced by KQED, San Francisco's educational station.

Sir Gerald Beadle, former BBC-TV prexy, will address a TV Academy luncheon meeting tomorrow (Thurs.) at the Waldorf-Astoria on Global TV—A Force For World Unity". . NBC chairman Bob Sarnoff said in his periodic letter to the editors that the web had "recruited a name who is not usually associated with NBC" to appear on "Continental Classroom"—Edward R. Murrow . Monique Van Voorein will front "Operation Judas" one of the dramatic shows to be done for

rector of WTFM.

Philip Merrill (Leon Levine's son) has joined the U.S. State Dept. in Washington in its Office of Special Projects. He was formerly with J. Watter Thompson and Irving Gitlin's sector at NBC. His wifef Eilie, quit Time to make the move to the capital . Mel Soko'ow, former IV Guide promo manager, becomes general manager of Delaware Valley Garden in Haddonfield, N.J. and former Look manager Joe Keyes replaces him at old post . . 88 er Sally MacArthur guesting on Joe Franklin's WABC-TV starza tomorrow (Thurs.) . Betty Winkler, leading lady of umpteen radio soap operas in the old days, now listed in the New School bulletin as assistant to Charlotte Selver. It's a notable change of direction for the actress. Meanwhile her hubby, George Keane, long prominent as a juvenile in Broadway shows, has crashed the million-dollar-volume class as an insurance man.

WBBM copped an award for "best reporting of community problems" from Radio and Tv News Directors Assn., making it one of two radio stations accoladed this year. Linn Burton signed on with WOPA-FM to emcee its eight hours of programming daily. Harriet (Sis) Aflass, who produced the baseball clinics for Bill Veeck and Aaron Cushman last summer, off on a five-week round-the-world tour. First issue of WFMT's new fine arts mag, Perspective, has a byline yarn by Denis-Mitchell, the BBC-TV documentarian who produced that scandalized "Chicago" film, explaining his viewpoint. He says he'd like to make a "second impressions" film. Daily News columnist John Justin Smith tapped by WTTW to moderate "Meeting of the Minds". Bill Hamilton, the ty pitchman, invented a new home humidifier and has become an officer of the company manufacturing it. Stern, Walters & Simmons is the agency for the account. WCFL and Evanston station WEAW both will broadcast the full schedule of Northwestern U. football games. WMAQ will carry the Illinois games . Wilding Films plucked seven awards at the recent Columbus (Ohio) film Iestival.

IN LONDON .

Ella Fitzgerald and Claire Bloom are guest stars of the Jo Stafford Show on commercial tv Saturday (7) . . . Douglas Wright has joined Rumble, Crowther & Nicholas Ltd., as tv manager. Before joining ritish television Wright spent five years with the Crandian Broadsting Corp. . . . Comedians Morecambe & Wise have been signed up

(Continued on page 58)

IT'S THE SHOW & NOT THE SLOT

FCC's 'Beware Of News Leaks'

Washington, Oct. 3.

A tough, new Federal Communications Commission crackdown on news leaks, moonlighting jobs in conflict with a staffer's official chores, and other unethical conduct is now in force. FCC Chairman Newton Minow will appoint shortly the man to see that all concerned toe the line and investigate those who stray.

The revised standards are in accord with the JFK memo last winter ordering agencies to draw up such conduct codes. Of major interest is the tight lid on leaks. It's been known for some time that Minow has been irked about pipelines hooked up directly with closed-door Commission meetings. The provision reads:

"Except as specifically authorized to do so, an employee may not, directly or indirectly, disclose, make use of, or permit others to make use of, any official info not made available to the general public, of which he has knowledge or which comes into his possession as result of his employment in the Commission, which is of a confidential nature, or which was revealed to him as a matter of trust, or any other information of such character that its disclosure would be contrary to the best interest of the Government, the Commission, or persons served by it.

"Examples of this kind include disclosing staff papers outside the FCC or disclosing actions by FCC prior to authorized public release of such information."

This provise conceivably could stir some trouble with the House Moss Subcommittee which is hotly opposed to Government secrecy measures.

Another standard would require employes to "meet all just finan-

Moss Subcommittee which is notly opposed to Government secrety measures.

Another standard would require employes to "meet all just financial obligations." Various conflict of interest situations are spelled out also. In addition, no staffer can accept anything valuable which could affect his impartiality.

could affect his impartainty.

Under the investigatory and punitive process, a violator could, on majority FCC vote, be handed a written reprimand, be suspended temporarily or outrightly fired.

A Jovial Minow Tells TV-Radio News Directors: 'May Your Tribe Increase'

By JAY LEWIS

Washington, Oct. 8.
Radio-Television News Directors
Assn. climaxed their annual convention here with "Minow Night"
and everyone had a prime time.
An amiable Federal Communications Chairman told an equally
amiable group of news directors
they were doing a "magnificent
job," and he only wished their
tribe would increase and more of
them would get into the management side to instill broadcasting
with more pubaffairs spirit.
And his main point of criticism
was no criticism at all—to the news
directors at least.

directors at least.

He suggested that the directors consider full-scale newscasts in He suggested that the directors consider full-scale newscasts in prime time to wipe out what he called the "virtual news blackout" during the 7-11 p.m. slot. Few news directors would concede their fare doesn't rate offering during peak viewing hours. "The world goes on during prime evening time. But you wouldn't know it if you were watching television."

After the Chairman's talk, Howard K. Smith. CBS Washington. News Chief, remarked that perhaps "those Minow dolls iwith pins sticking in them" could be discarded now.

An ensuing question-and-answer

An ensuing question-and-answer An ensuing question-and-answer session consisted mostly of a rather mild discussion of the pros and cons of editorializing, sparked mainly by an attack on the practice by former RTNDA president Russ Van Dyke in a keynote address that turned out to be a little off (see separate story).

Minow and Westinghouse Broad easting prexy Donald H. McGannon, other principal speaker of the

(Continued on page 57)

Weist Uncontested As N.Y. SAG Prexy

Dwight Weist is running, uncontested so far, as president of the N. Y. branch of Screen Actors Guild. Ballots were sent out to the rank-and-file — returnable at latest by Oct. 23—on candidates to all local offices plus four up for national board.

national board.

Joyce Gordon, June Graham, Ron Rawson and Len Wayland are up for veep stripes and Ken Roberts is uncontested for treasurer. Humphrey Davis is running alone for recording secretary.

Mason Adams, Joyce Gordon, Ken Roberts and Len Wayland are the four running for election to the SAG national board of directors.

Hiken Pacts Adelman

Howard Adelman is going in as supervisor of production on Nat Hiken's "Car 54" NBC-TV series. He was formerly associated with the Phil Silvers show.

New FCC Program Form Raises Fear Of Censor Inroads

Washington, Oct. 3. The National Assn. of Broadcasters raised a red caution flag against Federal Communication Commission's proposed new pro-gramming reporting form.

Commission's proposed new programming reporting form.

CBS and NBC similarly underscored their concern over censorship implications over the exhaustive new form as the FCC was deluged with last-minute filings by broadcasters on the rule making.

NAB said it went along with the idea that the FCC can look into the proposed programming of licensees and require them to show how they are meeting the needs of their communities.

But it fiatly opposed any interpretation that the new programming categories outlined in the rule-making will be imposed as "requirements." Such a policy, the NAB charged, would result in "programming to suit the desires of the commission and ... would not (Continued on page 58)

The possibility that tw's "lazy days are over, with the audience in prime time hours much more selective in switching over to what it wants to see, has not escaped the early season pulsetakers. Thus the sponsor who's been more concerned about his time period than with the show he's bought (and the client's purchase of a half-hour period be-cause it followed a hot show has in the past been a strong motiva-tional factory, could be in for a stunning surprise.

in the past been a strong motivational factor), could be in for a
stunning surprise.

The rating charts thus far (although they only signify the first
of a nine-inning struggle) could
indicate a trend which may find
more than one sponsor responding with: "The funniest thing happened to me on my way to the new
season." For what's been happening is that, regardless of what's in
front or what's in back, the audience has been willing to tune in
to sample a new show but if it's
not to his liking he'll shift over
to another channel. In the past the
sponsor could always count on a
sufficiency of "lazy viewers" to
stay tuned after a. "hot show," a,
pre-guarantee of rating points.

To cite a f'rinstance, for all of
Procter & Gamble's clamor to
wrap up Sunday night 8:30 on NBC
for the new Nat Hiken "Car 54"
series (because it follows the new
Walt Disney hour series), viewer
disappointment in the comedy
skein was evidenced by the fact
that, on the show's second time
out, the competing Ed Sullivan
segment (although a repeat) got
the major rating points. The same
story, even at this early date, repeats itself variously around the
schedules, portending an era of
greater viewer discrimination.

Since there are always exceptions to the rule, Joey Bishop,

greater viewer discrimination:
Since there are always exceptions to the rule, Joey Bishop,
sandwiched between "Wagon
Train" and Perry Como at 8.30
Wednesday nights, could well hold
up regardless of critical apprehensions about his weekly entry.)

RTNA Picks Cheverton

Washington, Oct. 3.

Dick Cheverton, WOOD (AM-TV), Grand Rapids, was installed as new president of Radio-Television News Directors Assn. at its convention here at the Statler-Hilton. He succeeds Bill Monroe, NBC-News, Washington.

William G. Garry, news director WBBM-TV. Chicago, was elected first v.p.; Ed Ryan, WTOP, Washington, was tapped as v.p. for radio, and new v.p. for television is Bert Cannings. CFCP, Montreal.

WOR UPS McNICOL

WOR UP5 McNICOL

A member of the sales staff since 1955, William J. McNicol Jr., has been named assistant sales manager for WOR Radio.

Before joining the New York RKO General station, McNicol was 12 years with J. Walter Thompson agency.

VIEWERS GETTING Radio-TV's News Directors In Stinging Blast At Industry Codes; 'Hollow Documents, Rarely Heeded'

'You, Too, Can Help'

Washington, Oct. 3.
Radio - tv news directors
were called on by Justice
Dept. to furnish information—

were called on by Justice Dept. ts furnish information—
"substantiated or otherwise"—
about local crooks to help stamp out lawlessness:
Call was issued by the Department's Criminal Division Head, Herbert J. Miller Jr., subbing for Attorney General Robert F. Kennedy, who couldn't make his slated appearance at the RTNDA meet. He told the delegates:
"Each one of you can render a public service by digging up facts which may document the existence of criminal activity information, substantiated or otherwise, which comes into your hands may well prompt an investigation leading to successful prosecution of important racketeers in tion of important racketeers in your area."

RTNDA's Keynote Poser: Editorials A Way To Suicide?

Washington, Oct. 3.

Keynote address at the Radio-Television News Directors meet here consisted almost entirely of a fissly-eyed focus on the practice of broadcast editorializing, recently rather sacrosanct both to industry and government.

Speech by past RTNDA prexy Russ Van Dyke (KRNT-AM-TV, Des Moines) all but came out against editorializing by likening it to suicide. Attempted suicide or sucide is legal in Iowa, he said—"a man has the right to try it if he wishes."

"But I'm not going to urge it—or offer prizes for the neatest job," he commented.

Van Dyke recalled that former FCC Chairman Frederick Ford had vigorously plugged editorializing in a speech to the 1960 RTNDA meet.

Addressing editorializing news directors, Van Dyke said he really had no quarrel with the stand "you have freely taken." But he added:

"I invite you rather to join

added:
"I invite you rather to join me in raising the question of whether that which is good for some is good for all, and to judge the basic premise that to editorialize, is in itself, a measure of public service."

Van Dyke pooh-poohed the frequently raised argument that newspaper editorials are effective in stamping out evils.

in stamping out evils.
"From Teapot Dome to the

Washington, Oct. 3.
The high principled codes of National Assn. of Broadcasters and Radio and Television News Directors Assn. are hollow documents rarely heeded and never enforced.

This was not the conclusion of This was not the conclusion of the P-TA but of the Ethical and Standards Committee of RTNDA in a report which ranks as among the most devastating assaults mounted against either industry

Code.

The Committee, headed by Fred Heckman. WIBC, reported to the RTNDA annual meeting here the following conclusions on codes, highly touted as broadcasting's heat (and presumably last line of defense against Government interference.

"The pious wording of our (RTNDA) Standards and Ethics Policy and those of the NAB Code of Good Practices mean abthing, for there is no enforcement, nor

for there is no enforcement, nor can the adherence to the policy be worn as a badge of honor, for it is not recognized as such either

it is not recognized as such either by most stations, by management, by agency, by Government, nor anyone else, other than a few members of RTNDA."

Product of a two-year study, the report termed the problem of non-adherence "serious, if not critical, in the actual life of this profession." It warned:

"For if the Ethics and Standards of all are not unimpeachable, the handwriting is on the wall for eventual Government control, enforced by threat of revocation of licenses.

licenses.

"It is only the minority of the stations, mainly those represented in RTNDA. that even approach that even approach the events."

"It is only the minority of the stations, mainly those represented in RTNDA. that even approach producing what should be expected of a news operation; and many of us fall far short of achieving minimal standards and ethice."

The news directors offered this program to put the codes on a new footing: launch a p.r. campaign giving management the word for the need of RTNDA and its unlifting policies "If you don't the government will." it said; bar new membership or renewals ungovernment will," it said; bar new membership or renewals un-less RTNDA policies are obeyed; and a nationwide publicity effort to instill new confidence in the "reliability and believability" of RTNDA stations, similar to the Good Housekeeping Seal of Ap-propulate.

proval, etc.

According to Heckman, the committee based its gloomy conclusions on "voluminous" mail and telephone contacts with member outlets. Main query of the sur-

(Continued on page 58)

White Paper' Gets Britannica Nix

Chicago, Oct. 3.

Encyclopaedia Britannica turned down five of NBC-TV's, "White Paper" hours for sponsorshin, after nearly three weeks of soutsearching by chairman Willium Benton and chlef aides at the publishing company here

Sen. Benton wanted the series, it is reported, because "we present facts and so does the Gillin triving Gillin' series." However, Britanica, in order to underwrite t'e network pubaffairs series, would have had to pull anywhere from \$650,000 to \$700,000 out of a virtually non-existent ad budget and, in the final analysis, it couldn't be done

Monroe's Doctrine: 'Stop Being Afraid'

Washington, Oct. 3.
When it comes to the U.S. Government, broadcasters tend to be neurotic, overly defensive, inclined to know, afraid to enter doors where newspapermen go freely, and generally view the FCC as a bunch of head-unters.

This criticism was heaped on the industry by Bill Monroe, president of Radio-Television News Director Rasio. Television News Directors assn. at their convention here.

Monroe said there is a read anger from government interference with broadcasting but that industry by Bill Monroe and candidly, "we know there are many stations inclined to with broadcasting but that industry by Bill Monroe said candidly, "we know there are many stations inclined to be cautious in their treatment of the fact what goes on the air, perhaps not all stations but certainly will overplay news favorable to foff the trend.

In a speech entitled "Electronic News: How Free," Monroe averred: The seems to me there's too much fear of Washington among broadcasters are aware that though it's virtually never used, casters already. If the government though it's virtually never used, sion.")

In a speech entitled "Electronic News: How Free," Monroe averred: that broadcasters are aware that power over their enterprises, even fear of Washington among broadcasters, or to the American inclined to the full overplay news favorable to prominent politicians. It's an inevitable reflection of the fact hat broadcasters are aware that power over their enterprises, even fear of Washington among broadcasters are aware that may not a spech entitled "Electronic News: How Free," Monroe averred: the first of the fall of the fall of the first only them to be calculated at the publishing on the fear will in the rease.

If this fear increases, I belleve the freedom of broadcast members in the freedom of bonadcast and on the fear of the washington and on the fear increases. I belleve the freedom of bonadcast and in the fear will in the publ



The Unstoppables,

73



followed by The Untouchables,

took 5 out of the top 10.

Continuing its new-season trend, ABC-TV trended into the top ten with My Three Sons, The Real McCoys, 77 Sunset Strip, The Flintstones and The Untouchables. (The first 3 * named made it in the top 5.)

This happy record, as recorded by Nielsen,* has the added virtue of being scored where the program popularity race is roughest. Namely, those competitive markets where viewers can view all 3 network offerings. And viewed as herein reported.

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Sept. 24, 1961. Average Audience, Mon. thru Sat. 7:30-11 PM; Sun., 6:30-11 PM

Why WLOS-TV bought Seven Arts' Volumes I & II

Says Ted Eiland:

"When you're committed to heavy movie scheduling, you've got to

to develop not only audience, but dollars.

This calls for the best feature films available and Warners' Films of the 50's' qualify handsomely. When you tell TV buyers you've signed up for Seven Arts' features, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold-out situation."



Warner's films of the 50's.. Money makers of the 60's



SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...

Theatre-"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"... Literary Properties—"Romancero" by Jacques Deval...

Real Estate—The Riviera of the Carribbean, Grand Bahama, in construction.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

BRIGHTER SALES PICTURE IN '62

Washington, Oct. 3.

Mrs. Newton N. Minow, wife of Federal Communications Commission chairman, has been cast in a small role in the motion picture, "Advise and Consent," currently being filmed here.

She plays the secretary of Henry Fonda and appears in several scenes in a long sequence being shot in the famous caucus room of the old Senate office building here.

She is being paid, but said she will turn her check over as a donation to Radio Free Europe. Her previous acting experience was as a schoolgirl.

British Kids Selective In Viewing Habits, Granada-TV Survey Shows

London, Oct. 8.

Granada-TV has published one of the most comprehensive surveys of child tv audiences to date. Based on interviews with 995 children throughout the U.K., the survey deals with under-16, and what they gandered over 1,990 days. It also indicates when they view, their program preferences, the relationship between children's and mothers' viewing habits and z few other aspects of kidvlewing.

The survey, carried out during the '60 Easter school term, relates to school term and (mostly) winter months viewing. It draws no conclusions but comes up with some interesting facts.

Says the report: "During the

clusions but comes up with some interesting facts.

Says the report: "During the winter months most children watch, a great deal of tv, nearly 20 hours in an average week for those with sets which can receive both commercial tv and BBC programs and 16 hours per week for those who can receive BBC only."

Where the kids have a cholce of programs they come in heavily for the commercial channel—78% go for it while only 22% watch BBC, says the survey.

There's considerable evidence that youngsters are selective viewers and, naturally dig the action and dramatic products. They shun informative and discussion programs although, according to the report, they definitely tend to watch the same programs as their parents. Children will nearly always find something else to do if a tv show bores them which accounts for the erractic peak times shown in graphs.

In graphs.

Another point made is that the Another point made is that the younger generation stay up long after their normal bedtimes to watch certain "special" programs. And, apparently, there is no clear "cut off" time for child viewing—the actual program being more important than the slot.

Flender's Two-Parter On Denmark's Role In Plight of Wartime Jews

Filgnt of Wartime Jews
Scripter-novelist Harold Flender,
Just back from Denmark writing
two documentary films for CBS-TV
on the Danish rescue of the Jews
during World War II, is calling it
"An Act Of Faith." Two-parter is
scheduled for Nov. 19 and 26 on
CBS "Look Up and Live" series.
A CBS team of five went to Denmark, utilizing rescuers and reseued in the documentary.
Richard Siemanowski, producer,
and John Desmond, director, used
the Laterna Films' motion picture
studio facilities for the actual filming.

the Laterna Films' motion picture studio facilities for the actual filming.

Denmark saved 97% of its Jewish population in "one of the most remarkable escape stories in history," says Flender. "Virtually the entire population of Denmark acted as an underground movement to ferry Denmark's 8,000 Jews to Sweden. Equally as inspiring is the welcome home the Danish Jews got after the war, when they returned to find their valuables, jobs, property, homes intact. In many cases, their homes were newly painted by friends, and bouquets of roses left on the table," he concludes.

Flender is also writing "Democracy and the American Writer" for CBS-TV.

Filmed version of his novel,

for CBS-TV.
Filmed version of his novel,
"Parls Blues," is just due on
Broadway. His original, "8th Avenue," will be produced in New
York by Film Projects.Inc.

For Welsh TV Service

London, Oct. 3.

An application to the government by BBC-TV to start a Welsh national television service has been turned down for the time being. The web was prepared to build new transmitters and give Welsh viewers their own programs.

The Postmaster General, however, has told the BBC that no further developments can be sance-

ever, has told the BBC that no fur-ther developments can be sanc-tioned until the Pilkington Com-mittee, which is inquiring into the future of the broadcasting services, has made its report to the gov-

Burns' Immediate Tint Target: Chi, New York & L.A.

Chicago, Oct. 3.

RCA prexy John L. Burns declined to predict the year in which CBS and ABC might get into color telecasting, but he opined that it would be the local penetration of tint in certain key markets, rather than the national penetration, that would leave them no alternative. Los Angeles, New York and Chicago, in that order, are the current leaders in tint set sales, he pointed out, and he suggested that when color-becomes a rating factor in those markets the holdout networks will have to join up.

That, presumably, would begin Phase 3 in the history of color video. Burns believes that color entered Phase 2 recently when all the major manufacturers (save Molorola) began producing tin units. He reported, at a press conference prior to addressing RCA Chicago dealers last Wednesday (271, that RCA's production lines now are operating at a higher capacity than ever before in the seven-year history of color, and he said that after the company's new line was introduced last June dealer orders virtually doubled over the previous year. He called color tw "the only major new consumer durable on the market today."

In 1960, he said, the entire industry notched a volume of \$100,000 Me anticipates for 1970

today."

In 1960, he said, the entire industry notched a volume of \$100,000,000. He anticipates, for 1970,
a color tv market of \$4.3 billion,
including receiver equipment,
sales, service and broadcasting.
Burns insisted on keeping certain
current information—such as the
number of color 'tv homes accounted for and RCA's third quarter sales volume—under corporate ter sales volume-under corporate

wraps.

Walter W. Watts, prez and board chairman of RCA Sales Corp., said there was little likelihood that tint set prices would decrease substantially in any foreseeable period. He said there is no technological He said there is no technological breakfhrough apparent that would make the parts and assembly cheaper. About the only thing that might drive prices down, he submitted, would be mass production for greater volume sales. He also pointed out that it was the more expensive models, in the \$6-\$700 class, rather than the "stripped down" lower-price models (starting at \$495), that are selling fastest now.

UPWARD CYCLE

Whatever migraines the program decision-makers may have when the New Year rolls around, sale: decision-makers may have when the New Year rolls around, sales execs at the three television networks can only be happy at the prospects for the first quarter of 1962. From this vantage point, it's shaping into bonanca proportions for a variety of economic considerations that are due to get the webs back on the road in high gear after a fourth quarter slowdown.

Where sales for this year's final quarter were badly clipped by the recession climate last spring when advertising commitments were set, a bright business outlook is loosening up the flow of coin to the websfrom next year's industrial ad

mg up the flow of coin to the webs from next year's industrial ad budgets. If the upward eyele continues as expected, the SRO sign should be up shortly on first quarter availabilities for that reason slone.

alone.
Additional web optimism, however, is keyed by a new selling pattern emerging in the automotive industry. Traditionally, Detroit had been breaking announcements of its new models during the fall season with a concomitant high concentration of tv advertising during the final quarter. But now the unusually high number of model offerings in the standard and compact classes is prompting the auto makers to spread the anouncement dates over a longer the auto makers to spread the announcement dates over a longer span with some spillover into the new year. As a result, the first quarter of 1962 is due to get some of that extra leing off those model kickoffs.

Another factor is the merger trend in the oil industry where regional companies have been compined into nationalise accounts.

bined into nationwide corporate brands that now find it more ecobrands that now find it more eco-nomical to pich their selling mes-sage nationally via network tele-vision. In this country are Ameri-can Oil Co., the Esso-Humble com-bine and Mobile Oil, all of which are due to be major spenders on the network scene next year.

ABC Loses Out As Canada Nixes U.S. **Web Station Deals**

Ottawa, Oct. 3. United States

Ottawa, Oct. 3.

United States networks are banned from buying stock in Canadian televesion stations under a policy set in Ottawa by the Board of Broadcast Governors. Policy retuited from BBG's denial of the American Broadcasting Co.'s offer to buy stock in Toronto tv indie CFTO-TV.

Canada's Broadcasting A c t. passed in 1958, okays up to 25% onon-Canadian participation in Canadian stations and networks. ABC's purchase, if it had gone through, would have given it 25% of CFTO-TV's stock and a voting integes to 18.9%. The station is controlled by the Toronto Telegram, daily. The transaction, if completed, would have had no effect on that control.

Decision was a switch from BBG's original statement on the ABC bid. The board said, last month, that it would okay the deal unless experienced Canadian broadcast interests produced an offer "substantially as favorable" as ABC's. The new Ottawa statement any transaction involving financial participation of American networks in Canadian television stations."

M&A's Africa Sale

"By-Line Steve Wilson," originally telecast under the title of "Big Town," has been sold for Theatrical exhibition throughout the Union of South Africa by M & A Alexander Productions.

Minow 'Consents' to Frau's 'Advise' AUTOS, OILS PACE Minow's 'Children's Hour' Had Its Parallel In Radio Back in the '30s

ABC-TV Sales Pattern For Ernie's Daytimer

ABC-TV's daytime sales, underv.p. Ed Bleier, is setting the network sales pattern this week for the upcoming Tennessee Ernie Ford's daytime strip. Kickoff date for the Ford show, which is due to go very early in 1962, will also be set this week.

Bleier essembled, his national

go very early in 1962, will also be set this week.

Bleier assembled his national staff Monday (2) in New York for powwows on future plans. The sales staffers also celebrated ABC Daytime's 95% sellout for the fourth quarter, a record for the network in this area. Sales personnel at the meeting included Sherman Adler and Marshall Karp, assistant daytime sales managers; Jack Reilly and Douglass Steeff, Chicago salesmen; Vincent Francis, western division regional network sales manager, and others.

Nat (King) Cole's **CBC Special Seen Incepting Pattern**

Toronto, Oct. 3.

Here pioneering a 50-50 partnership show with the Canadian Broadcasting Corp., Nat (King) Cole will appear in a Nov. 7 special—over the CBC network which, he predicts, will see an immediate influx of American names into Canadian tw with their own companies of talent.

Cole explained in Toronto that the CBC and his organization—Kell-Cole—has a 50-50 arrangement, based on his Capitol album, "Will da a Love." which will be an innovation and the biggest thing of its type that the CBC has everdone, this concurred in by Stan Harris, CBC producer of the Cole special.

If the package proves a winner.

special.

If the package proves a winner, it will be sold to U.S. networks, with latter knowing what it is picking up through the reaction from American webs watching and hearing over-the-border CBC tele-

casts.

With the CBC as a partner, Canadian cross-country web has avoided the high fee that Cole would otherwise have commanded. Said Cole; "In America, it would cost some \$25,000 to put on the Wild as Love program and the CBC just couldn't afford it with the noullation. Here we are delay."

Wild as Love' program and the CBC just couldn't afford it with its population. Here we are doing it at a third of the cost. If the U.S. networks see it in advance, they wil lhave a distinct advantage to work on. I am glad I was the first artist that the CBC decided to go with."

Stan Harris, the CBC producer of the Nat (King) Cole special, said the CBC is hoping to get a world market and that they "hoped to be doing more shows of the same type." He claimed that "we in Canada cannot afford to pay for performers of Cole's calibre where fees alone would cost between \$70,000 and \$150,000; and don't forget that, while Cole is the star of the show, there are about 75 performers and 100 technicians—all Canadians—who are getting employment out of it."

Part of the special was Cole's singing of "It's a Beautiful Evening" while paddling a canoe in a lagoon of Toronto Island, plus filming on Yonge Street, the city's main drag, early yesterday (2) morning.

GRANDMAISON'S POST

GRANDMAISON'S POST
Ottawa, Oct. 3.
Alme Grandmaison of Montreal named assistant research director, programs, and Hugh Batchelor, also of Montreal, as assistant research director, economics, for the Board of Broadcast Governors. Grandmaison is w.k. actor-scripter who has also served as verbatim reporter.

the television networks to meet their responsibilities in the area of their responsibilities in the area of programming for youngsters is drawing a sharp parallel to the days of network radio back in the early 1930s. The broadcasters' problem now and then of appeasing various pressure groups by public service efforts is identical and it's the opinion of one veteran radio producer in the educational and its the opinion of the veteran radio producer in the educational field that the solution for the tv industry may be similar, if not pre-cisely the same, to that hit upon by one of the major radio webs three decades ago.

decades ago.

Leon Levine, producer of the longrunning highly regarded "American School of the Air" on CBS during the golden era of network radio, defines the contemporary task of the broadcasters as follows: "How is television to adapt its techniques for a meaningful and sustained effort to satisfy the educational needs of children in the crucial six-to-12 age bracket?"

According to Levine attempts to

According to Levine, attempts to create juvenile-slanted news segments or kiddie shows with a high-

create juvenile-slanted news segments or kiddie shows with a highminded, but random point of view,
are essentially short of the mark.
They may make Newton Minow's
or Robert Kennedy's children
happy, but they are not utilizing
the powerful tool of television at
its most effective angle.

For Levine, the "American
School of the Air" concept still
serves as the key to commercial
television's entry into the educational picture. It fulfilled three
basic requirements for an educational series, whether on radio or
tv. These are (1) an integrated approach over a programming cycle;
(2) an element of showmanship
which permits each stanza to stand
on its own feet in making an educational point in an entertaining
way; and (3) suitability for both
home and classroom use.

The broad categories which tele-

The broad categories which television must cover in its programming for youngsters were, according to Levine, already clearly defined in the format of the "American School" series. An across-theaned if the format of the "America can School" series. An across-the-board half-hour late afternoon series, "American School" pio-neered documentary techniques in exploring history, literature, sci-ence and music with an approach that supplemented formal school studies studies.

studies.

Levine pointed out, moreover, that the "American School" was supervised by a national board of consultants, comprising educators and parents, which served as an excellent public service shield for the broadcasters, a formula which (Continued on page 57)

British Relay Wireless, Like Com'l Contractors, Makes Nothing But \$

Makes Nothing But \$ London, Oct. 3.

Television in Britain continues to make money. And not just for the commercial contractors, either. At a meeting in October, Sir Robert Renwick, chairman of the British. Relay Wireless and Television 'group will tell his board of an increase from \$6,928.897 to \$9,847,558 in trading profits. This increase, which was recorded for the period May 1, 1960-April 30,1961 bears out the forecast that the company would record a similar increase in the '60-61 year as it did in the '59-60 year.

The final dividend of 7% on capital increased by a one-foreight rights issue, makes the year's total 17% again, also as forecast. After all charges, including a heavy depreciation provision of \$7,168,000 (\$4,704,000 last year) the net profit of \$1,485,982 compares with \$1,894,953.

Recommendations of the Pilkington Committee, currently examing tv and radio over here, and the changes in receiver design have led the directors to set aside \$560,000 as a special allocation against contingencies.

ACCORDING TO WEBSTER: To make lucid, explain, enlighten; as demonstrated each week by 13 hours and 10 minutes of news and public affairs programs produced by the 475-man CBS News staff; EEE: CBS Reports, Eyewitness, The Twentieth Century, Washington Conversation, At The Source, Joint Appearance, College of the Air, Calendar, Accent, The Groat Challenge, Camera Three, Look Up and Live, Lamp Unto My Feet, Douglas Edwards with the News (Monday through Friday), Charles Collingwood with the News (Monday through Friday), Harry Reasoner with the News (Monday through Friday), The Saturday News with Robert Trout, Ned Calmer with the News, The Sunday News Special; SEE ALSO: CBS News correspondents Howard K. Smith, Walter Cronkite, Eric Severated, David Schoenbrun (Paris), Daniel Schorr (Bonn), Alexander Kendrick Hondon), Winston Burdett (Rome), Peter Kalischer (Tokyo), Maryin Kalb (Moscow), Charles Kuralt (Rio de Janeiro), Richard Bate, Wells Church, Tom Costigan, Bill Downs, Bernard Eismann, Nancy Hanschman, George Herman, Grant Holcomb, Richard C. Hottelet, Allan Jackson, Richard Kallsen, Frank Kearns, Larry Lesueur, Blaine Littell, Roger Mudd, Paul Niven, Stuart Novins, Robert Plerpoint, Prescott Robinson, Neil Strawser, Dallas Townsend, Charles von Fremd.

Deadlock on disarmament, blockade in Berlin, conflict in the Congo, tornado in Texas—wherever and whenever it happens, the nation's viewers will know and understand it better when exposed to the crisp reporting and clarifying insights of CBS News' distinguished staff of correspondents and cameramen stationed throughout the world. Measured by whatever yardstick you may choose—enterprise, experience, reliability or acclaim, they add up to what

The New York Times has called "the ablest news staff in broadcasting"—a reputation for responsibility that goes back over a quarter of a century to the days when CBS News pioneered such broadcasting techniques as the foreign news round-up and the documentary in depth. These qualities were never in more demand than they are today, as the events and issues of our time grow increasingly urgent and complex. It is these qualities that continue to inspire the respect and confidence of the public in CBS News—and offer still further evidence that in the coming season the program DOMINALE.

Canada, Aussie, Philippine Actions Affect Importing Of U.S. Product

pines, each in their separate ways, have exploded with developments relating to the import of American

PSYCHOLOGY SERIES

In Canada, the top foreign market for U.S. programs, CBC is demanding and securing time clearance may be as short as an hour, but CBC, in order to prevent squawks for overlap markets, wants to be on the air first with the show.

In Australia, 13 country stations are due to begin operation on a staggered basis the beginning of text year. Opening of the country stations will continue through 1963. Problem that these stations represent to U.S. exporters are that in many cases, if not all, these stations overlap in coverage with major metropolitan stations. The U.S. exporter is caught in the middle when both the metropolitan and country station seek exclusivity on product. At this stage, American process of incompleting it by ear to a large extent.

The Philippines represent an edd perplexing situation. Currently, there are three channels op-

The Philippines represent an edd perplexing situation. Currently, there are three channels operating in Manila. Set count for the entire country is estimated at from 40 000 to 550.00. Cost of a set is from \$400 to \$500. One of the three stations in Manila is aid to be losing money. Yet, for a variety of reasons, including some power politics, three more Manila stations are due to go compared to the end of the year. Prospects of deficit financing of most of the tv outlets for a number of years is forecast by observers.

Marile Times with the second of 232,086 common shares in of 232,086 common shares in the second of the seco

Manila Times outlet is due to begin broadcasting in December; Manila Broadcasting System channel should be in biz by the end of the year also; and the Republic Broadcasting System is due to start telecasting in October. American Broadcasting Co. has a financial interest in the Republic Broadcasting System channel.

Those now operating in Manila

Those now operating in Manila include two channels owned by Republic Electronics and one by Inter-Island Broadcasting. There also is talk of a new government operated ty channel.

All Industry Unites To Help End 14-Week AFTRA-KFWB Strike

Hollywood, Oct. 3.
Steps to break the 14-week strike against KFWB by American Federation of TV & Radio Artists

Federation of TV & Radio Artists will be taken by a newly-appointed committee repping 23 unions of the broadcast industry, set up last week to assist union in achieving an end to dispute.

Committee will meet with KFWB management and demand an immediate resumption of negotiations which came to an impasse some time ago. Body is authorized "to coordinate all necessary action to aid AFTRA in achieving a resumption of bargaining so that an honorable strike settlement can be reached."

Group includes Syd Rose, National Assn. of Broadcast Employ-

Group includes Syd Rose, National Assn. of Broadcast Employees & Technicians, chairman; Andrew Draghi, International Brotherhood of Electrical Workers; John Tranchitella, American Federation of Musicians; Douglas Smith. Screen Actors Guild; Ralph Clare, Studio Transport Drivers.

KANSAS GROUP IN RADIO STATION BUYS

Kansas City, Oct. 3. other Seven Kansas Citians are joining erns. Seven Kansas Citians are joining with men from Nashville, Tenn., to form a new corporation to operate radio broadcasting stations. Subject to FCC approval, the group, known as Lln Broadcasting Co., is acquiring WMAK, Inc., Nashville, and WAKY, Inc., Louisville.

ville.

The K. C. businessmen will hold 56% of the stock, purchasing \$560,-000 of the \$1,000,000 paid in. Price on WMAK is set at \$650,000 and on WKAY at \$1,350,000. Deal calls for the present station owners to re-ceive a million in cash and to take back a million in notes.

PSYCHOLOGY SERIES

Plan to Sell Off 232,086 Shares

Washington, Oct. 3 Some big stockholders in Offi-cial Films Inc. plan to sell a total of 232,086 common shares in the vidpix syndicator. Official Films prexy Seymour Reed plans to unprexy Seymour Reed plans to un load all his common holdings.

According to registration statement filed with Securities & Exchange Commission, part of the shares (all common stock) will be offered to the public from time to time in over-the-counter deals or through private transactions at negotiated prices.

Another 65.000 shares may go on sale piecemeal by officers who have options or are due for options to acquire them at prices ranging from \$1.16 to \$3 a share.

The telefilm distribution firm's prospectus filed with SEC said the 232.086 shares to be sold are part of a 456.000 share block issued last July. This was used to buy all the capital stock of six rival companies plus a film series owned by a seventh by a seventh.

Dy a seventh.

The selling stockholders included Don Sharpe, 103,375 shares out of holdings of 209,069; Warren Lewis, 50,853 shares out of 103,781; Seymour Reed, president, all his holdings of 35,000 shares; and Frederick R. Raycroft his total of 15,000 shares. Others will sell amounts from 1,000 to 33,000 shares

GRAFF NAMED TO HELM WNTA-TV

E. Jonny Graff, prexy and general manager of WNTA Radio, will double as g.m. of WNTA-TV, replacing Henry S. White, who re-signed. The new post for Graff is understood to be an interim is understood to be an interim appointment, pending the FCC decision on the bid by Educational Television in the Metropolitan Area (ETMA) to buy WNTA-TV. Graff said he intended to develop live shows on WNTA-TV in addition to rescheduling some "Play of the Week" productions.

Mex TV Dubbing A Lucrative Biz

Mexico City, Oct. 3.
Victor Parra: head of the Amerlea Studios, said that dubbing of
American television series is an
important source of work for
Mexican actors. He estimated that
over 100 performers are steadily
employed in dubbing work.

employed in duboing workers may be over this figure since revoicing by such firms as Tompkins de Mexico, Ziv, Candiani, Cinematografica Interamericana, etc., are all active in handling dubbing commitments.

In a general appraisal of the field, Parra said that while Mexican production of series films marks time, dubbing takes up unemployment slack. Recently there employment stack. Recently there has been an increase of activity due to switch of dubbing activity from Cuban Studios to Mexico, as well as work heretofore done in Puerto Rico.

No Sponsor' Edict on Ike Segs Also Applies O'seas

The no sponsor tag on the Eisen-hower shows of "CBS Reports" also pertains to the foreign market, limiting sales in certain areas, accord-ing to Ralph Baruch, CBS Films foreign topper.

foreign topper.

First hour of the Eisenhower show has been sold in Australia, with deals virtually assured in West Germany and BBC of Eagland. Possibility is strong that the government controlled NHK, network in Japan may pick it up also

JACK STECK'S WEIL SLOT

JACK SIECK'S WFIL SLOT
Philadelphia, Oct 3.
Jack Steck, veteran broadcaster
and formerly director of radio operations at WFIL, has been named
to the newly-created post of director of talent and program development for WFIL and WFILTV.

Former publicity for the WFIL stations John J. Hyland has been upped to director of advertising and promotion, succeeding Macey I. Scaffer.

Syndication Reviews

RIPCORD
With Larry Pennell, Ken Curtis,

others Producer: Ivan Tors Director: Alexander Writer: Arthur Weiss Singer 30 Mins., Thurs., 7 PARTICIPATING WNBC-TV (film) 7 p:m.

When the pair of skydivers in Ziv-UA's new syndie series, "Ripcord," aren't in freefall, its hard to separate their actions and adventures from the duo heroes of other tele crime shows and west-

Besides extended jump footage, the initialer in New York on WNBC-TV had chicks at poolside and scientists stranded in the

and scientists stranded in the named Quickly a siport to the Starry Pennell and Ken Curtis jumped after both.

Skydiving is a young man's sport and the appeal here is to young audiences, both in scripting and theaping, and also in WNBC's 7. p.m. slotting.

Production values are okay generally, and particularly good in the parachuting sequences.

Bill.

NEW ADVENTURES OF PINOC-CHIO Producer: Arthur Rankin Jr. 5 Mins., Mon.-Fri., 4:25 p.m. PARTICIPATING

**PARTICIPATING WPIX-TV (film)

"New Adventures of Pinocchio," five-minute, cliffinanger stanzas produced in the stop-motion purpet technique is an updating of the famed A. Colloid kid's story about the wooden lad with the growing ness. growing nose.

about the wooden lad with the growing nose.

Produced by Japan's Dentsu Films, the segs technically show a great deal of craft, but the story-line, in striving to be hip in the current video animated vogue, leaves much to be desired. Characters with handles like Foxy Q. Fibble, Cool S. Cat (a feline that wears shades) and a Hollywood producer named Quickly J. Starmaker are a tipoff to the striving.

Opener Monday (25) had Pinocchio setting out in search of the Blue Fairy that might turn him into a real boy and encountering the skein's heavies along the way. Strip has the advantage of a leadin to the popular half-hour, live-aud cartoon show, "Bozo the Clown."

Distributor is Videocraft Productions, New York.

Spookers Spark Chi Late Viewing

Still Leading Kup, Other Competition, But WNBQ Drops "Thrillerama"

VIDEOTAPE PROD. ON 3-COM'LS-A-DAY SKED

Videotape Productions reports a new peak in production was reached during September with shooting and processing of 95 tv commercials for 24 different ad-

vertisers.

According to John Lanlgan, veepee and general manager, it was the biggest month in VPs two and a half years and a 40° increase over September a year

Company averaged better than three commercials a day despite a move during the month to new studios leased from NBC. In the first nine days at the new three-stage studio setup, company compa pleted 20 productions.

Roster of advertisers included Armstrong Cork, Chemical Bank New York Trust, General Tire & Rubber, Falstaff Brewing, Gerber's Baby Foods, Johnson & Johnson, Mutual of Omaha, Pharmaceuticals, Remington Rand, Universal Appliance and U.S. Steel.

Flaud Striving For Quality Pix On French Video

Jacques Flaud, who heads SOFIRAD, an organization partly controlled by the state to allow for a finger in peripheral video stations and vidpic production, is trying to get the national subsidies for features to extend to vidfilms.

Flaud has been giving out articles and sending letters to the ministries pointing out that features shown on video here are usually old and of little value and that vidpix are also of low calibre.

that vidpix are also of low calibre. With the second web, in sight he feels that regular filmmakers could begin to make worthy vidfilms for tv with enough help from the government to allow them to spend more on pix without worrying too much, at first, about the small amounts paid by the nationalized one web today.

Once this starts Flaud feels that the quality will help local tv and also allow for costs being made up by sales to other French speaking by sales to other richer speaking territories or even dubbing them for more international chances. It remains to be whether this will be forthcoming.

Flaud was at one time the head of the governmental Center Du Cinema. SOFIRAD is a holding company which originally was supposed to make pix for tv in France. Then it branched out to run the periphery private stations. Flaud hopes that the regular film industry will be balanced by video work as it has been in the U.S.

More Coast Indies Sign Los Angeles, Oct. 8.

wo additional indie stations in area have been signed by Ameri can Federation of TV & Radio Artists to new pacts—KBIG and KGER--which now brings to nine the outlets brought into fold. Eight stations, including strikebound KFWB, remain unsigned.

Both new contracts provide for weekly increase for staff announcers of \$17.50 over a two-year period with a hike of \$10 first year. Agreements also provide for removal of "no strike clause," per-mitting AFTRAns to respect picket lines of other unions.

HERALD-TRIB NEWS BUY

Twice weekly buy of WCBSTV's, N. Y., "The Late News" with
Doug Edwards and "Morning Report" by the N. Y. Herald Tribune
licked off Monday (2).
Announcer Joe Givan does the
commercials. Agency is Papert,
Koenig & Lois.

Chicago, Oct. 8.
Horror and science fiction features made sharp inroads this part summer into a pair of WBBM-TV program fixtures that have long dominated Saturday nights in this market. The shows a satisfied the satisfied of th

dominated Saturday nights in this market. The shows are still ahead of the competition but not by as wide a margin as before.

WBBM-TV's intellectual talkfest, "At Random," which starts at midnight Saturdays, has met its toughest competition to date in the reruns of WBKB's "Shock Theatre."

Theatre."

According to the September Nielsen report, Irv Kupcinet's live show started with an 8.9 against a 7 for the WBKB spookers. Boris Karloff & Co. at 1 ayem with a 5.6 vis-a-vis WBBM's 4.5 Presumably the eggheads tend to drop out of the gab marathon as the morning wears on, while the horror pix buffs stay with it.

WBBM-TV's premium firstrum

buffs stay with it.

WBBM-TV's premium firstrum film, "Best of CBS," which used to notch the tallest ratings of any local program in Chi., was brought down a few pegs last summer by WNBQ's "Thrillerama." Oddly, the sci-fi "B" pictures stacked up as a more game challenge to the CBS features than have any quality cinematics previously thrown against it, The latest Nielsen shows the WBBM-TV feature averaging a 19.2 for its entire length, against a 17.2 average for WNBQ's slightly shorter film. shorter film

"Thrillerama" has been dropped. "Thrillerama" has been gropped, however, since NBC began its "Saturday Night at the Movies" series. WNBQ has installed a qualtity film showcase in its place to double-feature with the web's pic.

Cleve. KYW-TV Gets Some Quick Action In City's Gambling Drive

Cleveland, Oct. 3.

Westinghouse station KYW-TV, Cleveland, got quick response to a half-hour news special on the city's numbers racket which was presented on "Eye Witness News-Noon Edition," the day a new Ohio antigambling law went into effect. The program featured films, audio tapes and eye-witness accounts of the numbers operation gathered over the last six months. Audio tapes included an actual numbers house session, and newsman Bud Dancy demonstrated an array of racket paraphernalia.

man Bud Dancy demonstrated an array of racket paraphernalia. After the show, Cleveland police asked station newsmen to join in raids on several numbers racket houses cited in the expose. Cleveland safety director John McCornack called an emergency meeting of law officials to map a campaign against gambling operations; and Councilman Leo Jackson urged a city council investigation of the rackets.

rackets.

Program pointed out that illegal gambling in Ohio is estimated to run as high as \$500,000.000 a year with as much as \$22,000,000 changing hands in Cleveland policy and numbers rackets alone.

Telefilm Chatter

CBS Films has realigned its eastern sales staff. New territorial assignments are: Kenneth Flower will take over the Lake District New York State and northwest Pennsylvania. The central district has been assigned to Robert J. Kolb; coastal district to James Nomahan; Victor Bikel will cover Virginia and W. Virginia; and William Stynes, western Pennsylvania and eastern Ohio. Sherwin (Cas) Cazanov named production manager for Animation, Inc., of Hollywood . Larry Stern, eastern sales manager, and Arnold Stern, midwestern sales manager for M&A Alexander Productions, on Coast for confabs . Richard Buch, Owen Duffr and Frank Spiegelman named account exces for Telesynd, a division of the Wrather Corp., now marketing "The Lone Ranger" . Alton Whitehouse named eastern division sales manager of Independent Television Corp.

SYNDIES DEPEND ON CINEMATICS

Lotsa Beefs as Cut-In on Cincy Reds | FOREIGN MARKET | News & Pubaffairs Shows Spark Hoopla Leaves Dick Powell Dangling

cinnati Reds baseball team became the National League championson Tuesday night, Sept. 26-also happened to be the exact moment that watchers of the Dick Powell Show over WLW-C, Columbus, were waiting to find out "Who Killed Julie Greer?" They were left without the answer, because just as Dick Powell stood, a mil-lionaire detective, confronting Ralph Bellamy, who played a judge whose name was in the missing model's address book, the cameras cut into the Cincinnati crowds in downtown Fountain Square, hyster-ically shouting for joy, (The NBC network was also pre-empted in Cincinnati, Dayton and Indiana-polis for the "public service" event.)

Walter Bartlett, Crosley vice president and general manager, said the idea of showing the Cinpresident said the idea of showing the Cincinnati crowds had been developing ever since the baseball championship began taking on probability. The fact that the moment arrived at the climax of a good, new show was "regretted" by the WLW-C management. The station justified the interruption on the ground that it is good public service to report events at the nearest moment of their happening. Bartlett said he was trying to get a tape of "Who Killed Julie Greer?" from NBC for possible re-exhibition.

Meanwhile, irate viewers deluged

possible re-exhibition.

Meanwhile, irate viewers deluged the station, and even Reds fans were furious at missing out on the denouement of the Powell program. One lady telephoned Joe R. Mills, Radio-TV editor of the Columbus Dispatch, asking how she could get in touch with the Federal Communications Commission, to complain. Mills said he couldn't think of the address, he had been on the 'phone so much.

White Exits WNTA For Filmex Berth

Henry S. White has resigned as v.p. and general manager of WNTA-TV, Newark-N.Y., to become program v.p. of Filmex. He reports to Robert Bergmann, prez of Filmex, ty film production company, which is expanding in the areas of live and vidtape programming.

In his new post, White will be In his new post, White will be responsible for creating and sell-ing, local, national and network programs to agencies and clients. Filmex entered the field of ty production less than two years ago and has been producing commercials. Most recently Filmex has been assigned to produce portions of the "David Brinkley Journal" for NBC-TV, in addition there are several other program projects in the planning stage.

White prior to his association

. White, prior to his association with WNTA-TV, had been national sales manager of Screen Gems. Newark-N.Y. outlet has been sold to an educational group, the consummation of the sale awaiting approval of the Federal Communications Commission.

RITTENBERG GETS NOD AS NBC FILMS PREXY

Morris Rittenberg was named president of NBC Films this week. Rittenberg, who will continue reporting to NBC Enterprises boss Al Stern, has been in charge of the telefilm unit since it took over for the retired California National Productions. He came to NBC in '53 from the U. S. Dept. of Labor, and in '57, after a financial job at the web, became manager of special program sales.

Metro TV Canada Spread

Three of Metro TV's four current telefilm series will be seen in Canada this season on CBC. Canadian network has licensed "Father of the Bride," "Dr. Klidare," and renewed "National Velvet."

Missing on the CBC roster is "Cain's 100."

Chi WBKB's Cuffo Wkly. Air Time To Plug Educ'l TV'er

In a highly unusual arrange-ment, the Chi educational station WTTW, will get a half-hour of commercial airtime free each commercial airtime free each week on WBKB to promote its cultural and instructional fare. The ABC-TV anchor magnanimously, and without solicitation, has offered the non-commercial station the 12:30 p.m. period Sundays as a showcase for the range of its programming. Series will start this Sunday (8) under the title, "The Best of Channel 11."

Sterling (Red) Quinlan the ABC

Best of Channel 11."

Sterling (Red) Quinlan, the ABC veep in charge of WBKB, said he has given the educational carte blanche to plug other shows in its lineup, such as its college credit courses, and even to promote donations during its annual fund raising drive. "WTTW does some really worthwhile stuff." Quinlan said, by way of explaining his gesture, "and we feel people in this city ought to be made more aware of the station's existence. It's not as though we're competitive, certainly not on the sales level anyway."

way."

What's in it for WBKB? "Some additional meaningful programs that we'll be proud to have on our station," Quinlan said, "and happy to pay the taping costs for." But also—and he stressed this as WTTW's idea, and not something he had asked for in return—plugs on the educational station for WBKB's (and ABC-TV's) do-gooder shows, such as "Close-Up," "Expedition" and the locally produced documentaries. documentaries.

documentaries.

In addition to the straight plug value, a side benefit—not mentioned by Quinlan—will obviously be a general improvement of the ABC-TV image with the local egghead set, which tends to think of it as the network that trades on action-adventure shows. With the educational station recommending ABC's public affairs programs, the impression is bound to become more favorable.

WITTW has always enjoyed a

more favorable.

WTTW has always enjoyed a closer relationship with WBKB in this market than with any of the other commercial stations. Last year it carried the network's "Music For a Summer Night" series when the web's o&o was unable to accommodate it.

Rosenberg to London On Crosby Vidpix Huddles

George Rosenberg, of Flosen berg-Coryell Agency, manager of Bing Crosby, planed to London last week for script readings with Crosby on two upcoming vidpic pilots to be produced by Bing Crosby Productions, and also to mull possibility of doing half of Crosby's Dec. 11 hour special for ABC-TV from London.

ALSO BIG FACTOR

By MURRAY HOROWITZ

Productive fields in the syndle biz remain features-to-ty and the foreign market, with the yields and prospects good. Happy is the syndle house which has a good clinematic backlog and a thriving foreign biz to buoy the depressed first-run domestic situation, and the tough rerun sell.

There's thrust in the NBC-TV Saturday night showcase which can only swing to the benefit of the pix-to-tv phase of the biz. First, a web finally made the plunge; second "How to Marry A Millionaire" hit rating pay dirt. No matter what happens later in the season, when some of the "bottom of the barrel" pix are telecast, the question then becomes related to the quality of the product rather than the concept. And even if it's argued the pix made it against summer rerun product, what's wrong with the contention of putting on a pix showcase during the summer—a first-run tv chematic summer theatre with reruns as competition.

On the local level, the post-'48's There's thrust in the NBC-TV

competition.

On the local level, the post-48's are commanding bigger prices. That's true of the product of Columbia, sold by Screen Gems; Metro, distributed by Metro TV; Warner Bros., Seven Arts Associated, and others.

ated, and others.
Screen Gems for the first time has put a forecast on how much it expects to gross from the 210 post-48 Columbia bundle. That fore-cast, made after deals in some 38 markets, is a cool \$30,000,000. Figure breaks down to close to \$143,000 per pic. Time will prove out whether the forecast is inflated, but the Columbia subsid is aiming high, and in terms of the market place, subsid has some good reasons.

reasons.

Many of the good pre-48 plx averaged out at about \$100,000 per feature. The SG figure for the post-48's is roughly nearly 50% greater. Seven Arts, Metro, United Artists Associated, et al., haven't made any bones about the fact that their post-48's also are going at higher prices.

going at higher prices.

The foreign market, beset by problems, remains a growing field. Interesting facet of foreign operations, as it enters the new fall season, is that competition among American program suppliers has never been as keen. There are a number of reasons for this, not the least being the depressed domestic telefilm syndication biz.

In order to commensate for lower

teiefilm syndication biz.

In order to compensate for lower sales domestically, especially in the first-run area, vidfilmeries are covering the globe as never before. Frominent among the competitors are CBS Films and NBC Films, both of which have bowed out of the domestic first-run syndication race.

race.

Some companies, led by Screen Gems, in order to increase their portfolio of product take on outside product either for world-wide distribution, or limited distribution in certain areas. Independent Television Corp., for example, recently acted as distribution agent for Medallion feature rix in the Far East.

Most companies now are engaged in prideful nurturing of their overseas sales—and whether it's product or sales personnel, the push is there.

TV Lessons for Golfers

A television show is being ready for presentation this year by the Arthur M. Marks Productions, which will provide lessons for golfers. Herman Barron, pro at the Fenway Club, Mamaroneck, will be the instructor.

Blueprint calls for name golfers the ABC-TV from London.

ABC-TV from London.

Blueprint calls for name golfers to be guests as well as panel discussions guided by Chris Schenkel.

Sand firm. The filming in London of the Crosby-Bob Hope starrer, the Crosby-Bob Hope starrer, to, wind up by the end of October.

To, wind up by the end of October.

CBS Films' O'seas Sales Rise

Bill Cullen, who reportedly made an annual income of \$112,000 from the local radio stanza, retired Friday (Sept. 29) after six years as the emcee of WNBC Radio's 6-10 a.m. music-and strip. N. Y. station's staff then gave him a four-hour bash at Leone's, and they left him a going-away present in the lot behind the restaurant:

A 1932 Chevrolet.

26 Canada Dramas To Get Spread On **RKO Gen. Units**

Biggest sale in the history of the Canadian Broadcasting Corp. to American tv interests sees 26 CBC-produced 60-minute dramas—shown over the past two years via the CBC cross-country network—sold by the CBC to RKO General Inc., in the United States, these to be rebroadcast in five RKO stations in New York, Boston, Los Angeles, Washington and Memphis. A large number of Toronto actors, plus writers, will receive 15% residuals.

Under terms of sale by CBC, RKO has syndication rights to the plays for five years. CBC did not reveal the amount, involved, with spokesmen admitting this "was advantageous to the corporation." Though CBC has had some success in selling to the United Kingdom and Australis, four Toronto-originated productions were shown last summer by a Columbia Broadcasting System network on an international exchange basis, two of these—"Pineapple Poll" by the National Ballet of Canada and a Toronto Symphony concert conducted by the late Sir Thomas Beecham ronto Symphony concert conduct-ed by the late Sir Thomas Beecham

Felix Cat Productions Claims Insolvency In Asking 20% Settlement

Asking 20% Settlement
Proposal for a settlement with creditors was filed under Chapter 11 in Federal District Court, N.Y., by Felix the Cat Productions. Involved in the proceedings were subsids Felix the Cat Creations and, 411 Sound Recording Studios. Proposal was subject to the approval of preferred creditor, Laird, Bissell Meeds, who has notes of \$57,500. Felix the Cat Productions, stating that it was insolvent, proposed an arrangement with unsecured creditors, whereby it would pay them 20% of royalties from copyrights and 20% of its residuals which Felix the Cat Productions is entitled to under its contract with Trans Lux Television. The payments, to start about six months hence, would continue until said assets are exhausted, or the debts are paid in full.

In wake of the filling, Trans Lux Television issued a statement announcing that all 206 episodes of Felix the Cat cartoon series have been delivered and that the series is completed. "Felix the Cat" certoon is currently being telecast on over 75 stations.

'Tarzan' in 124 Markets

Banner Films says that the "Tarzan" features are now sold in 124 tw markets, 11 of them picked up within the last few weeks.
Recent deals for the "Tarzans" were made with WOW, Omaha; KLZ, Denver; WSAV, Savannah; WTMJ, Milwaukee; WTVD, Durham; WHHO, Dayton; WRVA, Richmond; WKX-TV, Springfield; KDAL, Duluth; WAVE, Louisville, and KBMT, Beaumont.

30% increases in its foreign opera-tions for 1961, with the heavy ac-cent of grosses coming from the major markets of Canada. Aus-tralia, England, Brazil, Japan nd Continental Europe.

Alding the CBS Films foreign operation in prestige, as well as dollars, is the large number of news, pubrifairs shows that it has in its cataog because of its network the.

Recent sales in Japan include a renewal of "Champion," the hour-long "Gunslinger," reruns of "I Love Lucy," hour version of "Line up," 13 reruns of "Rawhide," and a renewal of "Twilight Zohe."

a renewal of "Iwilight Zone."

In the Philippines, CBS Films sold product to outlets owned by Manila Times Publishing Co., Republic Broadcasting, Inter-Island Broadcasting, Republic Electronics and Manila Broadcasting System.

and Manlla Broadcasting System.
Manlla Times Publishing bought
"Brenner," "Gray Ghost," "Hotel
De Paree," "Richard Diamond,"
Robert Herridge Theatre," "San
Trancisco Beat," "Mighty Mouse,"
"Heckle & Jeckle," and "Tom Ter-

rific."

In.-r-Island bought "Adventures for Champion," "Annie Oakley," "Assignment Foreign Legion," "Brothere Brannagan," "Buffalb Bill Jr." "Gene Autry," "Navy Log," "Peta & Gladys," "Range Rider," "Rawhide," "Trackdown," "U.S. Border Patrol," "Whirlybirds," "Investigators," "Diefenders," "Ichabod," "Alvin and the Chipmunks," and "20th Century."

Three series. "Gunsmoke. "Gunsmoke. "Gunsmoke."

Three series, "Gunmoke, "Gun-slinger," and "Air Power," were picked up by Republic Broadcast-ing. Two series went to Republic Electronics and three to Manila Broadcasting System."

Global Spread For 'Father of Bride'

"Father of the Bride," which bowed on CBS-TV last Friday (29).

"Father of the Bride," which bowed on CBS-TV last Friday (29), has now been licensed for telecasting in eight foreign countries. Comedy series has been bought in Canada by CBC for its eight owned-and-operated markets. In Australia, it's been picked up for six cities by Australia TV Corp. and Herald-Sun TV.

Zuriguel Associados has licensed the show for both Spain and Venezuela and contracts for Argentina, Peru and Uruguay were signed by Tele - Organizacion Americana. In most areas, telecasts of the MGM-TV show will start Jan. 1 although Canada has already begun to carry the series. Richard A. Harper, head of worldwide syndicated sales for MGM-TV, said a half-dozen more foreign deals were due to be finalized within the next couple of weeks.

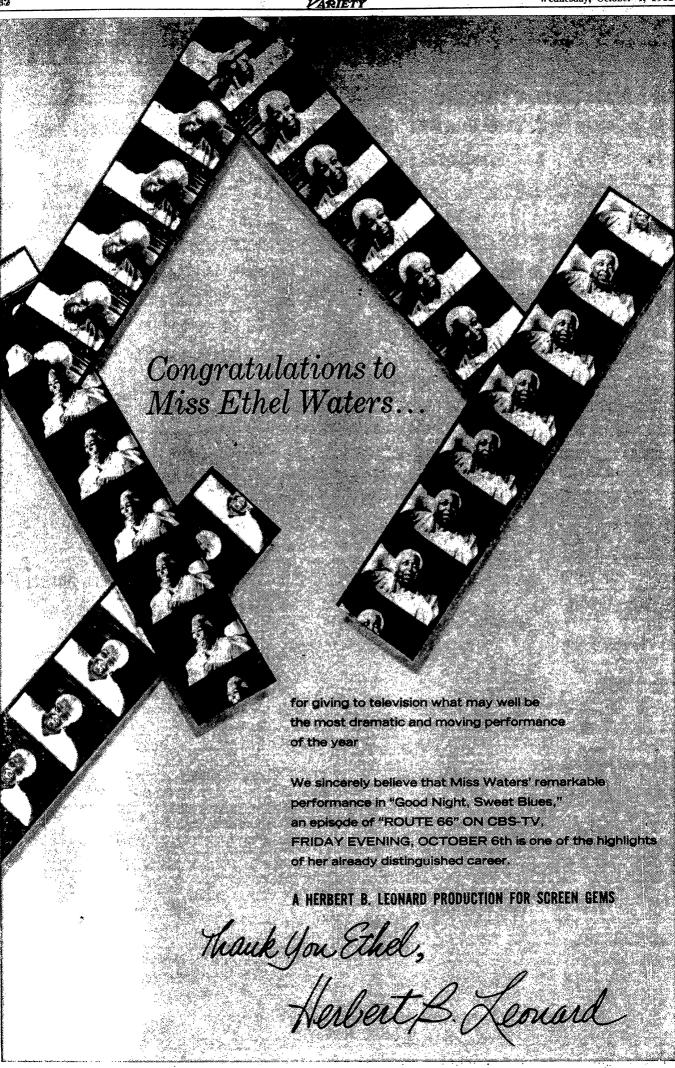
'DOWN YOU GO' GETS WGN-TV REVIVAL

Chicago, Oct. 3.

Indie station WGN-TV is reviving "Down You Go." the old panel-game show it had originated for the quondam Dumont network back in 1951, which shifted to CBS-TV about a year later. Bergen Evans, the original moderator, will appear in the same capacity in the recreated series along with the original panel of Carmelita Pope, Toni Gilman, Fran Coughlin and Prof. Robert Breen. Breen.

Breen.

Show will be localed, in color, at 2:30 p.m. Sundays starting this weekend (8) and may possibly be offered for syndication later if it gives off positive vibrations a decade after it was conceived. It's a video variation on the old "Hang the Butcher" game, with intellectual puns devised by Evans as c'ues. Show is packaged by Jim McGinn.



th Shirley Booth, Don DeFore Incy Blake, Bobby Buntrock voe Producer: Harry Ackerman roducer: James Fonda irector: William Russell Vriters: William Cowley, Peggy Writers: Chantler, others 30 Mins., Thurs., 9:36 p.m. FORD NBC-TV (film)

(J. Walter Thompson) If "Hazel" makes it on NBC-TV

If "Hazel" makes it on NBC-TV this season, there will be tangible support for the theory that the mentality of a 12-year-old. The coimedy in this Screen Gems opus is so banal and so shamelessly contrived that it can only be exasperating to the adult mind, particularly when the laughtrack finds fillarity in everything from the movement of an eye muscle to the merest complication of plot. "Hazel" is grossly unworthy of its star, Shirlev Booth, who plays the title role, that of a flat-footed, meddling maid who runs the household in which she works. It bases on the carloon feature so titled in the Saturday Evening Post. From the looks of things, the series will have Miss Booth butting into family and neighborhood affairs each week, driving her employer (Don DeFore) to the point of distraction, and coming up roseevery time. The formula seems desperately limited, and if the writters continue to ignore plausibility the way they did in the opens of the same man each time, who turned out to be an important client in DeFore's legal practice. On two occasions a football was kicked, not through a window, which might have been half believable, but into a chimney, in fact the same chimney each time. The outing had no more sublety than the everage daytime moppet.

for the show's survival.

In the opener, coincidences and contrivances abounded. For instance, Hazel on two unwitting occasions antagonized a gentleman, the same man each time, who turned out to be an important client in DeFore's legal practice. On two occasions a football was kicked, not through a window, which might have been half believable, but into a chimney, in fact the same chimney each time. The outing had no more sublety than the average daytime moppets show and just about as much humor. humor.

humor.

The series shapes as a comedown for Miss Booth. Despite her efforts, the title character came off without any real charm. DeFore was quite acceptable as the second-in-command of his home, although it doesn't promise to be a very challenging part. Bobby Buntrock seemed sufficient as the son, but Whitney Blake, dressing like and striking the poses of a high fashion model, simply didn't convince as the sweet, understanding mother and spouse she's supposed to be.

Ford has hit a bump with this

Ford has hit a bump with this

CALENDAR CALENDAR
With Harry Reasoner, Mary Fickett
Exce Producer: Thomas H. Wolf
Producers: Mel Ferber, Bill Kobin
Directies: Martin Carr
Writers: Andy Rooney, Maury Rob-

BUS STOP
With Steve Cochran, Bethel Leslie,
Anne Helm, Teny Madden, Mariiyn Maxwell, Rheden Reasen,
others
Exco Producer; William Self
Producer: Robert Blees
Director: Stnart Rosemberg
Writer: Sally Benson
68 Mins; Sun, 9 p.m.
PARTICIPATING
ABC-TV (film)
Each week a new character will
step out of a bus in the town of
Sunrise, and thereby hangs the
thread giving Sunday night 9 to 10

product, from seve contrars poi-trayal of the home-again parent, to Bethel Leslie as his long-suf-fering spouse and Dean Stockwell as the accused son. Stuart Rosen-berg's direction was in strict com-pliance with minimal prime time requirements.

Pedestrian is the word for "Bus Rose.

TARGET: THE CORRUPTERS
With Stephen McNally, Robert
Hariand, Peter Falk, Walter
Matthau, Arline Sax, Richard
Deron, Robert Middleton, Arthur Batanides roducers: John Burrows, Lei

Ackerman Ackerman
Director: Don Medford
Writer: Chris Knopt
60 Mins., Fri., 10 p.m.
Participating
ABC-TV (Film)
As if television needed another
wine and wickness explosion.

crime-and-violence explosion at this critical and controversial junc

CALENDAR
With Harry Reasener, Mary Ficket
Exce Freshece: Thomas H. Welf
Freshecer: Mel Ferber, Bill Kebis
Director: Martin Carr
Wilser: Andy Reaser, Maury Bebinsen

30 Mina, Men-Pri, 19 am.
PARTICIPATING
CISS-TV: see morning strip of
features, interviews and news,
"Calendar," may not have much
luck moving over the game-show
audience from MSC's morning quisstring, but if there are a few housewives of hipper stripe around, it
should certainly gather them in.
Preem show Monday (2) featured
CISS news: correspondent Harry
Reasoner and legit actress Msry
Fickett in quicke interviews with
Sai Durante, who caught Roger
Marie Sist homer: Mrs. Randolph
Guggenheimer, child health and
care experi: and Ericom Europh
Gud were brief and pointed with
the Sevared seg probably coming
off as most interesting, particular,
ly his bold opinion that the great
Excellibly deliver being a mounterpart. For the Guggenheimer bit
there was special film on Denmark's advanced public program
of child day care.

Miss Fickett and Reasoner team
well in relaxed, brezzy but intelligent conversing, with her thesp's
location that the great
Excellibly and the service of the

WINDOW ON MAIN STREET
With Robert Young, Ford Rainey,
Constance Moore, others
Producer: Eugene B. Radney
Director: Richard Dunlap
Writer: Raewell Rogers
39 Mins.; Mon. 8:38 p.m.
SCOTT PAPER; TONI
CBS-TV (film)

(J. Walter Thompson; North Adv.) (J. Watter Thompson; North Adv.)
"Window en Main Street," the
new Robert Young "situation comedy" series which premiered Moniday night (2) on CBS-TV, had better decide pretty soon just where
it wants to go—and who it wants
to satisfy. It embarked on a tentative—very tentative—path on its
nitial installment which encompassed little or no comedy, but
much maudlin, unmoving sentimentality. mentality.

mentality.

This is the story of Cameron Garrett Brooks, a moderately successful author, who returns to his childhood home with the idea of writing about Main St. and what he sees from his window. His lifelong buddy tries to dissuade him from taking the trip back to his youth and convince him that youth and convince him that youth and convince him that youth and saccharine episode keeps him on—to the next installment.

If the intent was to set the stage

Under such circumstances it may be asking too much of Robert Young, or for that matter any of the others involved, to hold the inthe terest of the viewer or bring the characters to life. It was an impossible assignment for all concerned.

Rose.

THE DICK POWELL SHOW
(Who Killed Julie Greet?)
With guests Nick Adams, Ralph
Bellamy, Edgar Bergen, Lloyd
Bridges, Jack Carson, Carelyn
Jones, Dean Jones, Ronald Reagan, Mickey Rooney, Kay Thompson, ethers
Predmeer, Aaron Spelling
Director, Baheat & Millian son, ethers Producer, Aaron Spelling Director: Robert E. Miller Writer: Frank Gilroy

60 Mins., Tues., 9 p.m. REYNOLDS METAL, AMERICAN TOBACCO NBC-TV (film)

(Lennen & Newell, SSC&B)

Dick Powell, the head of Four Star, company which made this new hourlong anthology series for NBC-TV, has a commercial entry that manages to be commercial as well as tasteful and artful. He hit the target without pretentiousness or roughhouse.

roughhouse.

First 60-minute story on "The Dick Powell Show," which preemed Tuesday (26), was "Who Killed Julie Greer?", a whodunit of the standard video variety by Frank Gilroy. But it was put together with consummate slickness, next to no violence and, for a socalled action-adventure format, it was an extentions foolie.

BEN CASEY
With Vince Edwards, Harry Landers, Sam Juffe, Bettye Ackerman, Jeanne Bates, Barton Heyman Akim Aleong, 'Angela Clarke, Rafael Lopes, Maurice Manson, others
Producer: James E. Moser
Director: Fielder Cook
Writer: Moser
64 Mins., Mon., 14 p.m.
PARTICIPATING
ABC-TV (film)

PARTICIPATION
ABC-TV (film)
"Ben Casey" opened on Monday
(2) to the unduly melodramatic
strains of James Moser's script,
but this second medico series of
the season (along with "Dr. Kilbut this second medico series of the season (along with "Dr. Kil-dare" on NBC-TV) was a welcome relief from the seemingly endless belt of action-adventure programs that gird television this season. Moser, creator of the former "Medic" stanża, unravelled a new format that smacks faintly of its competitor "Kildare." There is

Garrett Brooks, a moderately successful author, who returns to his childhood home with the idea of writing about Main St. and what he sees from his window. His lifeliong buddy tries to dissuade him from taking the trip back to his youth and convince him that youth can't be recaptured. But at this point a saccharine episode keeps him on-not the next installment.

If the intent was to set the stage for a series of small town visingentes, capturing wholesome funor warm humor, it would require at the least a few real human beings, not cardboard caricatures. As it was no one particularly cared whether the smiling writer mouthing some meaningless homilies either recaptured his youth or made a future for himself. Certainly the childhood sweetheart episode was nothing short of ridiculous.

Under such circumstances it may be asking too much of Robert Young, or for that matter any of the others involved, to hold the in contract rables. This latter plece of the return of the others involved, to hold the in contract rables. This latter plece of format that smacks, faintly of its ormulation smacks, faintly of its format that smacks, faintly of its ormulation smacks, faintly of its ormulation smacks, faintly of its ormulations of the young, doctor, Casey, enacted by voung, doctor, Casey, enacted by voung, doctor, Casey, canceted young, doctor, Casey, canceted young, doctor, Casey, canceted young, doctor, Casey, canceted, young, doctor, Casey, cancet of the voung, doctor, Casey, canceted, young, doctor, Casey,

istration. It was a windmill tilt that was too muddled to be mean-ineful, and then go and accidentally contract rabies. This latter plece of dramaturgy was totally out of place. Moser abused a dramatic convention by having the doc fight to save the boy's life while simultaneously fighting to save his own. This all was too much. Edwards, a fine actor who has learned the film trade by appearing mainly as offbeat criminal types in B features, performed erratically during the first half hour of "Casey," but his laconic behavior became steadier and more meaningful as the program progressed. Jaffe, an owlish man, was saddled with some antic dalog and his performance was impressively saddled with some antic dialog and his performance was impressively out of place. Harry Landers as another resident doctor was excellent, and there is something to be said for the pale beauty and high cheekhones of the romantic interest in the person of Bettye Ackerman. Rest of the cast was a mixture of competence and the runaway style of student actors, which merely topped off the excesses of scripting with some thesplanic erraticsm. Show chances are, at least, midding good to grab a durable notch for itself in nighttime tv. Art.

DENNIS THE MENACE DENNIS THE MENACE
(Trouble from Mars)
With Jay North, Herbert Anderson, Gloria Henry, Joseph
Kearns, Sylvia Field, Billy
Booth, Forrest Lewis, others
Exce Producer: Barry Acterman
Producer: Winston O'Keefe
Director: Charles Barton
Witeer: Band Grossman
36 Mins.; Sun., 7:30 p.m.
KELLOGG, BEST FOODS
CBS-TV (film)
(Leo Burnett; Cuild, Bascom
& Bonfight)

(Leo Burnett; Guild, Bascom & Bonfigli)
Dennis lives in a world where the kids at times are more adult than the grownups. This upsidedown twist, salted with mischief, makes for a humorous half-hour, something simple to relax with for viewing family.
Opener for the new season, titled "Trouble from Mars," had an easy gait, punctuated by chuckles. Jay North as Dennis was the straightman to Joseph Kearns' (Mr. Wilson) wild predicaments. Before the half-hour was out, Kearns, wearing a space helmet, and pantless, was half-hour was out, Kearns, wearing a space helmet, and pantless, was being brought down a ladder by baffled firemen.

Danied iremen.

Plot, scripted by Budd Grossman, took every advantage of the situations and the whole outing was keyed to worried adults responding

casting develop as the camed production had been compensated and served as a name-pull strut for the preem stanza. The work done by Powell, producer, Aaron Spelling, and director, Robert E. Miller, was excellent in meeting the modest demands of the format, and was ample reference for watching future hours.

Art,

took every advantage of the suu-took every advantage of the suu-too

DR. KII.DARE
With Richard Chamberlain, Raymond Massey, Beverly Garland,
Jack Weston, Carel Rossen, William Swan, Jud Taylor, others
Producer: Herbert Hirschman
Director: Boris Sagal
Writer: E. Leek Namean Writer: E. Jack Neuman 60 Mins., Thurs., 8:30 p.m., PARTICIPATING NBC-TV (film)

NBC-TV (film)

The medic boys are riding into the new tv season with NBC-TV's "Dr. Kildare" as the forerunner. The tv reincarnation is out of the same Metro kit that did such yeoman service as a theatrical cycle in a past generation when Lew Ayres and Lionel Barrymore were carrying the "men in white" torch.

Like its theatrical predecessor, the new hour television series, bringing newcomer Richard Chambring in Richard Chambring in Rewcomer Richard Chambring in Richard Rich

the new hour television series, bringing newcomer Richard Chamberlain to stardom as the young and aspiring Kildare interne and Raymond Massey taking over where Barrymore left off as Dr. Gillespis, is a slick, sugarcoated, soap-opera - converted-for-primetime production, with all the attendant gloss that could spell out big Thursday night audiences for the network.

It'll do nothing to the relevant principle of the series of the seri

the network.

It'll do nothing to advance the cause of tv drama, per se, but on the premise that today's viewer wants escape, even if it means returning to the unrealities of another day in show biz, "Kildare" may be their dish of pablum.

may be their dish of pablum.

Apparently nothing has changed in the intervening years. "Kildare" continues to glorify the medical profession, its protagonists starty-eyed and bursting with ideals, it's saccharine, sometimes hard to swallow, but in the best Hollywood studio tradition it's done to a crisp, almost enough to convince the viewer that what he's seeing is a plausible chunk of modern day life as it is lived among internes, doctors, nurses and patients in a big modern hospital. Metro-TV has decked it all out in most convincing physical accountements, vincing physical accourtements, including a story line for the initial entry as persuasive as any Top 10 daytime soaper.

10 daytime soaper.

Chamberlain as Kildare has all the requisites for stardom—handsome, tall, alert, understanding and get-up-and-do, the very model of a white uniformed interne with voice to match. Massey is just as effective as Dr. Big. The hospital supports a large cast, for that matter, and everyone achieves a proper stance.

ICHABOD AND ME With Robert Sterling, George Chandler, Christine White, Mar-tin Perkins tin Perkins
Producers-Writers: Joe Connelly,
Bob Mother
Director: Sidney Lanfield
30 Mins.; Tues., 9:30 p.m.
QUAKER OATS CRS-TV (film)

(J. Walter Thompson) (J. Walter Thompson)

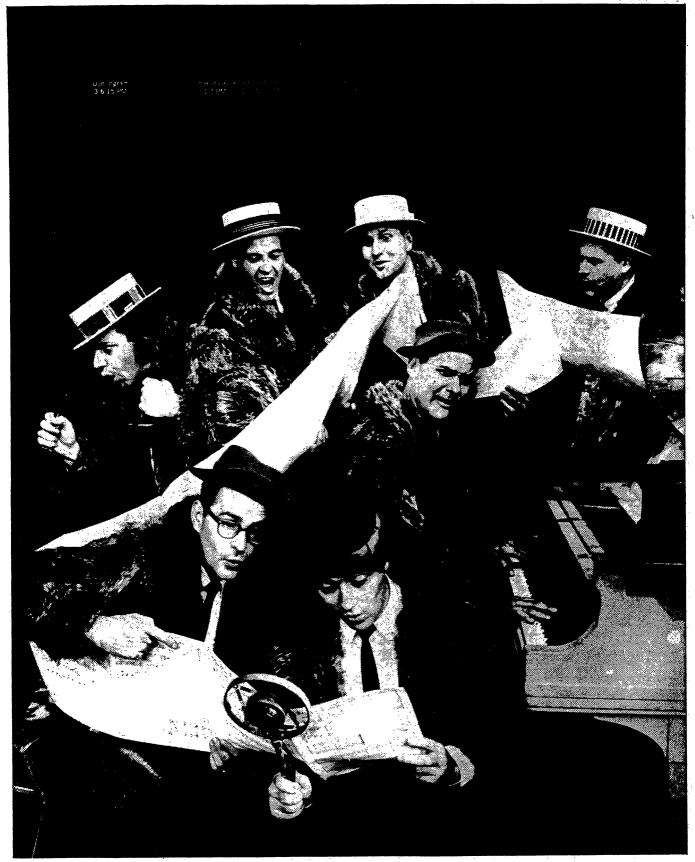
Any hopes that "Ichabod and
Me" would turn out to be a sleeper
in this prime time slot were
thoroughly drenched by the lickoff
stanza (26). It registered as just
another run-of-the-mill situation
comedy, typically 'innocuous in
content and wholly bland in its
approach. From start to finish, it
pursued a familiar formula down
a predetermined course. As a re-

content and wholly bland in its approach. From start to finish, it approach. From start to finish, it pursued a familiar formula down a predetermined course. As a result, there were no surprises and few laughs on the first outing.

The script was as mechanical as the background laugher. Although the locale for this series is a small New Engdand town, the dialog was studded with lines that could have come out of old Charlie Chan features. One character said: "Information is like a man's wife—he doesn't want to share it with another man." Another said: "Fish out of water must either learn to walk or get back to the water." Such aphorisms were the chief stabs at humor and they didn't come off.

Story line of the opening show didn't venture very far either. It involved the purchase of a defective sail boat by Robert Sterling, playing the local: newspaper editor, from the town sharpster (Martin Perkins) and the efforts of George Chandler, as the main title character, Ichabod, to get Sterling a refund. The ruse by which Chandler won his point was an old chestnut served up in plain New England boiled style.

Performances were competently handled although the script did not permit any sharply etched characterizations. Sterling has an appealing personality, while Chandler is a veteran performer with enough savvy to carry any comedy burden.



What! Forty years already?

Time flies. So does WABC. And so do the delighted listeners to the **Swingin' Seven from 77.** Fly with us to our Fortieth Birthday Party. Special features. Special events. Extra Special prizes and surprises. All day. All month. And, of course, First Person News, Your Kind of Music. All the time on THE NEW SOUND OF NEW YORK.



VARIETY

VICTOR BORGE SPECIAL
With Hermione Gingold, Leonid
Hambro, others; Luther Henderson, musical director.
Producer: George Schlatter
Director: Mike Gargiulo
Writers; Charles Issacs, Wait Canter, Mike Marmer, Jay Burton, 60 Mins., Wed. (27), 9 p.m. PONTIAC CBS-TV. from N.Y.

(MacManus, John & Adams)
They practically threw away the
first 15 mniutes of the Victor Borge
special on CBS-TV last Wed. (27)
with some innocuous byplay attending his 20th anni in this country,
before the hour show finally took
on any semblance of becoming an
entertainment. But even when it
shifted gears into a more professional approach to the work, at
hand, it was a showcase unworthy
of the unique Borge talents.
Considering that the Danish art-(MacManus John & Adams)

Considering that the Danish artist-comedian is a rarity in tw (limiting his appearances to one a season, helping Pontiac to introduce its new models! a Borge special certainly warrants a higher degree certainly warrants a higher degree of skill, orieinality and artisty than was evident on last week's display. Something more than the usual nonsensical bag, of Borge tricks are called for, no matter what degree of perfection he achieves in the clowning and gim-

There were some diverting moments when Borge brought on Leonid Hambro for a two-plano (and subsequently one-plano) series of serio-comic interludes that started out as Chopin. Liszt and Tschalkowsky and segued into the inevitable keyboard puzzles; another skit found Borge and guest Hermione Gingold in a plano-cello dueting of Kern and Saint-Saens that was more slapstick than fun. There was Borge's customary on-the-level treatment of Liszt's "Concert Etude" which benefitted visually from some fine camera play, plus a Jazz ballet based on "Peter and the Wolf" by a group of dancers ments when Borge brought on l a jazz ballet based on Peter and the-half-shell, the Wolf' by a group of dancers and singers arranged and conducted by Luther Henderson and choreographed by Tom Hansen which had little or nothing to do with Prokofiev or, for that matter, with the ballet with the ballet with the ballet with the work of the property of the ballet.

Woven together as an hour of entertalnment, it was a lack luster variation on a Borge theme that was mostly uninspired. Rose,

TALES OF WELLS FARGO.
With Dale Robertson, Howard
Keel, William Demarest, Suzanne
Lloyd, Jack Ging, Torin Thatcher, Virginia Christine, Mary Jane
Saunders, Lory Patrick
Producer: Earle Lyon
Director: Jerry Hopper
Writer: Milton S. Gelman
60 Mins; Sat, 7:30 p.m.
PARTICIPATING
NBC-TV (color; film)
"Tales of Wells Fargo." starting
its sixth year, has switched its time
slot this season from Monday
nights to Saturday and will henceforth be filmed in color, but the
essential ingredients of this series
remains unchanged. Show has TALES OF WELLS FARGO

essential ingredients of this series remains unchanged. Show has lengthened from 30 mins, to an hous, but it's still a straight westerner, depending on elementary action plots and cowboy star Dale Robertson to give it impact. In this new time period, juve audiences should be a potent factor in this show's competitive race with CBS-TV's "Perry Mason," which has a more adult slant.

The opening "Wells Exergy"

CBS-Tvs random radult slant.

The opening "Wells Fargo" stanza last Saturday (30) opened with an elaborate southern-style society dance that gave it the aspect of a color spectacular. However, the show quickly returned to a more familiar groove in a far-out yarn about the scheme of a couple of post-Civil War southern rebels to bahkrupt the Union by counterfeiting U. S. Government bonds.

The characterizations were as

The characterizations were as standard as the plot. As the show's permanent star, Robertson is handsome, laconic and dauntless in the traditional style of frontier heroes. His permanent sidekicks in the series are Jack Ging, whom Robartson converted on the first standard as the plot. As the show's fuence on him was countered by permanent star, Robertson is hand to some, laconic and dauntless in the traditional style of frontier heroes. His permanent sidekicks in the series are Jack Ging, whom Robertson converted on the first up to the girl. As it turned by the manner of whether he was going to series a sthe crusty old lam Demarest as the crusty old lam Demarest as the crusty old probably have been workable in the half hour tine, Mary Jane Saunders and Lory Patrick will be around regularly as assorted women folk, but romance on this series is strictly marginal.

Smilley Ann Clements, a teenag magico, did proficient sleight-of-hand work, with handkerchiefs, three few camer closespeand it was tedious going to watch the first. Lenswork improves the tricks. Lenswork improves and it was tedious going to watch the script would probably have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been workable in the half hour form too, but Nelson wouldn't have been throughout the hour it was a question and throughout the hour it was a flivey, wise-alecky note in the script would work, with handkerchiefs, throw here few camer closespeand it was tedious going to watch the first. Lenswork improved during stint of Jimmy Renaux who pulled birds out of hats ad infinity.

Alan, aside from contributing some hous-population of his was tedious going to watch the first was tedious going to watch the fort was a lens His permanent sidekicks in the series are Jack Ging, whom Robertson converted on the first show from foe to friend; and William Demarest, as the crusty old Illiam Demarest, as the crusty old The script would probably have pal. In addition, Virginia Christen, Mary Jane Saunders and Lory Patrick will be around regularly as assorted women folk, but romance on this series is strictly marginal.

Supporting cast on the crusty of the control of the script would probably have been workable in the half hour form too, but Nelson wouldn't have been as convincing. He did an larly as assorted women folk, but romance on this series is strictly marginal.

Supporting cast on the crusty of the crust would probably have been as convincing. He did an larly as assorted women folk, but romance on this series is strictly marginal.

FRANK McGEE'S HERE & NOW ROBERT TAYLOR'S DETEC-Producer: Chet Hagan Director: Bill Healton 30 Mins., Fri., 10:30 p.m. GULF

GULF
NBC-TV (live & film)
(Y & R)
Having successfully parlayed instant news into big, big business (\$28,000,000 worth of sponsorship) NBC-TV has come up with an offbeat approach to the subject, with this new "Frank McGee's Here & Now." As something approximating "instant futures" as it probes into the type of stories that seldom rate new the type of stories that seldom rate-Page One. The result is an ab-sorbing half-hour of viewing span-ning a variety of topics, with the premiere stanza devoted to such items as. Maris & Mantle, the re-surrence of country music as ex-emplified by the five-string banjo and bluegrass virtuosity, and the newest fashions in bomb and fall-out shelters.

Any one of the subjects treated

out shelters.

Any one of the subjects treated on the preem could have lent themselves to a fuller and more detailed exposition, but even within the framework of these five to 10-minute vignettes, McGee and the staff of roving editors came up with always interesting and curious facets and fauna designed to whet the appetite. appetite

the appetite.

As with Maris & Mantle's "play now—pay later" concurrence with agenf Frank Scott to go for the longterm haul rather than the quick buck in topping the Ruth record and licking the September jinx. Or again in exploring the boom in bomb shelters, from the \$200 makeshift job to the fully-equipped-even-with-periscope variety that peddles for \$5,000 in California. Or the prairie plaudits accorded Lester Flatt, Earl Scruggs and their Foggy Mountain Boys, with an intricate segue from tape to a live pickup in South Carolina. As a Friday night features-on-

As a Friday night features-on-the-half-shell, a show of this type has its definite value, particularly in getting the adroit and sure Mc

GUNSMOKE
With James Arness, Dennis Weaver, Amanda Blake, Milburn
Stone, Ed Nelson, Norma Crane,
Ken Lynch, others
Producer: Norman MacDonnell
Director: Harry Harris Jr.
Writer: John Meston
60 Mins, Sat. 10 p.m.
PARTICIPATING CBS-TV (film)

CBS-TV threw that old business bromide, "Never quarrel with success," out the window this season and expanded one of its bluechip oaters, "Gunsmoke," to a full hour on Saturday nights. The gamble will unquestionably pay off. Twice "Gunsmoke" won't neces as much sarily mean twice as good a show but all other things being equal it's going to add another tall-rated half hour to the network's tally.

half hour to the network's tally. Care has been taken to preserve all the virtues of the six year old series which has always ridden on top, or close to the top, of the 10 front-running tv shows in the nation. Even with the extra 30 minutes to carry, "Gunsmoke" remains a brisk, diverting and relatively mature western populated by extremely likeable, low-pressure characters. The new format, if anything, should be a dramatic improvement, particularly in the area of character development, as the season's opener (30) illustrated.

A very interesting character

the season's opener (30) illustrated.

A very interesting character entered marshal Matt Dillion's life, a former outlaw who served a year for a stagecoach job and had notions of going straight. As portrayed by Ed Nelson, he was an enigmatic and sympathetic guy but not very savvy with the women. Dillon's good influence on him was countered by Norma Crane. a looker who dealthim the fast-buck motive, and throughout the hour it was a question of whether he was going to

TIVES

vith Adam West, Tige Andrews,

Mark Goddard, Peter Whitney,

Anita Sands, Leonid Kinsky,

Marty Ingels, Jay Adler, William With

Mirty Ingels, Jay Adler, William Windom, Robert Brubaker, Siew and Bradley, others Director: Paul Wendkos Writer: Michael Morris 60 Mina., Fri., 8:30 p.m., PARTICIPATING

PARTICIPATING
NBC-TV (film)

Against the established actionadventure plays of "Route 66" on
CBS-TV and the change of pace
"The Flintstones" on ABC-TV, the
new 60-minute weekly version of
"Robert Taylor's Detectives" is
going to have rough going.

First episode of the NBC-TV
stanza, seen at 8:30 Friday (29) was
utterly typical of the standard detective fare on video nowadays,
but if this particular batch of detective fare on video nowadays,
but if this particular batch of detectives even remotely resembled
the genuine article then the city
they inhabit would be in desperate
danger of annihiliation by the
criminal element. Led by an unduly patient and stony faced captain of detectives (Robert Taylor)
is a crew of the youngest police
sergeants and police iteutenants
on record anywhere, and, furthermore, they are as emotional as
they are immature, flaring up frequently at the straw men and false
melodramatic situations that were
set in their path the first night of
the new series.

ently by Tige Andrews.

For the initial program, they had the thesping assistance of some better actors—Peter Whitney as a folk-singing coffee house owner, Leonid Kinsky and Marty Ingels as beatnik painters (latter an especially effective actor) and Jay Adler, William Windom and Robert Brubaker as assorted familiar criminal types.

There was enough action to all

There was enough action to almost justify making "Detectives" an hour long, at least the first time, but it was hoke just the same, due to Michael Morris' unimaginative and confused script.

Art.

TOP CAT With Arnold Stang, Allen Jenkins, Maurice Gosfield, Marvin Kap-lan, Leo DeLyon, John Stephenods.-Dirc.: Bill Hanna, Joe Bar-

bera Write: Harvey Bullock Wed., 8:30 p.

30 : s.; Wed., 8:30 p.m. BRISTOL-MYERS; KELLOGG

30 S. Wed., 8:30 p.m.
BRISTOL-MYERS; KELLOGG
ABC-TV (film)
(Young & Rubicam: Leo Burnett).
Is ABC-TV pushing a good thing too far? On the strength of its click with "The Flintstones" last season, the web is now riding with another "adult" animation series out of the Hanna-Barbera studios which previously made its mark with the "Huckberry Hound" and "Quick Draw McGraw" kiddie-slanted cartoons. But where the moppets are fixated by virtually anything on the tv screen, adult audiences are at least one notch more discriminating and a follow-up to "The Flintstones" would have to be doubly sharp in order to to be doubly sharp in order to justify another cartoon show.

"Top Cat," on the basis of its introduction last Wednesday (27), introduction last Wednesday (27), did not measure up to the demands of a prime nighttime entry. Based on the antics of a hip-talking flock of easy-living feliures, "Top Cat" registered as a simple comic strip with no point of view to give it a special cutting edge. However, there's always the calculation that the millions of grown-ups who turn to the comic strips before the editorial pages in their daily newspapers will find entertainment and intellectual stimulation in "Top Cat." Cat.'

FATHER OF THE BRIDE

With Leon Ames, Ruth Warrick, Myrns Fahey, Burt Metealfe, Eickie Seranson, Ransom Sherman, Lurene Tuttie, Euby Dandridge, others Exce Producer: Robert Maxwell Producer: Rudy E. Abel Director: Fletcher Markle Writers: Dale & Katherine Eunson, Theodore & Mathilde Ferro 3e Mins., Fri., 9:30 p.m. GENERAL MILLS, CAMPBELL SOUP CBS-TV (film)

Credit it mainly to Leon Ames that "Father of the Bride" started immediately with every promise of becoming one of the finer entries in this season's family cemedy cycle. The veteran character actor is deftly comic, having the gift of timing and the ability to get a lot of mileage from the facial expression of a dignified man who has just tasted something sour. Most of all, he makes believable the portrait of a fond father who is unsettled by, but reluctantly accepts, the marriageability of his daughter. It isn't as though he were born a good-natured boob, like the conventional family head in many another teleseries.

Others who figure notably in the series' good prospects are Fletcher

other teleseries.
Others who figure notably in the series' good prospects are Fletcher Markle, who directs with a nature touch and who admirably resists trying to lather up every scene with comedy; and Ruth Warrick, who properly underplays her role as the family's stablizing influence and yet conveys a frong space of the family's stabilizing influence and yet conveys a strong sense of sober presence. In general there seems to be a resistance to the awful cliches of family comedy, and at least there is no pretense that this is suprosed to be an average or typical American family. Ames and his brood are well-heeled folks, and they behave like the moneyed middle-class.

The premiere stanza had an in-

heeled folks, and they behave like the moneyed middle-class.

The premiere stanza had an introductory storyline—Ames receiving the news that his daughter has been proposed to—and then went into previews of upcoming installments, which proved an intelligently way to open a new series. The "flash aheads" covered Ames first private talk with his future son-ln-law, the first meeting with his family, the wedding, and finally the night the baby is born. Each of the scenes had humor, and together they should have helped to clinch a continuing audience for the series.

Myrna Fahey, Burt Metcalfe, Rickie Sorenson, Ransom Sherman, Lurene Tuttle and Ruby Dandridge comprise the running supporting cast, which gave evidence in the initialer of being highly competent, The series is based on a novel by Edward Streeter, which had been made into an MGM feature. The story premise will be the show's weakest element.

MACIC PANCH

MAGIC RANCH
With Don Alan, Shirley Ann Clements, Jimmy Renaux
Producer: Geo. B. Anderson

ens, Jimly Renaux
Producer: Geo, B. Anderson
Director: Ted Schulte
Writers: Myron Golden Anderson
30 Mins., Sat.: 11:30 a.m.
ADAMS CORP., CLARK CANDY,
M. J. HOLLOWAY CO.
ABC-TV, from Chleago (film)
(Zed R. Daniels; Mazon; Erwin
Wasey, Ruthrauff & Ryan)
Filmed at Telecine Studios, Park
Ridge, Ill., "Magle Ranch" is a
modest half-hour of prestidigitation with a dude ranch setting.
Saturday's (30) preem came up
with three magleos including Don
Alan who emcees the proceedings.
The show is almed at the moppet Alan who emcees the proceedings. The show is aimed at the moppet

The show is aimed at the moppet audience. But in its present state it's difficult to see how the program can lure a sizable number of juvenile viewers. For the magicianry appeared more mechanical than awe inspiring and the physical background hardly provided a "ranch" atmosphere. It looked more like the corner of a suburbanite's basement recreation room.

the corner of a suburbanite's basement recreation room.

Shirley Ann Clements, a teenage magico, did proficient sleight-of-hand work, with handkerchiefs, umbrellas, bags, etc. However, there were few camera closeups and it was tedious going to watch the tricks. Lenswork improved during stint of Jimmy Renaux who pulled birds out of hats ad infinitum.

STEVE ALLEN SHOW
With Pete Fountain, Sandy Siewart, Bill Dara, Louis Nye, Joey
Forman, Dayton Allen, Buck
Henry, others
Producer: Charles E. Andrew
Director: David Brown
Writers: Leonard Stern, Bill Dana,
Stan Burns, Bill Persky, Sam
Dentoff, Buck Henry, Arne Sultan, Marvin Worth
Music: Les Brown
50 Mins, Wed., 7:30 p.m.
PARTICIPATING
ABC-TV, from H'wood STEVE ALLEN SHOW

PARTICIPATING
ABC-TV, from H'wood
Steve Allen's back in bigtime
tv, now wearing ABC chevrons, and
for all the lameness of the opening program, it's better for tv that
he's back. Any single hour of live
encroachment on a three-network
80% pledge of allegiance to celluloid has its heartening overtones,
even though Allen has elected to
come back the hard way—to fight
it out in the Wednesday 7:30 to
8:30 Nielsen sweepstakes with
"Wagon Train" which could mitigate against maximum exposure,
and with a weak opener.
What he does against "Wagon

and with a weak opener.

What he does against "Wagon Train" will depend on how aggressively and creatively Allen restores himself to the tv spectrum. On his initial installment last week 127, Allen personally had all the old self-assurance and confidence of the pro showman that he is, natural and relaxed, triggering the tone and the style of the show. But the show's seven—count 'emseven writers let him down with a thud, giving the teeoff program seven writers let him down with a thud, giving the teeoff program an uneven quality. The spoof on the FCC inquiry into tv programing, with Dayton Allen's "Capitain Animal," Buck Henry portraying a verbose "David Unkind" and Louis Nye as the producer of "The Deportables" was trite formula Louis Nye as the producer of "The Deportables" was trite formula stuff, as obvious as it was unoriginal or lacking in sharpness or brittleness. Allen as the "Musical Question Man" and the Allen-Nye opera house sortie (caught unprepared after a strike threat) were ragged around the edges.

partially compensating for these ragged around the edges.

Partially compensating for these lapses were a few assorfed pleasantries—an Ernie Pintoff animated cartoon interview with a musician in a jazz cellar (which rates a permanent berth on the weekly display); a crazy astronaut routine between Bill Dana and Allen; Sandy Stewart's vocalizing and, for real class and artistry, Pete Fountain, the jazz clarinetist, both soloing and with his quartet.

TV production in general and music-comedy formats being what they are, the virtues and the minuses go hand in hand, week to week, some sessions emerging as

minuses go hand in hand, week to week, some sessions emerging as big plusses in contrast to uninspired ones. Over the long haul, Allen and his troupe have found a distinctive niche in the medium. It's an encouraging sign that they are back.

THE RIFLEMAN

THE KIFLEMAR
(The Vaqueros)
With Chuck Connors, Johnny
Crawford, Martin Landau, Ziva
Rodann, Than Wyenn, Pepe
Hern, Robert Contreras, Vladimir Sokolef, Arcell Rey
Producers: Arthur Gardner, Jules

Levy, Arnold Laven
Director: Joseph Lewis
Writer: Arthur Browne Jr.
30 Mins., Mon., 8:30 p.zs
PROCTER & GAMBLE ABC-TV (film)

(Benton & Bowles,

(Benton & Bowles,
Those who dig tv violence and
who might have been upset by
Procter & Gamble's policy of good
taste turned over to FCC program
investigators at New York hearings
last week, can relax.
P&G's "Rifleman" preemed for
the new season Monday with several bangs. Star Chuck Connors
was belted in the chops with the
butt end of a rifle, hamstrung in
the Mexican desert for a couple of
days and got even by knocking off the Mexican desert for a couple of days and got even by knocking off three or four Mexican bandits in his familiar hammer-fanning manner. In between, there's the manhandling and kidnapping of Connor's son, Johnny Crawford and a boozing celebration by the bandits, featuring a suggestive dance by Ziva Rodann. P&CF weet is indeed a hard place for a widower to bring up a boy. It also is a very hard place to believe in, or imagine, for that matter.

And, going into its fourth sea-



The largest TV area in Britain is the ABC TV area

ABC TV OF BRITAIN

ABC TV OF BRITAIN

ABC TV OF BRITAIN

Yes, Britain. ABC TV of Britain. ABC—short for Associated British Corporation. ABC TV—Britain.

And that area? The largest commercial TV area in Britain. TV in Britain isn't like TV in the States. In Britain there is only one commercial channel. This is split into areas, different companies look after different parts of the country. ABC have got a larger area than anyone else, and they've got it for weekends—peak viewing days: and every weekend, outstanding programs by ABC TV of Britain are networked nationwide...

over—two different companies look after the area ABC handle alone at weekends! Big area: big company: big Ideas: ABC TV of Britain.

Weekdays-when other stations take



A Member of the Associated British Picture Corporation

CARNEGIE HALL SALUTES ACK BENNY

With Isaac Stern, Eugene Ormandy and Philadelphia Orch, Roberta Peters, Van Cliburn, Benny ters, Van (odman Sextet Exec Producer: Bob Banner

ducers-Directors: Joe Hamilton Julio Benedito
Writer: Alan Scott
60 Mins., Wed. (27), 10 p.m.
SARA LEE, MOTOROLA CBS-TV, from N.Y. (tape)
(Hill, Rogers, Mason & Scott; Lea Burnett)

Anyone who might have been expecting the customary Jack expecting the customary Jack Benny comedy show was surely disappointed in the "Carnegie Hall Salute" special, because only about five or six minutes of it could have classified as comedy. It was a concert program, mostly in the long-hair genre, and CBS-TV was careful to bill it such in the ty listings. Viewers who knew what to expect should have found it a wholly satisfying hour; as for the others, who might have been entrapped by the promise of Benny, there was certainly no harm done in suffering them through the music of them through the music of McDowell, Verdi, Kabalevsky

For a show that was not staged for television—it was taped on location at Carnegie Hall during ceremonies before a benefit house last April—it played without awkwardness or serious production flaws. The sense that it was being presented before a natty audience, which gave an elite tone to the show, was sustained by shots from rear stage and by the particular kind of spirited applause that is produced by a longhair audience for a bravura performance.

A brief piece of studio-produced business opened the show, pointing up Benny's nervousness over the up Benny's nervousness over the event, and the comic didn't appear again until the second half. In the interval there were handsome performances by Eugene Ormandy and the Philadelphia Orch, violinist Isaac Stern, the Benny Goodman Sextet, soprano Roberta Peters and pianist Van Cliburn in straight succession. Most of the selections were familiar even to the nonbuffs.

the nonbuffs.

In his 20 minute segment, Benny kept the fun-making moderate and in a low key. He did an amusing pantomine while tuning up for a duet with Stern and, during their series performance of Bach's Concerto for Two Violins, utilized a breather to inquire, in character, "Can you tell the difference?" It might have surprised some of the comic's fans that he can handle the Violin considerably better than he customarily demonstrates with customarily demonstrates "Love In Bloom"-but re Love In Bloom"—but really not much better than anybody's cousin Harvey.

The climax was Stern's presenta-tion, as prexy of Carnegle Hall, of a plaque citing Benny for his contributions to the cause of sym-phony orchestras. Stern said of him, "He's never made fun of music, only of himself." Benn colored with a brief informal talk, colored with some wittleisms. "I'm referred to as the Van Gogh of the violin." he said. "They say of me, violin," he said. "They say of me, "My God, he's lost his ear." Les.

MAKE A FACE With Bob Clayton, others Producer: Art Baer Director: Seymour Robbie 30 Mins., Mon.-Frl., 12:30 p.m. 30 Mins., Mon.-Frl., PARTICIPATING ABC-TV from N. Y.

ABC-TV from N. Y.

The daytime tele treadmill has a new exhibit with the start of "Make a Face" in which a contestant has to line up three moving belts to make a complete physiognomy. It's a game that carries with it a degree of skill since the cartoons as they appear on the belt have numbers on them so that by quick observation, an agile eyed contestant can call out the right numbers. The emcee is Bob Clayton who does his work personably. On the opening show, they had

On the opening show, they had bad luck in lining up the gifts with the winners. A sailor won a supply of women's blouses and an electric blanket and had he been luckier, might have won the surprise package consisting of an electric range. Just the things a sailor needs, you know. The other contestant, going out for a long period of travel in Europe, won all kinds of furniture.

The show is no different many of the other quizzers on tv. It's not any more entertaining nor is it any less and it seems to have come from a beltline assembly plant.

THE RED SKELTON SHOW THE RED Smallets, With Jayne Mansdets, Loftis (Miss Texas), Carolyn Lassater (Miss Utah), David Rose Linda

Loftis (Miss Texas), Carolyn Las-ater (Miss Utah), David Rose Orch, others Writers: Ed Simmons, Dave O'Brien, Martin A. Ragway, Arthur Phillips Producer: Ceoil Barker Director: Seymour Berns 30 Mins., Tues., 9 p.m. JOHNSON'S WAX; BEST FOODS CBS-TV, from Hwood (live & tape)

tape)
(Foote, Cone & Belding; Lennon
& Newell)

Tues, (26)

Red Skelton returned Tues. (26) for his ninth season on CBS-TV in a lively potpourri of amusing patter and hilarious skits. The script, on which no less than four writers toiled, was tailor-made for Skelton's perfect timing. Its situations also added up to a fine showcase for the generously proportioned Jayne Mansfield who was Skelton's auest. Skelton's guest.

Piece-de-resistance was a sketch beled "Will Success Spoil Clem labeled "Will Success Spoil Clem Kadiddlehopper?" which bore only a remote hint of the George Axel-rod comedy which opened six sea-sons ago on Broadway with Mass Mansfield. Writers and principals of the ty bit had lots fun with a story line that cast the actress as a movie queen and Skelton as a country bumpkin who wins a chance to kiss her but is unwilling

At one point, Miss Mansfield, who was scanning some tickets, exclaimed, "here's my lucky number—36-22-36." That's a sample of the humor. But before the skit wound up there were plenty of laffs for those viewers who didn't take some of the inantities too seriously. Particularly amusing was a scene where Miss Mansfield was so carried away with the levity that she couldn't are a seried away with the levity that she ried away with the levity that she couldn't say her lines.

Skelton scored nicely on the h meter in an opening mono-Midway in the half-hour show log. Midway in the half-hour show the Skelton Dancers provided a timely change of pace with some interesting choreography by Jack Boyle. Seymour Berns' direction accented the fun-making in the right places while David Rose's orch supplied some snappy back-ing

Skelton looks set for the season if the initialer was any criterion. Johnson's Wax is picking up the tax for the seventh year while the other sponsor is the Best Foods division of Cron Products.

Cilb.

NEW YORK DEBUT-37 /ith Mark Evans, Newton N. Minow, Rosel H. Hyde, Max Pag-lan, Robert E. Lee, Frederick W. Ford, Kenneth Cox, Edward

-Writer: Mel Baily Pro -writer: Mel Daily 60 Mins., Sun. (1), 8 p.m. WNEW-TV, N.Y. (film & tape)

"New York Debut-31" was sup-"New York Debut—31" was sup-posed to be a welcome by Metro-politan, Broadcasting, operator of WNEW-TV, NY., to WUHF, the experimental UHF station starting next, month on Channel 31 in the same market. If, in the course of the hourlong program, a viewer-was able to tell anything about the blans. prospects or problems of plans, prospects or problems of this first U in M.Y., then he was amazingly lucky, because there couldn't have been more than three minutes actually devoted to

three minutes actually devoted to the subject.

Instead, "New York Debut—31," prepared by Mel Baily, was an paean to the world of radio and tv, and this itself is not bad, but that wasn't the point. Besides, the footage, both sight and sound, was familiar—too much so: Again there familiar—too much so: Again there was a repeat of the famous Hindenburg burning broadcast by Herb Morrison, Neville Chamberlain announcing England was at war, Arthur Godfrey at FDR's funeral, and so on: In describing the history of tv, Baily and indle WNEW-TV rang non-partisan praise for other commercial broadcasters and their staffers by pointing out illustrious moments. This much by WNEW-TV is commendable.

Several FCC commissioners and

Several FCC commissioners Several FCC commissioners and staffers, including chairman New-ton N. Minow, made small contri-butions, basically as narrators of history as conceived by Baily. Their knowledge and talents were misused.

Mark Evens was bost of this off. Mark Evans was nost of this off-target 60-minute program. With a dramatic delivery, much like that of Bill Stern delivering one of his verbal vignettes about a sports personality, Evans tended to overstate the emotional impact of simple fact. simple fact.

ED SULLIVAN SHOW RD SULLIVAN SHOW
With Julia Meade, Barbara Britton,
Ray Bloch Orch, others
Producer: Robert Precht
Directors: John Wray, Tim Kiley
60 Mins., Sun. 8 p.m.
COLGATE; REVLON; LORRI-LARD

BS-TV, from N. Y.
(Ted Bates; Grey; Lennen & Newell)

Ed Sullivan's variety show is naturally, the oldest such session on the spectrum. He has outlived virtually every major and minor circuit that booked the variety acts. He has not only taken on the mantle of the oldtime booker, but also achieved the status of a public figure, who occasionally gets into controversies on all sorts of questions. Also his annual payroil for talent is probably higher than that of the Radio City Music Hall

In his status as a public figure Sullivan reported back to his pub lic via a reprise of his summer sab-batical showing pictures of the various places he visited on his trip and accounts of some of the the nversations with some the elog is an unusual departure for this variety show. It didn't offer that much entertainment for the time consumed. But perhaps it did give the corollary impression that there is no vacation for one seek-ing to serve the public.

Sullivan even turned performed on this show with Phil Silvers, who on this show with Phil Silvers, who will bring a whole retinue from "Do Re Mi" in a couple of weeks. Silvers recreated his singing lesson bit with Sullivan as a passable foil. It was good for laughs. Also from the same show, came John Reardon and Nancy Dussault in their duet "Make Someone Happy."

The McGuire Sisters appeared in the fore and aft slots for their usually good results, and Peter Nero, a pianist of great ability pounded out "Mountain Greenery."

pounded out Mountain Greenery."
Seen during the interviews abroad were Jackie Gleason, Brigitte Bardot, Bob Hope & Bing Crosby and fleeting shots of Paul Newman and Sidney Poitier, Louis Armstrong and others. Sullivan's forte is presenting entertalnment, and the lengthy travelog slowed up the session.

With three sponsors Revion, Colgate and Kent, there's going to be a lot of selling with Barbara Britton and Julia Meade doing many of the pitches.

Jose.

MISTER ED
With Alan Young, Connie Hines
Larry Keating, Edna Skinner
Executive Producer: Al Simon Producer Director: Arthur Lubin Writers: Lou Derman, Bill Crews 30 Mins.; Sun., 6:30 p.m. 30 Mins; Sun, 6:30 p.m. STUDEBAKER-PACKARD, DOW CHEMICAL (CBS-TV (film)

S-TV (film)
(D'Arcy; Norman Craig & Kummel)

Having been syndicated in many cities for the past two years, "Mister Ed" is now a CBS-TV network project. The half hour situation comedy is slotted at a time (6:30 Sunday) when the whole family can catch it and offers entertaining fare for this audience.

for this audience.

Pegged to the talking animal glumick, in this case a horse, Ed runs through the usual course of animal jokes at the expense of the loveable quadruped, but is not entirely limited to the one joke patiern. Also supplied by scripters Lou Derman and Bill Crewson is some humorous material in the family comedy groove and several sly one-liners for the grown-ups in the audience. the audience.

Season opener had Ed wanting a son. Several jokes as to the patter of four hooves and such were passed and finally the horse, who's given to calling his owner on the phone, succeeded in getting the master to buy him a "son." The new addition turned out to be a 23 year-all chellend over the second of the secon master to buy nim a son. The new addition turned out to be a 23-year-old shetland pony and was returned after eating the neigh-bors' crop of prize apples. It has it's funny moments and Ed ended up happy after discovering the age problem problem

Alan Young is the nag's owner and his wife is played by Connic Hines. Larry Keating and Edna Skinner are the neighbors. All per form in true situation comedy style, mugging and exclaiming effectively under producer-director Arthur Lubin's guidance. "Mister Ed" is a cute show in the family entertainment scheme. Kali.

PASSWORD With Allen Ludden, host; others Executive Producer: Bob Stewart Executive Producer: Bob !
Producer: Frank Wayne
Director: Lou Tedesco
30 Mins.; Mon.-Fri., 2 p.m.
PARTICIPATING
CBS-TV, from N.Y.

New daytime series for CBS-TV is only mildly diverting for the 30-minute span. The word game, packaged by Goodson - Todman proves too static for a half-hour

"Password" is a simple game. Two teams, each composed of a celebrity and a non-pro guest, try celebrity and a non-pro guest, try to guess the word flashed on the screen by using single word associations. Pro guests on the preem outing were Kitty Carlisle and Tom Poston, both of whom will be on for the entire week. Miss Carlisle was ebullient. Poston, another vet gamehand, was dry and adroit.

gamehand, was dry and adroit.

Flash of the two personalities, though, wasn't sufficient to retain interest for the span. After the first 10 minutes, the fun of the game seemed to wear thin. It was rekindled after the half-way mark by a jackpot bit and later a switch in partners. Show would seem to be improved if the winning number could be less than the required 25 points. That would allow the contestents a jackpot inning which was fun on the opener. It also would allow an earlier switch of partners for a needed change of pace.

Allen Ludden, moderator of "G-E College Bowl," handled himself well. He appears to bave the style and intellect for this word game, which sometimes can become quite

Soundtrack was replete with an plause and an occasional laugh. Cameras, though, never took in any audiences. For 30-minutes, the audiences. For 30-minutes, the con-cameras ground away at the con-testents and the host when there wasn't that much doing on stage. Result of such formatting was to give the outing a hemmed in static

THE ADVENTURES OF OZZIE & HARRIET HARRIET
With Ozzle, Harriet, David and
R'cky Nelson, others
Producer-Director: Ozzle Nelson
Associate Producer: Leo Pepin
Writers: Ozzle Nelson, Don Nelson,
Dick Bensfield, Perry Grant
30 Mins.; Thurs. 7:30 p.m.
PARTICIPATING

30 Mins.; Thurs. 7 ABC-TV

about sustaining power "The Adventures of Ozzie and Harriet" is now entering its 18th year of broadcasting, eight on radio and, beginning last Thursday (28), its 10th on tv. This stalwart of the family situation comedy format has ounger members in their own risk 'n' roll seen its internal structure grow Its younger members emerged younger as younger members emerged as stars in their own right (Ricky as a rock 'n' roll idol and David as a film actor) but has managed some-how to retain its basic elements and is as entertaining today, with-in its framework, as it has ever been.

been.

Even as tviewing tastes have ebbed away from the situation comedy towards more violent and dramatic programming. "Ozzle & Harriet" have held their own effectively. They have six sponsors and a new slotting of 7:30 p.m. on Thursday. It is a show that has developed with the times, moving with rock 'n' roll through Ricky and keeping up to date in other with rock 'n' roll through Ricky and keeping up to date in other aspects through David and of course O & H. Situations remain entertaining and wholesome, giving the steady viewer a feeling that he knows the Nelson's as a neighbor and providing the occasional looker-in something to identify with as well it to the state of the sta bor and providing the occasional looker-in something to identify with as well. It is a formula that appears infallible—a living, growing family of real people in situa-tions an audience can appreciate

Producer-director Nelson kept Froducer-director Nelson kept the opening seg of this season mov-ing smoothly as he and a neighbor (Lyle Talbot) set out to learn some new dances to surprise their wives who were chairing a women's club dance. Performances were sin and direct, the humor mild amusing and the overall e solid. It could have done wit simple amusing and the solid. It could have done without the canned laughter though, which only intruded. Others who added to the happenings were Mary Ann Croft, Miguel Landa, Juli Reding and Lola Valadez, who all terped, capably. "The Adventures of Ozzie and Harriet" continues as a well-rounded show with no signs of Kali. faltering.

BELL TELEPHONE HOUR With Ferrant & Teicher, Dorothy Collins, Eddie Condon Combo, American Ballet Theatre, Anno Moffo & Richard Tucker, Harry Belafonte Exec producer: Barry Wood Producers: Bert Shevelove, Fred

Heide Musical Director: Donald Voorhees 60 Mins., Fri., 9:30 p.m. BELL SYSTEM NBC-TV, from N.Y.

(Ayer)

Tape and an emergency fill-in prevented Bell's "Telephone Hour from being disconnected on it's seasonal preem last Friday (29). Harry Belafonte's illness was made up by a tape he did for the series two years ago and Rosemary Clooney's walkout because of a dis-pute over her song selections was compensated for by bringing in, at compensated for by bringing in, at practically the last moment, Doro-thy Collins. The forced changes apparently didn't hurt the opener and even won it some hefty news-paper space as the wire services paper space as the wire played up the Clooney

The "Telephone Hour's" formula remains sure and safe. It offers something for everybody covering pops, longhair, folk and ballet with a clean appreciation that makes it an all-around family entertain-ment.

ment.

The show opened pleasingly with duo pianists Ferrante and Teicher reprising some film themes they've helped popularize via United Artists diskings. "The Apartment," "Exodus" and "West Side Story" got lush handling and Donald Voorhees' orch gave the keyboarders a support that made 'em sound important. Up next was Dorothy Collins, who worked over several pop items with the Eddie Condon group. Perhaps, because she came group. Perhaps, because she group. Fernaps, because she came in on such short notice and didn't have enough time to work up a proper repertoire, this was the weakest part of the hour. Miss Col-lins is a likeable thrush and Condon usually helms an inspired swinging group but neither seemed to get much spark into "I'm Just a Little Girl," "Charlies My Boy," "He's My Guy," "Ragtime Cowboy Joe" and "Let's Be Buddies."

The American Ballet Theatre, The American Ballet Theatre, with Lupe Serrano and Royes Fernandez leading the way, pranced in next with dance numbers from "Raymonda." The leads, moved gracefully but choreographers Balanchine & Frankin, didn't really give them much exciting stuff to do. The classical mood was held in the next sequence when Anna Moffo & Richard Tucker took over for a workover of the final over for a workover of the final act of Puccini's "La Boheme." The act of Puccini's "La Boheme." The soprano and the tenor soloed and dueted in a melodic groove that could even charm the popsters.

Show wound up with a bang via Belafonte's two-year old tape se-quence. Throug Po'nt the four-time songbag, Belafonte was vivid and exciting and the fact that it was a repeat performance didn't dimin-ish its entertainment punch.

The show is packaged hand-omely and is always on the beam despite the varied musical mood changes. Bell has a good thing working for it in this series but working for it in this series but it did come out looking a little silly in the brush-with Miss Clooney over whether her tune choices, "If Love Were All" and "Just Imagine" were pegged directly at her recently announced split with Jose Ferrer. Maybe Bell wants a husband.wife avahezer with selections. Ferrer. Maybe Bell wants a hus-band-wife exchange via telephone

UNITED NATIONS REVIEW With Stanley Burke
Director: Ray Daum
15 Mins., Sat. 6:30 p.m.
CBC-TV (film)

Produced by the Canadian Broadcasting Corp. in New York via UN television, United Nations Review, a 13-week skein, got away to a weak preem. Opener was so-so to a weak preem. Opener was so-so approach to a run-down on the late Dag Hammarskjold via an interview by CBC's UN man, Stanley Burke, with a longtime Dag friend. If the string is to do its announced job—bringing Canadian angles from the UN headquarters to CBC screens—it will have to get closer than it did on the curtain-raiser. Show was also marred by myffed. was also marred by muffled and weak editing. Camera Show sound and weak editing. Ca work was adequate, however.

Primarily a gab stanza, the show will have plenty of talk through-out but watchers would appreciate some action whether on film or in studio. Gorm.

Will She or Won't She?

Tot since the discovery of overalls in Mrs. Murphy's chowder or the untimely demise of Cock Robin has there been such impatience for an answer.

But this Friday evening, millions of Americans will finally learn the truth about the puzzler that's plagued them all summer long. The question: With this season's change of sponsorship, will or won't Dinah Shore give us the old "Mwah!" kiss we know so well?

We couldn't tip off the answer here if we wanted to, for even Dinah and her staff haven't yet resolved the issue. Torn between the desire for an all-new look and their affection for the familiar sign-off gesture, they'll probably make their decision at the very last minute.

And even if she does retain the kiss-throwing, hints Dinah, she may change the "Mwah!" to "Moo!"—in deference to the American Dairy Association, one of her new sponsors. (The other: The Sperry and Hutchinson Company, distributor of S & H Green Stamps.)

Just between us Shore fans, the truly important

news is that one of the most beloved and most popular entertainers of all time is back to make the new TV season official.

"The Dinah Shore Show" will be aired on NBC-TV, in color, approximately every fourth Friday from 9:30 to 10:30 p.m. (NYT). It takes neither clairvoyance nor network ego to predict it will be among the freshest, brightest and most inventive series on all television, for Miss Shore's programs have always been rich in taste, talent and surprises.

ABOVE ALL, this is a woman whose zest hasn't diminished a bit from the time when, as Frances Rose Shore, she served as cheerleader for good old Hume Fogg High School, in Nashville. It's safe to say that if all Southern gals were that happy and outgoing, Tennessee Williams might still be working as a shoe salesman.

Indeed, about the only thing that bothered the ebullient Shore girl even a teentsy bit was the tendency of certain schoolmates to convert "Frances" to "Fanny," a name that never sat well with her. (Little could she have foreseen

that in the year 1961 a movie musical unabashedly bearing that title would break all existing records at Radio City's Music Hall.)

 $\hat{\gamma}_{i_1, i_2, \dots}$

ent as a singer continues to be parlayed with an enthusiasm that never runs down. Her excitement over a new song; a new piece of choreography or a new dress is a contagious thing that inspires everyone working alongside of her.

As one fashion expert put it not long ago: "In today's fashion world there are still a few girls who can look at ball gowns the way a little girl looks at her first doll baby. Dinah Shore is one of them."

Yet, for all her determination to look her sartorial best, Dinah's uncanny sense of showmanship makes her a performer who's willing to try anything that'll make a good show even better.

A neat example of this was her last season's closer—the final show for the automobile sponsor she'd served on TV for a full decade. Through a montage of kinescopes and tape, viewers were treated to a rapid-fire reprise of Dinah's familiar opening lines from each of the season premieres—as well as a lightning quick procession of the kiss-tossing sequences over the years.

An overly vain performer would never have dared such a stunt. After all, the outdated coiffures and dress styles—to say nothing of the fuzziness of some of the early kinescopes—weren't terribly flattering. But Dinah guessed—correctly—that viewers would find the whole thing just as hilarious as she'd found it in the pre-program run-throughs.

Small wonder that NBC is so proud to have been associated with Dinah across these seasons. There's no one quite like her. A Gallup Poll last year named her one of the world's ten most admired women—the only show-business personality in the group.

This season, Dinah's series will be produced by 31-year-old George Schlatter, who produced four of her shows last year. Like Dinah, Schlatter is an innovator who wouldn't touch an ordinary idea with a ten-foot mike boom.

one of the Many unusual features on the premiere (whose guest list boasts such names as Nanette Fabray, Al Hirt and George Montgomery) is a sketch involving six visitors whose names would mean little to the average viewer, but whose faces will be instantly recognizable as belonging to the most ornery villains in TV.

Their lachrymose plea: Will they ever get to wear white Stetsons? Will they ever be allowed to shave before going in front of a camera? And, with the anti-Western campaign threatening their very livelihood, where will they find an alternative?

We won't reveal the sketch's denouement here, but we might point out parenthetically that Dinah's a pretty good hand at alternatives herself. It's not every singer who looks just as much at home on a dairy farm (surrounded by lush

fields of Green Stamps, of course) as she does behind the wheel of a smart you-knowwhat. Wonder how many gallons a cow gives to the mile.



VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the arerage share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tw market in the U.S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

SAN FRANCISCO

STATIONS: KTYU, KRON, KPIX, KGO. *SURVEY DATES: June 17 - July 14, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. RTG.	TOP SYNDICATI K. PROGRAM—DAY—TIME	ED PROGRAMS STA. DIST	AV. RIB. RTG.	AV. SH.	TOP COMPETITION STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	29	L. Divorce Court (Sat. 6:00)	. KRON KTTV	Prog S 20	61 45		5
2. Checkmate (Sat. 8:30-9:30)	26		2 th			News, EdwardsKPIX	8
2. Candid Camera (Sun. 10:00-10:30)KPIX	26	B. Huck Hound (Wed. 6:30) B. Sea Hunt (Tues. 7:00)	KRONZiv-UA	13	38	Two FacesKRON M SquadKPIX	10 10
2. Have Gun-Travel (Sat. 9:30-10:00)KPIX	26	i. Yogi Bear (Mon. 6:30)	. KTVU Screen	Gems 12	46	News	8
3. Hawaiian Eye (Wed. 9:00-10:00KGO		5. This Dawson (Thurs. 10:30) 5. San Francisco Beat (Sat. 7:00)		11	37 28	Closeup; SilentsKGO	, š
8. Price Is Right (Wed. 8:30-9:00)KRON	20	3. Navy Log (Mon. 7:00)	. KRON CBS	10	37	CannonballKTVU	17
8. My Three Sons (Thurs. 9:00-9:30 KGO 4. Alfred Hitchcock (Tues. 8:30-9:00 KRON	25	i. M Squad (Tues. 7:00)	. KPIX MCA . KRON Screen	10 Gems 10	29 33	Sea HuntKRON Huck HoundKTVU	13 13
4. Wagon Train (Wed. 7:30-8:30)	** **	B. Best Of Post (Wed. 7:00)	. KRON ITC	: 10	29		10
5. Gunsmoke (Sat. 10:00-10:30)KPIX		. Vikings (Thurs. 6:30)	. KRON Ziv-UA	L 10 ·	31	Quick DrawKTVU	g
5. What's My Line (Sun. 10:30-11:00) KPIX	23	3. You Asked For It (Thurs, 7:00) 3. Death Valley (Fri. 7:00)	. KRON US Bo	rax 10	45	Lock Up	8
	- 11 1	S. I Married Joan (Sun. 6:00)	. KGO Interst	ate 10	45	I Love Lucy KPIX	6

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: June 17 - July 14, 1961.

<u> </u>		1. Two Faces West (Thurs. 9:30)	23	47 Closeup: SilentsKTVI	14
1. What's My Line (Sun. 9:30-10:00)KMOX	37	2. Trackdown (Sat. 9:30)	17	35 WrestlingKPLR	14
2. Gunsmoke · (Sat. 9:00-9:30)	34	3. Sea Hunt (Frl. 10:00)		36 News, WeatherKMOX	îê
3. Candid Camera (Sun. 9:00-9:30)KMOX	32	4. Brothers Brannigan (Mon. 10:00)KTVICBS	13.	Jack PaarKSD 29 News, WeatherKMOX	11
4. Groucho (Thurs. 9:00-9:30)KSD	26			Jack PaarKSD	19
4 D 15 (C-4 6.00 5.00) FIGT	26	4. Death Valley (Sat. 9:30)	13	27 TrackdownKMOX	17
4. Perry Mason (Sat. 6:30-7:30)KMOX	20	5. Highway Patrol (Tues. 9:30) KTVI Ziv-UA	10 2	21 Moore: PlayhouseKMOX	18
5. Lawrence Welk (Sat. 8:00-9:00 KTVI	24	5. Highway Patrol (Tues. 9:30)	10 2	22 News, WeatherKMOX	25
6. Real McCoys Thurs. 7:30-8:00)KTVI	23	5. Third Man (Wed. 10:00)	10 2	Jack PaarKSD	18
	14	5. Inira Man (Wed. 10:00)	10 2	News, WeatherKMOX	25
6. Naked City (Wed. 9:00-10:00)KTVI	23	4 Brown (g.t. 1100)		Jack PaarKSD	18
7. Secret (Wed. 8:30-9:00)KMOX	22	6. Papeye (Sat. 11:00)	y (6 Detective DiaryKSD	4
7. Secret (Wed. 8:30-9:00)		. <u></u>		St. Louis HopKSD	7
8. Have Gun-Travel (Sat. 8:30-9:00)KMOX	21	7. Dang Robin (Sun. 10:00)	8 1	18 Sundya NewsKMOX	28
	النما		•	News, WeatherKMOX	23
8. Untouchables (Thurs. 8:30-9:30)KTVI	21 [7. Jim Backus (Sun. 9:30)	8 1	15 What's My Line KMOX	37
					

BAKERSFIELD

STATIONS: KERO, KLYD, KBAK. *SURVEY DATES: June 17 - July 14, 1961.

1. Bonanaz (Sat. 7:30-8:30)	1. Best Of Post (Tues. 7:00) KERO ITC	17 55	Quick DrawKLYD	7
2. Wagon Train (Wed. 7:30-8:30) KERO 20	2. Two Faces West (Wed. 8:30) KERO Screen Gems	15 31	Nelson FamilyKLYD	10
3. Hawaiian Eye (Wed. 9:00-10:00)KLYD 2:	3. Pioneer: Angels (Sun. 8:30)	14 34	SullivanKBAK	. 15
4. Tall Man (Sat. 8:30-9:00) KERO 2:	4. California (Wed. 7:00)	13 34	High PatrolKLYD	11
5. Laramie (Tues. 7:30-8:30)	4. Sea Hunt (Tues. 8:30)	13 29	GillisKBAK	14
5. Real McCoys (Thurs. 8:30-9:00)KLYD 2	4. You Asked For It (Sun. 6:00) KLYD Crosby Brown	13 34	Love LucyKBAK	9
6. Naked City (Wed. 10:00-11:00)KLYD 2	11		Meet the PressKERO	9
6. Route 66 (Fri. 8:30-9:30)	5. Award Theatre (Mon. 7:00)	12 33	Yogi BearKLYD	12
7. Bachelor Father (Thurs. 9:00-9:30). KERO 1	5. Yogi Bear (Mon. 7:00) KLYD Screen Gems	12 33	Award Theatre KERO	12 10
7. Deputy (Sat. 9:00-9:30)	5. Jeffs Collie (Thurs. 7:00) KEROITC	12 33	Huck HoundKLYD	10
7. My Three Sons (Thurs. 9:00-9:30) KLYD 1	5. Yogi Bear (Mon. 7:00) KLYD Screen Gems 5. Jeffs Collie (Thurs. 7:00) KERO ITC 6. RCMP; Pageant (Sat. 10:30) KBAK NBC Films	11 31	Roaring '20'sKLYD	17
7. Surfside 6 (Mon. 8:30-9:30)	in		I and the second of the second	

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: June 17 - July 14, 1961.

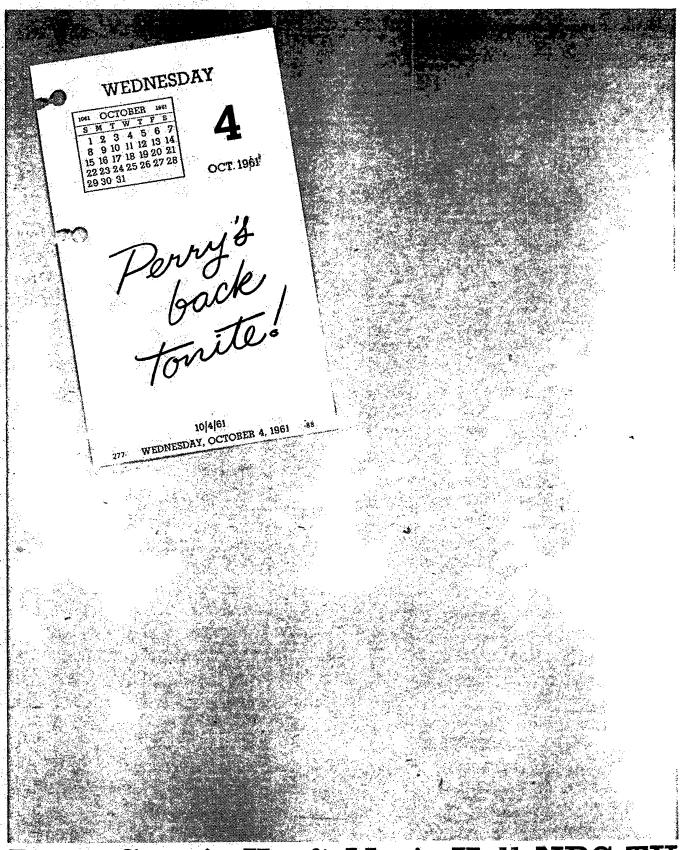
				
4 703 C-111 (Cum 0.00 0.00) TITITOTT 00	II 1. Life of Riley: MLBB (Sun. 2:30)WHDHNBC Films	20 6	5 Premier	. 5
1. Ed Sullivan (Sun. 8:00-9:00)WHDH 32	2. Leck-Up (Sat. 10:30)	10 4	6 FightWNAC	15
1. Guilding (34), 10.00-10.50	II o Destant Desertion (Thurs 10.20) IIINIAC CDC		2 InterpolWBZ	11
2. My Three Sons (Thurs. 9:00-9:30)WNAC 31	3. Brusiers Brainigan (Thurs. 10.30) WNAC CBS			17
3. Flintstones (Fri. 8:30-9:00)WNAC 29	4. Interpel (Thurs. 10:30)	11 30	0 Brothers Brannigan WNAC	12
3. Lawrence Welk (Sat. 9:00-10:00)WNAC 29	4. Yogi Bear (Fri. 6:30)	11 3	4 News: WeatherWBZ	14
	(III		Huntley-BrinkleyWBZ	18
3. Real McCoys (Thurs. 8:30-9:00) WNAC 29	4. Whirlybirds (Fri. 7:00)	11 9	9 Death Valley Days WBZ	10
3. Untouchables (Thurs. 9:30-10:30)WNAC 29	5. Quick Draw McGraw (Mon. 6:30)WNAC Screen Gems	***		10
4. My Line (Sun. 10:30-11:00)	5. Quick Draw McGraw (Mon. 0:30) WNAC Screen Gems	10 Z	9 News: WeatherWBZ	-19
			Huntley-BrinkleyWBZ	21
	5. Rescue 8 (Tues. 7:00)	10 5	News: Sports: WeatherWHDH	4
5. Checkmate (Sat. 0.50-9.50)			News-D. EdwardsWHDH	R
5. Naked City (Wed. 10:00-11:00)WNAC 27	5. Death Valley Days (Fri. 7:00) WBZ U.S. Borax	10 3		41
5. Price Is Right (Wed. 8:30-9:00)WBZ 27			6 WhirlybirdsWNAC	11
5. Thriller (Tues. 9:00-10:00)	5. Deputy Daws (Sat. 6:00)WHDHCBS		9 Movie; Ed; GolfWBZ	4
0. Immer (1003. 5.00-10.00/	5. Mr. Ed (Sat. 7:00)	10 4	2 Mike HammerWNAC	7

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: June 17 - July 14, 1961.

1. Gunsmoke (Sat. 10:00-10:30)WJW	36 1. Blue Angels (Sat. 10:30)	16	Walter Winchell	16
2. Peter Gunn (Mon. 10:30-11:00)WEWS	32 1. Walter Winchell (Sat. 10:30)WEWS NTA		10 Blue AngelsWJW	16
3. Naked City (Wed. 10:00-11:00)WEWS	31 2. San Francisco Beat; Gun	13 3	34 CBS Rpt; Source; Kaye .WJW	14
3. 77 Sunset Strip (Fri. 9:00-10:00)WEWS	(Fri. 7:30; Thurs. 10:30)		RawhideWJW	18
3. 11 Sunset Strip 1211. 8.00-10.001 WENS	31 3. Divorce Court (Thurs. 7:30) WJW KTTV		Guestward HoWEWS	12
3. Untouchables (Thurs. 9:30-10:30)WEWS	31 Prog. Sales	12	35 Donna ReedWEWS	19.
4. My Three Sons (Thurs. 9:00-9:30) WEWS	30 3. Mike Hammer (Sun. 10:30) WEWS MCA	12	25 My LineWJW	26
5. Adv. In Paradise (Mon. 9:30-10:30)WEWS	29 4 Bold Venture Tues. 10:30)	11	25 Moore: Playhouse 90WJW	18
5. Lawrence Welk (Sat. 9:00-10:00)WEWS	4. Sea Hunt; MLBB (Tues. 7:30)WJW, Ziv-UA	11 :	33 Bugs BunnyWEWS	14
· · · · · · · · · · · · · · · · ·	29 5. Tallahassee 7000 (Sun. 10:30)WEWSZiv-UA	10 5	21 My LineWJW	26
6. Candid Camera (Sun. 10:00-10:30)WJW	26 5. Third Man (Fri. 10:30)		23 Dick Powell Theatre WJW	18
6. My Line (Sun. 10:30-11:00)WJW	26 5. Yogi Bear (Thurs. 7:00) KYW Screen Gems		34 Camera; Sports WJW	13
		10 .	News-D. Edwards WJW	15
7. Real McCoys (Thurs. 8:30-9:00)WEWS	25		Mews-D. Edwards WJW	19

(Continued on page 56)



Perry Como's Kraft Music Hall NBC-TV



TELEVISION REVIEWS

ADLAI STEVENSON REPORTS
With Arnold Michaelis
Producer-Director: Alan Neuman
30 Mins.; alternate Sun., 3 p.m.
ABC-TV, from N. V.
At a time when the television industry is suffering slings and arrows for failing to meet its social responsibilities, this series of interviews with Adlai Stevenson has drawn a commercial blank. It must be depressing to network exces to get advertisers' brush not only for an outstanding public service effort, but one that is likely to score consistent page one news breaks consistent page one news breaks as did the opener.

as did the opener.

In this series Stevenson, the U.S. ambassador to the United Nations, will be giving his views in conversations with Arhold Michaelis, askillful interviewer who uses a polite and formal probing technique. Probably the most articulate personality in a leading Governmental role, Stevenson's conversational prose could even make the recital of his breakfast menu sound significant. But on this show, Stevenson is speaking clearly and forthrightly on the most critical issues now facing the world.

On the opener, after some pene-

issues now facing the world.

On the opener, after some penetrating remarks on the changing structure of the UN and the possibilities for Russian acceptance of the new U. S. disarmament plan, Stevenson was joined by Secretary of State Dean Rusk for a further discussion on the future of the UN and the progress of the negotiations with the Soviets on Berlin. Getting both Stevenson and Rusk for the opener gave Michaelis, the for the opener gave Michaelis, the exec producer of this series with Stanley Frankel, a strong sendoff for a bi-weekly series that should prove of prime importance for the public's understanding of U. S. foreign policy. eign policy.

THE MAGIC LAND OF ALLAKA-

ZAM
With Mark Wilson, Mani Darnell,
Bev Bergeron, Mike Wilson
Producer: Dan Whitman
Executive Producer: Mark Wilson
Director: Andrew Sidaris
30 Mins.; Sat., 11 a.m.
WELLOGG KELLOGG
CBS-TV, from H'wood
Leo Burnett)
"The Magic Land of Allakazam"

moved into its second season of circus last Saturday (30). This Hollywood originated show is seen locally on vidtape and even though it's bilied as a children's magic series, leaves much to be desired. The tricks are about as magical as a sciambled egg and the subtlet, with which they are performed

The show is set under the big top thereby giving the opportunity to get some animals into the proceedings and there is, in addition to ringmaster Mark Wilson, a clown named Rebo. a leggy femme assistant and Wilson's young boy helping out. It's just unfortunate that the magic segments of the program aren't screamed with more finesses. aren't screened with more finesse because the format has the mak-ings of an entertaining kidshow.

Ings of an entertaining kidshow.
Moppets in the audience participate in some of the "tricks" and some silly blackout sketches that didn't seem to amuse the kids in the studio very much were thrown in as gap fillers. For the kids at home, the camera betrayed much of the goings on and it needed a good stretch of the imagination to be believable. What continually promised to be fun often turned out disappointing.

Kali.

NEWS AFTERNOON RE-PORT With Sander Vanocur Producer-Director: Ralph Peterson 5 Mins., Mon.-Fri., 4:55 p.m. BRISTOL MYERS NBC-TV, from Washington (live,

film)

"NBC News Afternoon Report," the daily five-minute strip that began Monday (2), was clean if sketchy reportage. Sander Vanocur, a rising star in the NBC News department and the web's White House correspondent, is the regular fronter, and his work is confident and precise; he writes as well as delivers his own copy. as delivers his own copy.

as delivers his own copy.

Pauline Frederick, from the UN.
in New York, backstopped on two
or three items in equally competent style. If there is anything to
complain about, it is the Bufferin
commercial out of the parent Bristol-Myers shop. The hard-sell blurb
("Tension! Tension!") was
errorth to the viewers the "jittery
than Bufferin is supposed énough to give viewers the storias that Bufferin is s that Bufferin is supposed. to dispel.

ABC FINAL REPORT Producer: Frank LaTourette Directors: Jack Sameth, Garth Dietrick 15 Mins.: Mon.-thru-Frt., 11 p.m.

SUNOCO
ABC-TV, from N. Y.

(Esty)

"ABC Final Report" is straight, solid video journalism, conforming to all the specifications for a late night wrapup of the news. As the latest news stanza on network television, this show is bringing into play ABC's international staff for multi-point coverage of the domestic and world scene, thus presumably giving this final edition an edge in direct reportage on late-breaking developments.

The network debut for this

The network debut for this The network debut for this series did not turn up any sensational scoops, but it was far-ranging and tightly organized newscast that delivered the goods clearly and snappily. Reports were picked up from Washington, where John Scall garnished his report on the Syrian revolt with a rather safe prediction that the U. S. would recognize the new regime shortly and where science editor Jules Bergman made a more speculative prediction about a spectacular Bergman made a more speculative prediction about a spectacular space feat due shortly in Russia. A brief, pointed story on the new French crisis was delivered by Jack Begon, ABC's Paris correspondent in a chat with John MacVane, in New York. Flashing a photo of Begon on the screen while his voice was coming in from Paris was not the best possible solution of the problem.

Closing segment of this show consists of a fast film rundown of

consists of a fast film rundown of varied news and feature items, Don Goddard handling the commentary briskly.

Since last April, ABC-TV has been breaking in this late news concept via a Washington-New York hookup under Sunoco's bankrolling. The oil company has retained its sponsorship with the show going network.

Herin.

A WAY OF THINKING (The Mechanical Mess) With Dr. Albert Burke Producer: Paul Noble Director: Al Kassel

Director: Al Kassel
Writer: Burke
30 Mins.; Sun., 7:30 p.m.
CHASE MANHATTAN
WNEW-TV, N. Y.
(Bates)
"A Way of Thinking" is a pompous title for this half-hour of Yale professor Dr. Albert Burke. A better title would be, "Burke's Way." or, better yet, "So You're Tired of Fantasied."
Burke is a single-minded, in-

Way. or, better yet, Su Toute Tired of Fantasied.

Burke, is a single-minded, informed realist who projects with a lot of charm sparked by a dash of hostility—"Listen, you guys, it's like this no matter what you think, and here's why." In the fail opener (first time with a sponsor), Burke was cheerless, with strong argument, about automation and the genuine challenge to U. S. labor and management in the readjustment to an advanced machine age, and the running start the Russians have in this inevitable way of ecomonic life.

have in this inevitable way of eco-nomic life.

Sponsor Chase Manhattan Bank is handled by Ted Bates agency. where the current buying philoso-phy calls for a show, or shows, somewhere in the schedule that may attract the "quintile" of light Bill.

MAYOR TREE With Harry Reasoner Producer Director: Ray Abel Writer: John Mosedale

Writer: John Mosedale
30 Mins., Thurs., 930 p.m.
WCBS-TV, N.Y. (tape)
With the research done by Olga
Bendyna, writer John Mosedale
prepared a clever, irreverant introduction to the entire history of
the New York mayoralty. Harry
Reasoner narrated and did justice
to the literate script. Whole job
might have been sketchy but it was
entertaining.

entertaining. The chro The chronicle covered the growth of New York and, with it, the office of mayor. It would seem from the program that the problems of the Mayor repeat themselves in an ever-widening arc: corruption, mismanagement, bossism and frustration. These points were laid in rather subtly, but effectively. After a few poor moments at the outset, the editing took on a high gloss; director Ray Abel laid it together perfectly, and his pictures stills, lithographs, old in protectives were last the outset, the editing took on a high gloss; director Ray Abel laid it together perfectly, and his pictures stills, lithographs, old provided by the musical background arranged and conducted by Alsor of the opener ranging all the way from dog food to cigars.

Ing for these lubbers should be out with such should."

Susan Hampshire tried to be nonchalant as the hostage while growth in a chapter in the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in a conduction with the nonchalant as the hostage while growth in growth in gluest star? Don Dubbins changed moods like a chameleon depending by on whether he was brooding about pop's fate or should he succumb to Miss Hampshire's blonde may be deathy found the hackneved story too much of a hazard.

Withal, 20th-Fox TV, which turns this out for ABC-TV, ought as the provided by the musical background arranged and conducted by Alsor on the opener ranging all the way from dog food to cigars.

Gibb. chronicle covered

GARRY MOORE SHOW With Julie Andrews, Alan King, Carol Burnett, Marion Lorne, Durward Kirby, others Exec Producer: Bob Banner Producer: Joe Hamilton

Director: Dave Geisel
Writers: Vincent Bogert, Coleman
Jacoby, Arnie Rosen, Norman
Barasch, Carroll Moore, Woodie

Barasch, Carroll Moore, Woodle Allen

80 Mins., Tues., 10 p.m.
S. C. JOHNSON; OLDSMOBILE, R. J. REYNOLDS

CBS-TV, from N.Y.
(Needham, Louis & Brorby; D. P. Brother; Esty)

Garry Moore bounced off the pad and sailed into orbit for his fourth CBS-TV season with all the insurance an hour show needed in of Red Skelfon, who moved up a half-hour so as not to get caught in the middle of the "Dick Powell Show" and "The New Breed." The segue from "Ichabod And Me" won't help fatten his Nielsen.

To say that Moore's inaugural was typical of wnat he has been serving up is a tribute any hour show would like to have. Additional to his regulars, he had the guest star artistries of Julie Andrews and Alan King to complement Carol Burnett, Marion Lorne and Durward Kirby. What filled the hour was a fast-moving extravaganza of music, comedy and production numbers that would do justice to a special. Miss Burnett is fast becoming one of it's top comediennes and as for Miss Andrews, she can do just about anything to bonus her fine singing. King's monology rippled with laughs Woore gets it to the sur- saved his client and trapped the killer.

Seld Director: Marks
Writer: Jonathin Latimer 60 Mins.; Sat., 7:30 p.m.
PARTICIPATING
(CBS-TV (film)
Perry Mason" shows a remarkable durability. It's a who-done-it with legal terms of references and a mineresting out for team behind and before the cameras that puts the run-of-the mit legal terms of references and in the middle of the "Dick Powell The Case of the Missing Melody" shows a remarkable durability. It's a who-done-it with legal terms of references and an interesting outing with "Mason" looking safe, CBS-TV (film)

"Mason" in the middle of the "Dick Powell Stand Power and the film or the remarkable durability. It's a who-done-it with legal terms of references and an int thing to bonus her fine singing. King's monology rippled with king's monology rippled with laughs. Moore gets into the funny business only when the occasion demands and otherwise handles himself with the calm demean of accomplished emcce. Miss will be an in-and-outer this

ADVENTURES IN PARADISE

ADVENTURES IN FARADISE
(Appointment at Tara-bi)
With Gardner McKay, Guy Stockwell, James Holden, Lanl Kai,
Don Dubbins, Sean McLory, Susan Hampshire, Ben Wright, Ted
de Corsia, John McLlam,
Producers: Gene Levitt, Art Wal-

Director: Felix Feist Writers: Irwin Winehouse, A. San-ford Wolf

60 Mins., Sun.; 10 p.m. PARTICIPATING

ABC-TV (film)

Somewhat of a dud in its previous two seasons, "Adventures in Paradise" showed little improveraradise showed little improve-ment in starting its third round Sun. (1) on ABC-TV. For the preem story was a trite affair, the physical backgrounds were often stagey and the performances were hardly inspired.

hardly inspired.

Unless subsequent episodes become less contrived, show more action and develop more authenticity "Paradise" will likely have its troubles ratingwise. Formerly in the 9:30 p.m. Monday slot, this hourlong filmed drama series has been moved to the Sunday 10 to 11 p.m. segment. Here it's up against NBC's "Show of the Week." the CBS "Candid Camera and "What's My Line?" as well as Metropolitan Broadcasting's "Open End."

Inaugural installment spelled

Metropolitan Broadcasting's "Open End."

Inaugural installment spelled out the efforts of a convicted murderer's son to save him from the gallows by seizing the daughter of the officer in charge of the execution as a hostage. On paper such a plot sounds like a suspenseful yarn. But the hoped for suspense became painful waiting as the script moved aimlessly toward the linevitable denouement.

Gardner McKay remains skipper of the schooner Tiki on which most of the action takes place. Although handsome of physique he gives the impression he wouldn't know the difference between the foc's le and the after hawser space. Guy Stockwell, the new first mate, gives a similar impression. Required reading for these lubbers should be the "Bluejackets' Manual."

Susan Hampshire tried to be nonchalant as the hostage while "guest star" Don Dubbins changed moods like a chameleon depending upon whether he was brooding about pob's fate or should he suc-

PERRY MASON PERRY MASON
(The Case of the Missing Melody)
With Raymond Burr, Barbara Hale,
William Hopper, Ray Collins,
William Talman, Karl Held, Coastance Towers, James Drury, others

Exec Producer: Gail Patrick Jack-Producers: Arthur Marks, Arthur

killer.

In the preem episode, the killer was a fetching doll with some nice pipes, portrayed by Constance Towers. She had cause for complaint. She had gone years with that man and he treated her casually and that man was a no good blackmailer, to boot. What her fate in those circumstances would be wasn't explored, but it could be a theme for the web's show following "Mason," called "The Defenders."

Direction by Arthur Marks was pointed. Burr was his usual com-petent, forceful self. Barbara Hale, William Hooper, Ray Collins, Wil-liam Talman, the regulars, and the guest players, lent their talents in a pro fashion.

Neat twist was the headlines of jazz musicians—in an off-beat way. They were respectible jazzmen, the leader of the band bent on marrying the girl he loves. Opening scene, when the bride ran out on her bridegroom, had the jazz combo rendering a cool ver-sion of "Here Comes the Bride," in church. Final scene had the wedding consummated, thanks
Burr's Mason, who is no square.
Horo.

HERE'S MORGAN

HERE'S MORGAN
With Henry Morgan
90 Mins; Mon-Sat., 10:30 p.m.
PARTICIPATING
KCOP, Los Angeles
If Henry Morgan can edit out
the mechanical irregularities and
self-conscious insecurity that characterized his first show on KCOP
(thus putting his nervous audience
at ease) and yet preserve its wry,
irreverent wit and fresh, spontaneous spirit . . . if he can do all
that, stand the smog and the freeways, and not mind missing all
sorts of L.A.-style diversion because he has to work five nights a
week from 10:30 to midnight, he
might become a late-night fixture
like his predecessor, Tom Duggan.
One thing, at any rate, is certain.
Morgan's observations and comments are superior to the run-ofthe-mill operators of these shankof-the-night gabathons.

Ninety-minutes-nightly is a helllive strain on a humoriet of Mor-

Ninety-minutes-nightly is a heli-uva strain on a humorist of Mor-gan's style. For that matter, it's a gan's style. For that matter, it's a helluva strain on anyone, but some comics find it easier than Morgan to endure the span by blocking it tout with artificial formulae. Morgan cannot allow himself the liberty of the easy rut for fun and profit—he's kidded others for doing just that in the past.

The first show was prefix pagged.

ing just that in the past.

The first show was pretty ragged, with some clumsy interviews and maltreated guests. But the better portions were rewarding and promising, and these included Morgan's 18-minute opening monolog and his revealing chat with Don Lopper. Local L.A. tv needs a wit-commentator of Morgan's calibre, but he may have to lure and develop an entirely different audience than the one that, for five vears, faithfully dug Duggan. And that won't be easy.

Yuning the past.

DIRECTIONS '62
With Eli Wallach, Dr. Mortimer
Ostow, Ray Boguslav
Exce Producer: Wiley Hance
Director: Lloyd Tweedy Writer: Mare Siegel
30 Mins., Sun., 1 p.m.
ABC-TV, from N. Y.
Purpose of ABC-TV's new religi-

ous series, "Directions '62," is to show the place of the three major western-world faiths in modern times, and if Eli Wallach's cogent opener on the Jewish perspective in the 20th century is an indication. the show will be taking a strong stand for traditional beliefs. Actor Wallach took on the opening sub-"Man's Understanding of iect. Himself," with great enthusiasm and articulation (backed by a fine Marc Siegel script), quoting from the Torah to demonstrate similarities between the thinking of ancient wisemen and modern psychiatrists and explaining how basic Jewish beliefs can be used effectively against the sever crises of contemporary life...

temporary life.

Wallach also effectively handled an interview with Dr. Mortimer Ostow, practicing psychologist and chairman of the committee on psychology and religion of the Group for the Advancement of Psychiatry of the Theological Seminary of America. Ostrow drew comparisons between the teachings of Freud and Judaism in a way revealing to laymen. laymen.

Talk segs were spelled affective-ly by folk singer Ray Boguslay.

Wallach will appear during the first third of the season devoted to traditions and problems of the Jewish faith with Catholic and Protestant shows to follow.

SING ALONG WITH MITCH With Mitch Miller, Diana Trask, Leslie Uggams, Louise O'Brien Prod.-Dir.: Bill Hobin Assoc, Prod.-Writer: Gordon Cotler Music: Jimmy Carroll 60 Mins., Thurs., 10 p.m. PARTICIPATING NBC-TV

MRC-TV
Mitch Miller has come a long way since he launched his first "Sing Along" LP on the Columbia label about three years ago. In addition to making 14 "Sing Along" disks that have sold about 6,000,000 copies, he's developed a tv series that started out on an alternate week basis last year and has now landed a weekly spot in the unenvisible position of trying to knock off "The Untouchables" on "another network." He may do it.

The series is continuing along its

The series is continuing along its happy and bouncy way. The songs are mainly old, solid and familiar, And the chorus is loud and robust.

And the chorus is loud and robust. The smell of success, though, is throwing the show a little off gear. It's getting a bit too big and losing some of the simplicity that made it a family delight in previous excursions. Big fault is that the production numbers look extravagant and expensive and not exactly in keeping with the easy mood that a singalong should have. Visual values are needed, of course, but not that along should have. Visual values are needed, of course, but not that much. Also more consideration should be paid the sync-along. Diana Trask, Louise O'Brien and the soundtrack could have worked better together. On the other hand, Leslie Uggams, more relaxed and less mannered than in previous "Sing Along" shows was right on the button. on the button.

Miller's hosting was punchy and friendly and delivered with the air of man who's riding a winner.
is. Gros

WATCH MR. WIZARD With Don Herbert, Irene Strom, Brad Herrman Producer: Herbert Director: Frank Pacelli 30 Mins., Sat. 12:30 p.m. GENERAL ELECTRIC

GENERAL ELECTRIC
SBC-TV, from N.Y.
(Young & Rubicam)
Watching Mr. Wizard is always
instructive. This 10-year-old kid
stanza was seen Saturday (30),
when Don Herbert and one of his
true throughle offer Leone Civen.

when Don Herbert and one of his two juvenile aides, Irene Strom, gave a once-over to spiders and their silk spinning habits. It was simple instructions, al-most like that done in a good biology class. A low budget show, "Watch Mr. Wizard" has to use sometimes less than exacting props to illustrate a biological, chemical or physical law, but it gets the point across just the same. Art.

Paar Different Newsman

Some day the TV industry will not only look back upon the Jack Paar episodes (notably Cuba and Berlin) with a mixture of horror and amusement, but also recognizing his activities as a landmark in the puberty-stage of the whole television medium.

We hope so.

Paar is the first sign, erratic or not, that TV's voice is changing, that it has at least ENTERED the awkward stage and may some day grow up.

For Jack Paar, with all his faults, has great popularity and great critical attention, too, largely because he deals with subjects in the news in a different way.

He is a long overdue beginning-ofa-change from the traditional God-like, stuffed shirt, experts of the airways.

Somehow TV news has developed

around a "must" image of a restrained "reporter" speaking in a sing-song cadence, and as much concerned with presenting a personal image as a great expert as with conveying facts.

The labored sophistication and pontification of the Murrows and Severeids has become a gruesome pattern, and people rightly find Jack Paar a welcome change when he steps in like a human being and fumbles around with the news—in the process turning over an occasional human interest diamond.

But above all, Paar is distinctive among the long gray line of TV "personalities," news and otherwise, because he has one quality otherwise unknown to the silver tube—and that is, if you will excuse the expression, GUTS!

He's the only man in the medium today, right or wrong, with any real guts.

Producer-Director: Sheldon Leon-Writers: Jack Elinson, Charles Stewart

Stewart 180 Mins: Mon. 9 pm.

80 Mins: Mon. 9 pm.

(ENSEAU, 100DS

(BS-IV film)

Dame Thomas has the distinction of having two versions of the same family on the at the same time. Bertias of his old that the mone show appear in the dayther while the new segs presented its film has samon on CBS-IV Money 2, at 9 pm. That's and the working and the West proposition of the film of the film of the film of the film of the same as adapted by "Camded" to proposition the UN.

The system as adapted by "Camded at the come of the short interesting item to come of the short a rather did at into on the situation comedy be.

Propins still plays a singer-clindree and the opener had here incorred as go-between in his elevator operator's would-be nis elevator obritator's would be live many will a governess on the 12th floor. It was a one-joke serine of, the way, hinned on glost. Bill Jose Jiminez. Dana and his Spanish accent routine. Latter profesed some laughable to spans, has the Jack Elinson Charles. Step of script was dry and predictable right through the supposed it turst ending of the nature of all the supposed in the ending of the nature of all the supposed in the ending of the nature of all the supposed in the supposed in the supposed in the supposed in the ending of the supposed in the ending of the supposed in the s

Considering that he was given almost totaing to show his stuff with. Thomas proved an amiable lead and even managed to sing a nu bir at the piano with some competence. Fleeting appearances by Mari ne Lord as his wife at the styllater and Angela Cartwright as his children seemed syndial. It stacks up a weak enout for prime time kickoff.

Kuli. Considering that he was given

THE MARK EVANS SHOW With Mark Ivans, host-narrator; Jay Carmody, Martin Weldon Producer-Director: Stuart Cameron 60 Mins., Sun., 7:30 p.m. WITG-TV, Washington (tape &

WITG-TV. Washington (tape & film)
Rilled as a "Sunday magazine supplement" for the Washington viewers, the "Mark Evans Show" is the local community interest segment of Metopolitan Broadcastings, "Important Night" weekly four-hous pubaffairs experiment.
Premier Sunday of was a smooth package of four "scenes" focusing on D. C. area projects, personalities and events. Hosted by Mark Evans folksy vp. of Metropolitan Broadcasting and well-known radio-ty personality here. known radio-ty personality here, the program brings a fresh talent to the area in Martin Weldon, former WNEW news director and now hend of news and special events for Metropolitan. A well-grounded newsman, Weldon projects competence and authenticity in his handling of the news feature portions. Jav Carmody, long-time drama critic of the Washington Star, proves a witty, urbane interviewer, slated for biweekly appearances.

After Evans performed the open-After Evans performed the open-ing intros of himself, the program, Weldon and Carmody, the show launched into its planned format of four, 12-14 minute segments. Carmody gave Arena Stage, well-reputed theatre-in-the-round here, a boost by interviewing attractive Zelda Finchhandler, Arena's pro-ducer-director. They talked enter-tainly about Arena's past in himducer-director. They talked enter-tainly about Arena's past in hum-

taminy about Arena's past in num-ble locations and its impending move to expansive new quarters. Weldon then took over with an interesting session on phoney med-ical cures—from copper bracelets for arthritis to electronic gadgetry for cancer—as a preview to a con-ference on medical quackery to be held here this week. His guests and demonstrators of the quack tools were Oliver Field of the American Medical Assn. and Dr. Kenneth Milstead, Food and Drug Administration Administration.

With Durward Kirby, Allen Funt, Paul Winchell (guest) Exec Producer: Bob Banner Producer-Director: Julio DiBenedetto detto Musical Director: Irwin Kostal

39 Mins., Sun., 10 p.m. PARTICIPATING

at the UN

The system as adapted by "Camera" has three personalities behind a desk palavering before and after the filmed sequence. Permanent are Durward Kirby, who was brought in as Godfrey's "replacement, the program's originator Allen Funt, and a guest in the case of this season's preem—Paul Winchell.

Kirby, and Funt do most of the

Kirby and Funt do most of the work on the introductions and they even to be alloted alternate sentences in the patter with the camera bouncing from one to another. It adds up to a confusing way of trailerizing a sequence.

When the show gets down to its "Candid" cases, however, it still holds up. Funt has a talent for dreaming up whacky situations and ther invariably build up to solid laught material. Winchell, too, had a good bit 13 which his ventro technique was put to excellent use via a two-war obone conversation done solo. If other guests do as well, the series will have a strong foundation but somethiag should be done shout the multi-hosted introduc-

RAWHIDE.

(Incident at Rio Salado)

With Eric Fleming, Clint Eastwood,
Tom Tully, Sheb Wooley, Paul
Brinegar, James Murdock, Sieve
Raines, Rocky Shehan, Robert
Cobel. Cabal

Producer: Endre Bohem Producer: Endre Bohem
Director: Ted Post
Writer: John Dunkel
60 Mins., Fri., 7:30 p.m.
PARTICIPATING
CBS-TV (film).
There's still some production
strain in CBS' popular hour oater.
"Rawhide." as the chronic cattle
drive pushes into its third season.

Opener guest-featured Tom Tully as the grizzled, drifter father of young drover Romdy Yates Clint Eastwood, who turned up to the embarassment of his son at Tom to the embarassment of his son at the outset of a cattle drive in Rio Salado. In a stanza that projected more believability in settings than theme, the old man got himself killed involving his son in the kill-Salado. ing of a Mexican revolutionary.

Lowkey dressing on the series, in fact, could continue to be its strongest interest.

Notably low-keyed also was violence, with all brutality and killing either off-screen or bloodlessly clean.

Performances and direction were the click standard of western Featured besides were Edward Ar nours. Featured besides guest. Tully were Edward Andrews, Carlos Romero Alex Montoya and John Pickard. Bill.

DIVIDED WE STAND With Ray Stewart Producer-Director: Ray Stewart Writers: Ray Stewart,

WHC, Pittsburgh (Film)
Six months of painstaking writing, filming and research has reing, filming and research has resulted in one of the most powerful documentaries in Pitt tv history. While the subject matter (Protestant Religious Experiences) may seem to be narrow in scope, this show is able to reach out and grab those elements who need entertainment with their religioso. Ray Stewart presents the wide appeal of a Quaker wedding, faith healing, foot washing and love feasts along with communion services, ordination: and the baptismal. Stewart's probing camera work grabs fast and holds hard from the opening minutes. His narration is sincere and moving. No mes-

Administration.

A profile of the National Cathedral under construction here showed excellent camerawork and well-done background talk by Evans and engineer william Feller detailing progress on the grandoise gothic structure.

Final segment consisted of a footh Evans-Weldon interview with personable, young potato chip maker and mayor of nearby Alexandria. Va. on problems confronting the D. C. suburb.

From that to finish, this rates as a nea answer to Federal Community needs query. Jay.

THE ANDY GRIFFITH SHOW

THE ANDY GRIFFITH SHOW
With Ronny Howard, Don Knotts
Frances Bavier, Terry Dickinson
Producer: Aaron Reuben
Director: Robert Sweeney
Writer: David Adler
30 Mins.; Mon. 9:30 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)
Andy Griffith for the season's
preom episode of his series whittled away at some American woodwork. There were the molded tintypes of good ole apple pie, the

neu away at some American wood-work. There were the molded tin-types of good ole apple pie, the bully and the boy, the fishing hole and a call to patriotism, "Millions for charity, but not one cent for tribute."

Before the half-hour was up, the tv screen resembled those little tapestry scenes hung in many American homes, the scenes carry-ing the inscription: "God Bless Our Home." David Adler's script was, that homespin. ing the inscription:

Ing the insert.
Home." David Adler's server
that homespun.
There were tads Ronny Howard
and Terry Dickinson. Now that tad
Dickinson was a mean bully who
forced Ronny to pay milk money
to pass his block. What to do?

Dickinson was a mean bully who forced Ronny to pay milk money to pass his block. What to do? Father Griffith learns about his son's predicament and tells him that it's better to fight than pay tribute tell's him of a bully boy whom he once had to lick, Episode winds up with the lights shining on Ronny's black eye and his newly-found self-respect.

Griffith retains his country bumpkin charm. Don Knotts as his partner is properly worried and funny: reacting to his cues. Frances Bavier as Auntie Bee is warm.

The sweet molasses the story poured dripped slowly, leaving the screen sticky before the final General Foods commercial. All that was lacking on the screen was that "God Bless Our Home" inscription. The episode was like a cover picture of the old Satevepost, the small town, the picturesque jailers, etc. And look how long the Satevepost existed without a style Horo.

THE REAL McCOYS THE REAL MALE MENDING. Richard Crenna, Kathy Nolan, Lydia Reed, Michael Winkleman, Jane Darwell, Henry Jones, others Producer: Danny Arnold Writers: Jim Fritzell, Everett Greenbaum

Exec Producer: Irving Pincus Director: David Alexander 30 Mins.; Thurs., 8:30 p.m. PROCTER & GAMBLE

PROCTER & GAMBLE
ABC-TY (film)

Back for their fifth season of cornfed comedy, 'The Real Mc-Coys' were the same ol' homespun folks they've always been in the inaugural episode Thursday (28) on ABC-TV. For this auspicious occasion writers Jim Fritzell and Everett Greenbaum whipped up a little heart-warming yarn in which Walter Brennan, Richard Crenna and Kathy Nolan went back east from Cal-i-forn-eye-ay to visit the folks in West Virginia.

Waal, they are swanned becuz

folks in West Virginia.

Waal, they are swanned becuz great-grandma McCoy, Jed McCoy an' all the cousins had struck it rich. Ev'rybody wuz workin' at a new paper box factory. Jed had a four-door seedan an' they wuz all tour-good seedan an ensy with all talkin' about washin' machines, clothes dryers, tv's an' all them other new-fangled things. An' it was real touchin' when Kate 'Kathy Nolan' tole great-grandma-that "we folks ain't doin' as well

that "we folks ain't doin' as well as you folks so we only brought yew this cameo." An' I deelare, great-grandma liked that best.

Brennan still has a field day with his role as grandpa. Crenna puts lotsa bucolic flavor into his role as gramp's son-in-law while Miss Nolan (gramp's daughter) looks and talks like she knows the difference between a whiffletree and a wagon tongue. Jane Darwell provided a nice cameo of her

tree and a wagon tongue. Jane Darwell provided a nice cameo of her
own as great-grandma on the
preem show.
Yup, this is the kinda program
folks'll look at when they're finshed with the chores—an' even
city slickers, too. P & G's pluss
for Ivory liquid were unobtrusive.

Gilb.

Channel Islands TV

London, Oct. 3.
The Channel Islands (halfway between Britain and France) will, after all, be having British commercial tv. The islands' Parliament mercial tv. The islands Parliament
has now voted favorably on a proposal by the U.K. postmaster-general to set up a transmitter there.
A month ago the request was
turned down by five votes to three
lone member on holiday).

NAKED CITY (Take Off Your Hat When a Funeral Passes!)

ith Paul Burke, Horace Mc-Mahon, Harry Bellaver, Nancy Malone, Lee J. Cobb, Geraldine Fitzgerald, Alfredy Ryder, others With Producer: Herbert B. Leonard Director: Jules Bricken Writer: Anthony Spinner 60 Mins.; Wed., 10 p.m. PARTICIPATING ABC-TV (film)
"Naked City," preeming for its

second hour long season, showed continued evidence of being superior crime show. Opening outing Wednesday (27) night had a script with some deep overtones. guestars who added dimensions to their roles, and clean, clipped direction which caught the tragedy of a man, twisted and tormented.

The show, carrying the long title of "Take Off Your Hat When a Funeral Passes" opened conventionally for a crime series: a ruthless holdup of an armored truck, cops and gunmen killed. Narration, though, held promise of other things and the Anthony Spinner script delivered.

script delivered.

The Spinner teleplay spun a tragic web, the threads pinpointing the tale of a strange lood, in flicted with guilt about informing and driven to a suicidal climactic act. The windup left a feeling of greater theatrical flourish than truth, yet it had echoes, reverberations of a twisted, tormented spirit that sought the forgiveness of the devil. devil.

Lee J. Cobb. as the guilt-ridder Lee J. Cobo, as the guit-ridgen informer, turned in a masterful performance. Geraldine Fitzgerald, as his wife, lent a fine cameo. "Naked City" regulars Paul Burke, Horace McMahon, Harry Bellaver, and Nancy Malone were their usual competent selves.

The Spinner teleplay, if the au-thor would dig deeper into the main character, might well have main character, most stage or screen possibilities. Whe Cobb, the central character, we occur, the small screen had dimension usually not associate with a crime series. Horo, screen possibilities. When

THE SYNDICATE

THE SYNDICATE
With Len O'Connor, Robert Kennedy, Peter Hackes, Virgil Peterson, others
Producer: Frank Jordan
Director: Dave Gray
Writer: Walt Grisham
39 Mms., Mos. (25), 6:39 p.m.
WNBQ, Chicago (color)
If WNBQ, did not actually perform the daring in exposing the organizational structure, the business operations and the principal characters of the Chicago Crime Syndicate in its special last week, at least it tackled something no other station has yet been willing to touch. And if the 30 minute program imparted no new information, nothing that hasn't already been documented in the press or rumored about, at least it had the courage to present the Syndicate as a real thing, when it is generally deemed saner to speak of it as a myth. That in itself was a great public service.

The outing was not really an public service.

The outing was not really an rote outing was not really an expose but rather a roundup, or sum-up, of available information about the Syndicate, naming names. It was a good research job, maturely presented, with a single point to make. Addressed to the point to make. Addressed to the apathetic citizenry, the point was expressed by Len O'Connor, as the payoff to the pregram, thus: "Laugh if you want to, but you're paying for it." About 10c. on the dollar at any restaurant or night-club, whether syndicate-owned or not, as he noted earlier. He estimated that the Syndicate was stealing about \$2,000,000 per year in great the control of the property of the property of the property of the present of the property ing about \$2,000,000,000 per year in

Attorney General Robert Kennedy appeared in a brief interview with Peter Hackes from Washington to state that public awareness of the crime organization could help to undo it, and to remind the good citizen that every illegal bet he places contributes to corruption. O'Connor reported that there was probably no national crime syndicate, since there appears to be no national board of directors, but that there was a close liaison between the underworld organizations of all the major cities. Frank Jordan's news staff put Attorney General Robert Ken-

MY THREE SONS

Girds and Bees)
With Fred MacMurray, William
Frawley, Tim Considine, Don
Grady, Stanley Livingston, Muriel Stewart, others
Exec Producer: Don Fedderson Producer: George Tibbles
Director: Richard Whorf
Writer: Tibbles
30 Mins.; Thurs., 9 p.m.
CHEVROLET ABC-TV (film)

(Campbell-Ewald)

A ho-hum half-hour opened the second season of "My Three Sons" Thursday (28) night on ABC-TV. Theme of telling junior the facts of life has been milked to distraction and the initialer, in treating the theme, added nothing to dissipate the boredom.

Assets of the show remain its characters and players. Led by Fred MacMurray, the people are likeable and attractive. That praise goes for the big mutt, too, a member of the all-male family. No one synchronic streets and the show expects anything big to happen in this situation comedy series, but the wrinkles in the proceedings should produce laughter ripples.

should produce laughter rupples. William Frawley as grandad, supplies the abrasive, portraying the toughle in bringing up the kids, while a golden heart gleams through. Tim. Considine. Don Grady and Stanley Livingston, the kids in the family, were in fine form in the opener.

form in the opener.

Teleplay had the problem center around Chip (Livingston, the youngest of the trio. Father Mac-Murray was worried about the birds and bees phase of his upbringing. That led to MacMurray attending an after-school meeting on the problem, and the kids mistakenly believing he was romantically interested in the lecturer, Muriel Stewart, a real looker.

The twists and turns of the plot were forced and the laughs obvious.

WAGON TRAIN WAGON TRAIN
(The Captain Dan Brady Story)
With John McIntyre, Joseph Cotten, Robert Horton, Frank McGrath, Terry Wilson, Scott Miller, others
Producer: Howard Christie
Director: Virgil Vogel
Writer: Gene L. Coon
60. Mins., Wed., 7:30 p.m.
PARTICIPATING
NBC-FY (film)
This stelly are not of the Rouse.

This stalwart out of the Revue stable is now in its fifth year and statue is now in its firit year and there doesn't seem to be any sign of a letup. Even Ward Bond's death last year couldn't slow up the momentum for by bringing in John McIntyre the scries was able to continue with a solid, if not asbulky, a citizen to fill the key role of wagon master.

of wagon master.

The formula plotting continues to relate different stories of the move westward via prairie schooner. Opening tale for the 1961 season, scripted by Gene L. Coon, was concerned with an old-fimer hero, played by guestar Joseph Cotten, who wanted to go back west as chief soult for McIntyre's train. That his methods were outmoded and could imperil the lives of the travelers was finally impressed upon him, but only after some perfidy of his Indian buddy was revealed.

Cotten did a neat job as the vet and McIntyre was again crisp and concise. Among the show's other regulars Robert Horton, as scout Fliat McCullogh, and Frank Mc-Grath as Charlie Wooster, were especially good.

especially good.

In kicking off the new season, producer Howard Christie announced, "We will have more big name guests this year than in any previous season." Okay. Gros.

tended simile), showing the hierarchical order and the breakdown of activities. It was all there was for a set, but it was an impressive one. Some footage was used for token illustration, but none of it was new, exclusive or of the behind-the-scenes stripe.

hind-the-scenes stripe.

Len O'Connor is one of those rare local newsmen who gives the very strong impression that he knows firsthand whereof he speaks. Except that he's articulate, he resembles a hard-boiled cop whose attitude is one of a they-can't-pushme-around untouchable, the perfect repression for the perfect property for the perfect property. ganizations of all the major cities.

Frank Jordan's news staff put together an elaborate organizational that he had read the continuity chart of the Syndicate, very much like that of big business (an in-

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September 26, 1961

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Foreign Television Reviews

GERMANY, FRIEND OR FOE?

GERMANY, FRIEND OR FOE?
With Joseph C. Harsch
Director: John Haggarty
Writer: Haggarty
60 Mins.: Wed., 9:35 p.m.
ANGLIA TV, from Norwich
This hour was an attempt to
assess British reactions to Germany, at a time when German
troops are being NATO-trained in
Wales and local protests have hit
the headings. An off camera commentary was provided by American correspondent in London, the headines. The heading was provided by American correspondent in London, Joseph C Harsch, and the documentary was too blatantly geared to a foreign market, pointing out that Fleet-Street was the centre of the Britisi Press as if no one

of the Britis! Press as if no one had heard of it.

But the program was defeated before it started. It asked a question that couldn't have an accurate answer, and could only adduce scattered hits of evidence that required nore searching analysis. It thus gonth circled the subject without scoring any emphatic points.

son, Katharine Blake, Larry 127-lor, Barry Slawzin, Duncan Burns, Howard Lang, Milton Reid. Michael Crawford Director: Peter Graham-Scott Writer: John Keir Cross 30 Mins.; Sun, 2:45 p.m.

Associated TeleVision, from Lon-

Associated Television, from Lon-don
This filmed skein—produced in association with Associated-British at their Elstree studios—revives the old doublet-and-hose shenanigans associated with earlier British sponsored series like "Rob Roy" and "William Tell." On that level, its achievement was considlevel, its achievement was considerable, its naive story having elbow-room for fights and snarls, and the production values—which include a life-size replica of Drake's ship, "The Golden Hind," and convincing sets for the sleabler purileus of Elizabethan London—were first-rate

were first-rate
Drawback with this initialer, dubbed "Johnny Factotum," was that the relationship between Drake and the Queen wasn't clearly defined, though it was presumably intended that it should be a theme of the half-hours. Jean Kent, as Elizabeth, had little to do but purse her lips and look ambiguous, which she did efficiently, but the authority and sexual power of the monarch remained a cipher.

Story of this segment concerned

to help in the robbery.

Ringleader of the gang was a comely woman (Katharine Blake), and it later appeared that she had been tipped off about the treasure by a Lord in the Queen's entourage, in debt to her for gambling. All was uncovered in a fist-fight, and the jewels saved.

Simplicity was the keynote, and the success of the series will de-pend on whether there's still a market for mindless kid's stuff. Writer John Keir Cross had a flair But the procram was defeated before it started. It asked a question that condict have an accurate accurry and of condict have an accurate accurry and the condict have an accurate accurate accurry and the condict have a many accurate accurate the condict have a many accurate having a condict have a many accurate having the condict have a many accurate having the condict have a many accurate having the condict have a condict have been have a condict have have a condict have a condict have been have a condict have have a condict have been have a condict have a condict have a Writer John Keir Cross had a flair for atmosphere, and his scripting was taut, with the exception that the gal-thief turned up as one of the Queen's attendants in the climax, without any attempt at explanation. The helpful actor. Johnny Factotum, also revealed himself as a hopeful playright, called William Shakespeare, which was good for an unintended laugh. Terrence Morgan made a dashing

ing idea, was a swift survey of the up-and-down career of French chantoosie Edith Piaf, complete with film of her last appearance before her recent illness at a Paris nusic-hall. The idea was some-what muffed because the com-mentary was written in off-the-peg language—Piaf being "in the language—Piaf being "in the shadows," and suffering from "heartbreak"—and Sally Morton delivered it as if she was reciting.

delivered it as if she was reciting.

Another good idea that went haywire was an item about wrestling,
in which interviewer Alex Jacobs
intended to be the skein's ordinary chap, and showing it) asked a
nuscleman irrelevant questions
and got stupid answers. Thereupon Bernard Braden told the story
of Little Red Riding Hood to a
moppet, making deliberate mistakes which were immediately corrected by said kiddie; this had
some charm, but little point.

Braden also delivered a strong

CALL OXBRIDGE 2000

CALL OXBRIDGE 2000
With Richard Thorp, Elizabeth Allan, Neel Howlett, Scet Finch,
Jennifer Kennedy, Brian Nissen,
Miranda Connell, Jean Conroy,
Freda Bamford, Diana Beevers,
Robin Wentworth, Arthur Lovegrove Brenda Duncan Peter
Lawrence, Coral Fairweather
Robert McDermott
Producer: Rex Firkin
Writer: Diana Morgan
45 Mins., Sun., 3:15 p.m.
Associated TeleVision, from London

(The Persians)
With Francois Chaumette, Marla
Meriko, Maurice Garrel, Rene
Arrieu, Claude Martin, R. T. F.

Philharmenic.
Director: Jean Prat
Music: Jean Prodromides
Adaptation: Jean Prat

68 Mins. Radiodiffusion - Television Fran-

Radiediffusion - Television Fran-caise (tape)
The French Television network
(R.T.F.) deserves the highest credit
for this excellent first European
experiment with a two-tracked
video presentation. Show combines
a normal image and soundtrack
with a second aural track designed
to be piped to listener-viewers at
home via radio. It is slated for unveiling in France on October 31,
when RTFs radio and video nets
will combine in the first experi-

when RIF'S ratio and video nets will combine in the first experiment of its kind and scale.

Not stereo, as normally thought of, with tracks rendering right and left screen sound, this production has normal front and center main

off about the pinch, and Drake and a henchman, Diego (Milton Reid, went off disguised to the thieves haunts to scotch the plan. They pretended to be anti-Drake members of his crew and willing the written article into visual terms to help in the robbery.

Ringleader of the gang was a comely woman (Katharine Blace), and it later appeared that she had hence the robbers and it later appeared that she had hence the robbers and it later appeared that she had hence the robbers and it later appeared that she had hence the robbers and it later appeared that she had hence the robbers and unfanny, and the seg-term from a dramatic and audience impact standpoint. Whether the dadde conomical burdens of the deconomical burdens of the deconomical burdens of the dadde conomical burdens of the daddens of the dadd

in three versions: for double radio-video use; for tw-only; and for radio only.

The total cost according to its makers, is naturally higher than for the normal video show (shoot-ing took about a month), but the price was not "unthinkably" high-

ing took about a month), but the price was not "unthinkably" higher.

While producers showed great courage in staging "The Persians," rather than a variety show or the like, for this experimental first, it must be said that thanks to adroit writing and staging effort the Greek classic was never dull or static, and that while a healthy portion of the general video audiences will inevitably find the going heavy, this visually and dramatically exciting video version should win over an encouraging new percentage of its audience to the cause of Greek classics.

Audio-visual impact has been achieved by taking full advantages of the win-tracked system interlaced with effective bits of camerawork and direction. Lensing was very mobile where needed, dramatically static where suited.

Performances were uniformly outstanding. Music by Jean Prodomides was likewise always right in highlighting, dramatic moments and generally backdropping as well as enriching the general impression. Direction, as noted, broke with opera-operetta conventions in this highly mobile and "Rounded" version, which created effects by placing the spectator, as it were, in the center of the action, which evolved around him via the above-mentioned combined sound image maneuvers by stages. Herek

ALL KINDS OF MUSIC
With Wilbur Evans, Adele Leigh,
Beryl Grey, Bryan Ashbridge,
Acker Bilk and his Paramount
Jazz Band, Cleo Laine, Kenny
Baker, and Jack Parnell orch
Producer: Francis Essex
55 Mins.; Tues., 8 p.m.
Associated TeleVision, from London

Associated Television, from London
This musical potpourri came back to the fall schedules without making much of a dent. As emcee Wilbur Evans indicated, nothing different was to be expected, the format stayed the same—but he shouldn't have sounded so pleased about it. Music is divided into three classes, jazz, light, and classical, and allowed a third of the program each. Francis Essex linked the segments by using various forms of lighting as a motif, from winking electric-light bulbs to flaming torches. But this seemed a producer's gimmick, an attempt to bring cohesion where none existed.

First representative of jazz was Acker Bilk's traditional outfit, clad, as usual, in striped vests and curly-brimmed derbies. They were booked for a couple of sprightly numbers, and led in to an ineffectual spot of jiving from anonymous terpers. The level was raised with Cleo Laine, who gave out a haunting "Love Him Sone," a good bal-

terpers. Ine level was raised with Cleo Laine, who gave out a haunt-ing "Love Him Song," a good bal-lad which had, however, little to do with jazz. Then horn-player Kenny Baker provided an agile, but fussy, solo of "Mack the Knife." Knife

Knife."

The light-music part made a good choice in Richard Rodgers' neglected "So far," sweetly sung by soprano Adele Leigh, who joined Evans in a couple of duets from "South Pacific." Evans had starred

"South Pacific." Evans had starred in the London legit production. The classics were represented by an excruciating version of Borodin's "Prince Igor" chorus, delivered by a lacklustre chorus parading behind four braziers and reading from the score. This bit of idiocy was somewhat compensated by Miss Leigh's return in a Mozart aria, "Voi che sapete," which was the musical highspot of the show. defined, though it was presumably intended that it should be a theme of the half-hours. Jean Kent, as Elizabeth, had little to do but purse, her lips and look ambiguous, which she did efficiently, but the authority and sexual power of the monarch remained a cipher.

Story of this segment concerned an attempt to steal gems that Drake had won from the Spaniards and intended for the Queen, John nie Factolur. Philip Guard, one of an acting troop, tipped Drake' into the Common Market was both into the common track with another ideally set behind listener-viewer (where radio receivers should be placed). This presents an obvious dramatic ading behind four braziers and reading behind four brazie

This sort of musical anthology seemed devised to please few of the people little of the time. The idea was obviously borrowed from BBC-TV's popular ... "Music for You," but they haven't borrowed the formula for success. Evans made a stodgy emcee, and Jack Parnell conducted an augmented orchestra, with a bank of strings, which reduced every item to a common denominator of dullness.

THE QUIETEST REVOLUTION With Alan Eden-Green, Malcolm Muggeridge, Derek Hart Director: Kenneth Corden Producers: Gordon Watkins, Peter

Batty 30 Mins., Fri., 10:35 p.m. BBC-TV, from London

Batty
30 Mins, Frl., 10:35 p.m.
BBC-TV, from Londen
This stimulating discussion was sparked off by a letter written to the London Times by Malcolm Muggeridge, in which he attacked public relations men, saying they ought to be identified, like lepers, with clapper and bell:
In the studio, he was put face to face with Alan Eden-Green, president of the local P. R. Institute, with Derek Hart, one of the interviewing team of BBC-TV's "To-night" magazine program, as emfece. The half-hour was an off-shoot of "Touight," and seemed a handy way of sixing arguments that couldn't be "Touight," and seemed a handy way of sixing arguments that couldn't be "Touight," and seemed a handy way of sixing arguments that couldn't be "Touight," and seemed a handy way of sixing arguments that couldn't be "Touight," and seemed a handy way of sixing arguments that couldn't be "Touight," and seemed a land to be a state of the form of the seem o

function of parliament.

Muggeridge plugged away at the integrity of P. R. men, claiming that they were mercenaries at the service of the highest bidder. He said that the Portuguese Government would have no difficulty in hiring a flack to put a gloss on Angola, if they spent enough money, But when he affirmed that a company producing a badly-made automobile could do the same thing, Eden-Green easily rebutted him. If the product were bad, no one could put it in a favorable light for long.

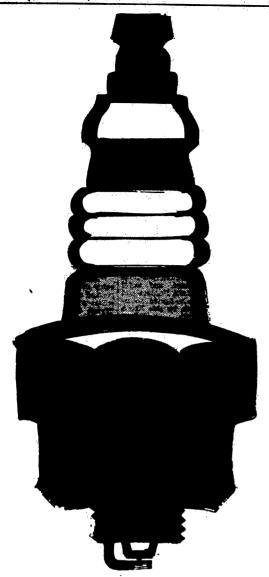
THANK YOUR LUCKY STARS

THANK YOUR LUCKY STARS
With Keith Fordyce, Brian Matthew, Don Arrol, Valerie Masters, the Viscounts, David Macbeth, Al Saxon, Patti Brook,
Clinion Ford
Director: Philip Jones
25 Mins., Sat, 5:50 p.m.
ABC-TV, from Manchester
This skein is an attempt to
capture the disk-trade and is slotted in to a time-spot that overlaps
with BBC-TV's rival "Juke Box
Jury," where a panel of celebs
vote some of the latest issues hits
or misses. Gimmick of "Thank
Your Lucky Stars" is that establsihed stars perform their latest
waxings and then present their
own private tips for future stardom, who do likewise.

In the one caught, Don Arrol,
familiar as last season's emece for
the "Sunday Night at the Palladium" skein, proffered "Everybody Likes it"—the "it" being
you-know-what, curvaceously represented—and then after an in-

you-know-what, curvaceously rep-resented—and then, after an in-sipid chat with one of the joint

(Continued on page 54)



Toledo is
Philadelphia...



and because people are different in different markets... Storer programming is different! We put together a flexible format to fit the needs of each community... making it local in every respect. Result? Both WSPD-TV* and WSPD-RADIO† rate first in Toledo... WIBG dominates Philadelphia in all surveys!... Further evidence that Storer quality-controlled, local programming is liked, watched and listened to. Storer representatives have up-to-the-minute availabilities. Important Stations in Important Markets.

*Nielsen-June 1961

†Pulse-July-August 1961 .

LOS ANGELES KGBS		CLEVELAND WJW	WHEELING WWVA	**************************************	DETROIT WIBK	STORER
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV		DETROIT WJBK-TV	BROADCASTING COMPANY

-

THE FIRST 100 YEARS
(The Hartsfield Era)
With Mayor William B. Hartsfield,
Paul Daugherty, narrator
Producer: Neal Van Ells
Director: Harold Lemmond
30 Mins., Sun. (17), 10:30 p.m.
IRVINGDALE DAIRIES
WLW-A, Atlanta (film)

William R Hartsfield served Atanta as mayor for some 23 years and stepped out of picture in elec-tions just concluded and let five other aspirants fight it out.

Hartsfield, a colorful figure, who, during his time in office saw Atlanta emerge from country town status to the center of a metropolitan area of more than a million people, did most of the narration for this program, which consisted largely of film clips, most of it made by Hartsfield himself.

made by Hartsifeld himself.

Incidentally, this is the second in a series by WLW-A, a Crosley station, and a big improvement over the first one.

Featured in the show were film shots of what has come to be known as Atlanta's finest hour, the three days of festivities attendant upon the premiere of David O. Selznick's "Gone With the Wind" at Loew's Grand Theatre.

All in-all the decumentary owed.

at Loew's Grand Theatre.

All-in-all the documentary owed its punch to Hartsfield, who recounted his years in office (1937-61), his work to make Atlanta a commercial aviation center tits airport is among the 10 busiest in the country; how he straightened out city's finances and police department: spearheaded annexation movements that kept city from stifling because of lack of growing room. ing room

It was pretty obvious that Hartsfield was most proud of the na-tional image Atlanta has won through its civic attitude toward progressive improvements and strides city has made.

Hartsfield, like many another Hartsfield, like many another Atlantan, feels that peaceful integration of city's schools this year was the crowning achievement of his long career as mayor.

Irvingdale Dairies has signed for complete series of 13 projected episodes in station's "First 100 Years" series.

Lucc.

SHORGAS BARN DANCE
With The Happy Wanderers, Les
Lye, guests
Director: Bill Sweffield
30 Mins; Sat., 7 p.m.
SHORGAS LTD.
CJOH-TV. Ottawa
Lyndourger signed, at the rural

SHORGAS LTD.

CJOH-TV, Ottawa
Hoedowner aimed at the rural
crowd, "Shorgas Barn Dance"
scens to be an odd setup. Armed
with corn plus c. and w. tunes,
show is no more likely to collect
an urban, gas-burning audience
than the bankroller, subsidiary of
Consumer Gas Ltd., is likely to
sell many pipelines of its commod
ity along the county line. First of
a 39-week skein, opener (16) used
its regulars. The Happy Wanderers
and emcee Les Lye, plus č. & w.
chirpe: Maisie Billings and a
square dance group called The
Waton Wheelers, recruited from
the Ottawa Square Dance Assn.
Show was anaemic, sans showmanship and spark. Except for
the sound of The Happy Wanderers, longtime staff group at local
indie AM-FM station CFRA, there
was nothing to keep the dialswitcher from being activated. Les

indie AM-FM station CFRA, there was nothing to keep the dialswitcher from being activated. Les Lye, also CFRA staffer, collapsod as a comic, his attempts at wit dribbling to nil each try. Dance group appeared to be walking around as though asking, "When is the music going to start?" There was only a shy suggestion of terping. Maise Billings, guester, was given nothing to do while warbling her two c. & w. bits. Station's owner, E. H Bushnell, came on in the "guest chef" spot wearing an Indian headdress given him years ago by a mayor somewhere in Okalehoma, then went to the barbecue pits fired by gas? from which the lahoma, then went to the barbecue; pits fired by gas, from which the studio audience would be fed during the after-show off-air studio dancing which "Shorgas Barn Dance" is to feature each week. Stanza is badly in need of smart production techniques and showmanship. manship.

was CJOH-TV's first show This was CJOH-TV's first show from its new building and studios. Station's been operating from cramped temporary quarters in a onetime lumber yard since preem last March. Stint was to have gone, via tape, to other indie tvers in Cornwall and Pembroke but a flassle with the musiclans' union (AFM: confined it to the Ottawa area. Station reps expect the wrinkles to smoothen and future shows to get wider exposure.

Gorm.

HAWAHAN EXE
With Rebert Conrad, Anthony Eisley, Grant Williams, Connie Stevens, Poncie Ponce, others
Producer: Ed Jurist

LEAVE IT TO BEAVER
With Jerry Mathers, Tony Dow, Hugh Beaumont, Barbara Billingsley, others
Producers: Jee Connelly, Bob

Producer: Ed Jurist
Director: Paul Landres
Writers: Laurence Marks, Darryl
Hickman, Gordon Hunt
60 Mins.; Wed., 9 p.m.
PARTICIPATING
ABC-TV (film)
Of course, there's the old show
biz maxim "Never rewrite a hit."
As long as a show seems to be doing well, it rides the same groove
to the extent that the entire time
period dissolves in a sea of familiarity. There seems little difference between this season's edition
of "Hawaiian Eye" on ABC-TV ence between of "Hawaiian Eye on ABC-TV and that of any other season in which it appeared.

which it appeared.

It remans the glossy, well-knit and easily recognizable private eye-adventures skein populated with attractive people, spiced with sex and gore and fulfills its run of Miltown functions.

The initial yarn had Grant Williams taking the lead in a case which involved an authoress of an experience of the property of the state of the contractive of the cont

which involved an authoress of an exposee type novel seeking publicity through a stolen script. It devloped that several characters would have liked to do away with both the work and the authoress. That's where Williams made himself useful to the harassed literateur.

teur.

There was the comic relief by Poncie Ponce, the song interludes by Connie Stevens, and Robert Conrad and Anthony Eisley assum-Conrad and Anthony Eisley assuming the top roles at various times. The initial yarn had Virginia Gregg playing the writer, with support in various capacities by Arthur Franz, Anne Whitfield and Robert Ellenstein. The filming on the Warner lot by a technical staff that knows its way around the serial contributed to a smoothy produced show.

Jose.

ents. performed capably.

Considering that the program was filmed in advance of its showing, producer-writers Joe Connelly ment in posing the question of whether Maris or Mantle would that figure was reached by the former earlier in the week.

Jess.

VARIETY

Mosher

Mosher
Director: Norman Abbott
Writers: Connelly, Mosher
30 Mins.; Sat., 8:30 p.m.
Participating ABC-TV (film)

The getaway outing of the re-turn of "Leave It to Beaver" on ABC-TV last Saturday night (30) was routine fare. The series, which was routine tare. The series, which debuted four years ago when the title character and his old brother, Wally, were just kids, is now involved with adolescent growing pains. Beaver and Wally, still played, respectively, by Jerry Mathers and Tony Dow, are now 12 and 16 years of age.

Mathers had little to do in the

12 and 16 years of age.

Mathers had little to do in the Saturday opener, which hinged on his parents' concern over the possibility of Wally marrying at an early age. Their tredipation was early age. Their trepidation was heightened by the friendship of Wally and his girlfriend with a young married couple.

The situation was not ending

young married couple.

The situation was pat, ending up with Wally stating his preference for the single life. The formula script provided a few chuckles, but not enough to elevate the show from run-of-the-mill status. The rast, with Barbara Billingsley and Hugh Beaumont as the boys' paragree performed camply. ents, performed capably.

Tele Follow-Up Comment

Du Pont Show of the Week
The life and times of Ernest
Hemingway were encompassed in a brilliant kaleidoscope of still shots, film clips an commentary on last Sunday night's "Du Pont Show of the Week." Chronicling Hemingway's career from his early pears to shortly before his recent death, this was video portraiture at its very best, vivid in detail, a comprehensive survey of domestications. years to shortly before his recent death, this was video portraiture at its very best, vivid in detail,

at its very best vivid in detail, sensitive in approach and exciting in its overall pace.

No ivery tower author, Hemingway was involved in virtually all of the history-making events of the first half of this century. The interplay of Hemingway, as man of action and Hemingway, as man of action and Hemingway, as the control of this show in its documentation of the author's career from the First World War through his ex-patriate days in France and his involvethe author's career from the First World War through his ex-patriate days in France and his involvement in the Spanish Civil War through his participation in World War II.

Hemingway's relationship with ences in the First World War were teched in a few powerful battlescene shots and his postwar days in France were marked by a series of fascinating clips of Gertrude Stein, F. Scott Fitzgerald and James Joyce. The Hemingway passion for bullfighting was turned into a powerful sequence candidly showing "death in the afternoon" in one of Spain's arenas.

Throughout, the words of Hemingway, as spoken by actor Andrew Duggan, gave a polgnant

rise of Mussolini.
Julian Claman, as writer, producer and director of this show,
charged this hour with a sharp
blend of images and ideas. He succeeded in recreating the man with-

a ceeded in recreating tine man without destroying the symbol.

As narrator, Chet Hunfley contributed a commentary style that is perhaps more suitable for straight news than this type of biographical study.

a comprehensive survey of domes-tic and international issues which a comprehensive survey of domestic and international issues which have felt the imprint of Pres. Kennedy's policies. In its examination of the progress made by the new administration on the home front, NBC correspondent Martin Agronsky interviewed the majority and minority leaders of the House and Senate. While these legislative wheels may be the keys to Congressional success, they unfortunately were not too illuminating about the fate of the President's program despite Agronsky's sharp line of questioning. But asking a politician in public view about what he thinks of his own accomplishments is not likely to be productive of frank answers. Still on the home front, the show also brought to the cameras a quartet of cabinet members for brief sumarizations of their official tasks.

The stanza was at its very best

marizations of their official tasks.

The stanza was at its very best in its coverage of Pres. Kennedy's foreign policy. Here, the show brought into play NBC correspondents from varous European centers to discuss the successive crises in the U. S.-Soviet relations. A group of foreign journalists from England, France, India and Japan contributed valuable observations on Pres. Kennedy from an outsider's point of view.

Pres. Kennedy's image was efforted to the standard of the

In one of Spain's arenas.

Throughout, the words of Hemingway, as spoken by actor Andrew Dugan, gave a polgnant film clips of various addresses particularly moving in the Spanish Civil War sequence and very effective in the coverage of Hemingway's brief career as a correspondent for the Toronto Star when he reported on life in Paris and the rise of Mussolini.

Julian Claman, as writer productive in the Coverage of Hemingway's brief career as a correspondent for the Toronto Star when he reported on life in Paris and the rise of Mussolini. weapons if and when necessary. Finally, Vice President Lyndon Johnson gave an overall view of the Kennedy administration, ending soberly that he did not know whether there would be peace or war in the near future.

war in the near future.

As anchor man, Edwin Newman handled his assignment in excellent style. His commentary was crisp and frequently witty, but always penetrating and right to the point.

Herm.

Foreign TV Reviews

day.
Similarly, Valerie Masters, soso thrush with some verve, cam day.

Similarly, Valerie Masters, a soso thrush with some verve, came out with "Birmingham Rag," and pinpointed Al Saxon as her tip of stardom. Saxon proceeded to provide the show's musical high-spot, a sprightly version of "There, I've Said it Again." The Viscounts, with one previous disk hit, delivered their latest, "Who Put the Bomp?", and from the depths of their vast experience suggested that one Patti Brook would make it. She proceeded to prove that this was entirely unlikely with "Heaven is Being With You."

The show was coyly produced, with mediocre comic interpolations from Mario Fabrizi, and awful bonhomie from Keith Fordyce and Brian Matthew, who hosted, sometimes perched side by side like a couple of roosters.

Otta.

PERSONAL APPEARANCE With Johnny Mathis, Andre Tahon Marottes, Jack Douglas & Reiko Leon Grieg and Ballet Mondial Peter Knight orch Peter Knight orch
Director: Mark Staart
55 Mins., Tues., 8 p.m.
Granada TV, from Manchester
Although Johnny Mathis was
the chief viewer-bait of this vaude
show, it packed in one or two other
entleing acts, but without shaping

show, it packed in one or two other enticing acts, but without shaping them into a satisfying whole. The production was remote, seeming afraid to involve the personality of Mathis beyond his classy vocal offerings. It had polish, without warmth.

warmth.

Mathis kicked off with a swinging "Let's Love," which led in to
a pleasantly offbeat duet with a
puppet and his delivery of
"Jattendral" in transatlantic
French. His other ange gave a French. His other song gave as fair view of his range, soling from Maria" through "Teacher's Pet" and "Misty" to an ebullient send-off with a sizzling "Day In, Day Out." There wasn't much impact in Mathis's personality, but he made up for it with his immaculate warbling, which would have delighted admirers. Peter Knight's outfit backed him with zing. The show's other major delight was an elegant, puppet-show devised and string-pulled by Frenchman Andre Tahon. This had lots of charm, and included a delightful love scene and a captivating

of charm, and included a delightful love scene and a captivating encounter between a caterpillar and a snail. In this tired old field, Tahon seemed to have the knack of injecting novelty and humor. Jaunty and well-dressed Latin American terping came from the Ballet Mondial, led by Leon Grieg. With a sprightly routine, the

With a sprightly routine, the dancers were zestful and spirited, and Grieg himself came up with a good spie.

and Grieg himself came up with a good solo.

Jack Douglas and his Japanese wife. Reiko, had an act which should have wittily guyed the differences between East and West. It was given with insufficient punch, and their two spots were might-have-beens which might still be sometime. Reiko's booming "Come on to My House" startled, and their duet of "Poor Butterfly" had its moments.

and their duet of "Poor Butterniy" had its moments.

The show was thus above-aver-age in its components, but needed the pieces pulling together. Mark Stuart's direction, helped by taste-ful designs from Bernard Carey, was safe, but ponderous. Otta.

LA TOMBA DEI GIOCOLIERI (The Juggler's Tomb) Director: Enrico Moscatelli Writer: Emilio Ravel 33 Mins.

writer: Emilio Ravel

33 Mins.

RAI-TV (tape)

The exciting possibilities of onthe-spot video at its best and most
in this italian (RAI-TV) entry depicting the opening of an ancient
Etruscan Tomb it the countryside
worth of Rome. Several European
nets have already asked for tapes
and are inserting it into their upcoming schedules. If slightly
abridged in length, item might
smake an interesting half-hour
entry for Yank markets as well.
Opening of tomb, preceded by a
preliminary e.o. of its insides by

Macbeth, who warbled a pleasant "You're Free." Herein was the ramarkably suspenseful stanza, fault of the whole idea, for not holy was Macbeth's offering better than Arrol's but he was also a better-known figure in the disk field. It was rather like a British heavyweight saying that Floyd Patterson would be a star some day.

"reverse periscope" used by archemostration with reverse periscope used to a support of the reverse pe heightened by the fact that audi-ence was witnessing an important event. Show in fact was a tape of a live pickup originally run off as part of RAI's newscasts. Im-portance was likewise tipped by the presence, among bystanders, of Italian Prime Minister Amintore Fanfani

Fanfani.
Technically, show was uneven, but roughness of certain images, such as those taken through periscope as it broke through the tomb's ceiling merely heightens dramatic effect and realism. There was a certain staginess about the proceedings which smacked of overproduction, yet the total effect was engrossing. Direction and cutting were well-coordinated, and

fect was engrossing. Direction and cutting were well-coordinated, and a filmed insert explaining back-drop of Etruscan civilization properly prepared the spectator for what was to follow as rigging progressed.

"Tomb," shown as an Italian entry at the Pisa Prix Italia, impressed most foreign observers and critics with its high video values, though the Italians seemed less excited, perhaps because RAI-TV has staged several such live pickups in the past, in its valuable exploration of new video possibilities.

PANORAMA
With Richard Dimbleby, Ludovic
Kennedy, James Mossman, Robin
Day
Producer: Paul Fox

Day
Producer: Paul Fox
40 Mins., Mon., 8:20 p.m.
BBC-TV, from London
For long halled as the most incisive current-affairs program on tv.
"Panorama" returned to the sched-

For long hailed as the most incisive current-affairs program on tv.
"Panorama" returned to the schedules after a seven-week holiday with a typical up-to-standard entry, taking the Berlin crisis as its centerpiece. In fact, the theme was pegged to President Kennedy's U.N. speech, delivered earlier the same day.

Ludovic Kennedy, at Lake Success, quizzed British (Foreign Secretary; Lord Home, and Adlat Sevenson on the German problem, eliciting firm responses from both of them. Each insisted on Western solidarity against Russian threats, and emphasized that our rights in Berlin would be maintained at all costs. Although the interviews added little to what was known before, they served as an authoritative gloss on the situation.

Most intriguing item took James Mossman to the part of Poland that once belonged to Germany. Here was an unusual look at one aspect of the problem, bringing out Polish animosity towards Germany and the practical impossibility of revising the Oder-Nelsse line. Cities like Breslau had now been partially reconstructed and re-populated by Poles, and its German origins were solely represented by remnants of architecture. Mossman ably conducted the tour, which took in a reminiscence of Auschwitz, memorial to previous German inhumanity.

This session closed with a visit to West Germany, where Robin Day pinned down Defense Minister Struce to admit that he didn't the the didn't the tour that he didn't the the didn't the second content of the property of the politic property of the property of the

This session closed with a visit to West Germany, where Robin Day pinned down Defense Minister want nuclear weapons and was happy with the current NATO arrangement that allowed him only the means of delivery. Over Berlin and the Eastern frontier, he was less forthcoming, except to indicate that his attitude would be more intransigent than that of the other Western Powers less emotionally involved. tionally involved.

tionally involved.

The program, hosted with suftable gravity by the weighty Richard Dimbleby, was thus a confident and responsible survey of the crisis, up to the best standards it has itself established. Paul Fox's production, which made effective use of mars, was outstanding.

Otta.

Koerner's OF Stripes

Howard B. Koerner, exec in charge of new product acquisition, has been elected veepee of Official Films

He'll continue in charge of new product, where the syndication firm has reportedly budgeted a \$1,000,-000 for new series and coproduction

deals.

Prexy Seymour Reed says the plans include both fictional and informational series, "as long as they're entertaining."

Paar's Blast at Press & Solons

couple of years ago when you were

mixed up in something rather un-pleasant." He then publicly dis-

closed that the Chi columnist's alleged backsliding, strictly of a personal nature. "Mr. (Jack) Gould," Paar con-

about time somebody on tv blasted "Kup," Paar said, "I remember a back as openly at the press.

about time somebody on tv blasted back as openly at the press.

Hugh Downs, Paar's regular foll on the latenight NBC-TV strip, took bpen exception to the host's series of attacks on Monday (2).

"I don't think what you did in Berlin was wrong," the mildmannered Downs said, "I think part of what you did tonight was wrong, and I'll tell you why. When you slap at injustice or inaccuracy or lies in the newspapers, in the American press, this is not only your right but I think your duty as an important person in this medium. but to attack on the basis that you did a guy like Kupcinet, who is a friend of mine, I think it off-base. When you attack injustice, when you attack principles that are wrong you do so more effectively by not putting it on a personal basis. That's what grieves me... you don't need it."

Seconds before on the Monday teleacet.

Seconds before on the Monday telecast, Paar had attacked the Chicago Sun-Times columnist Kup-cinet, once his friend, in what constituted one of the strongest personal vilifications ever to be heard on ty.

heard on ty.

Paar began his series of diaribes against all those who criticized his doing a show on the East-West border of Berlin last month by first teeing off on ty columnist Jack Gould, whom he called "the Nick Kenny of the N.Y. Times." He declared that Gould "led this literary lynching to a great extent, prejudging what he thought I did from inaccurate news reports."

"Mr. Gould." said Paar. "threw

news reports."

"Mr. Gould," said Paar, "threw many low blows at me and I have stepped aside, and they have curved, and if Mr. Gould will look he will discover before this show is over he has given himself a hernia."

hernia."

Then he challenged "all of the members of the Senate who raised their loud voices about this incident. All of them together do not have the decorations of this one fine Army officer." Col. John Dean, who was temporarily jettisoned from his Berlin post for allegedly mismanaging his part in the Paar business. Dean was later reinstated.

Paar stopped long enough to compliment syndicated columnist

compliment syndicated columnist David Lawrence, who praised the tw host for his enterprise in going to Berlin and taping a program at the border.

Paar then evoked images of his past attacks against members of the press: "I have pointed to you that no one else ... (what) no one else has ever done before, and that is I have made Walter Winchell, Dorothy Kilgallen, Lee Morthurer and the rest of that ilk a laughing stock in this country. They have been de-fanged ... and wisely they don't even mention me wisely they don't even mention me

They have been de-fanged ... and wisely they don't even mention me anymore."

"Some members of the Fourth Estate," Paar continued, "act like members of the Fourth Reich."

"The Senate," he said seconds later, "if they have nothing better to do, can investigate me all they wish, but I will not be tried by them, nor will I be tried by them, nor will I be tried by theyellow journalists of the press."

Paar charged Senator Mike Mansfield was "so quick to speak without knowing the facts" of how Paar arranged and lensed his Berlin programs.

Paar said that Life mag had "supplied him" with a rumor that he, Paar, had tanks, recoilless

Faar said that Life mag had "supplied him" with a rumor that he, Paar, had tanks, recoilless rifles, battalions of soldiers to use for the lensing. Then the NBC-TV personality hit out at Newsweek as a magazine "not noted for its ac-

a magazine not noted for its accuracy."

"I'm gong to take up the Journal-American now," Paar said.

"... It pretends to have great moral overtones on the editorial page, and sometimes in its ty column it takes strong moral stands. To me it is one of the most irresponsible papers perhaps in the country. It is also a warmongering newspaper... and when they don't have a warmongering going on then they have got some sexy trial that they are milking pretty good."

After a relatively incidental swipe at the Chi Tribume and the late Col. McCormick, he took on Kupcinet of the Chi Sun-Times as "one of the guys I replaced on this

"one of the guys I replaced on this show before me which had no audience, no rating, no sponsors ... run completely by news columbists."

Addressing himself directly to

Philadelphia, Oct. 3.
In its fourth film buy of the year, WCAU-TV has purchased the M&A Alexander package of post-1950 films. Previous purchases this year include the post-1948 Columbia Pictures and Volumes 1 and 2 of the Warner Bros. post-1950 product.

uct.
There are 26 films in the M & A Alexander group, which are scheduled to start on the station this month. The films, produced between 1950 and 1958, include "At Gunpoint," starring Fred MacMurray; "The Hunchback of Notre Dame," with Gina Lollobrigida and Anthony Quinn; "The Last of the Badmen," with George Montgomery, and "Tall Stranger," with Joel McCrea and Virginia Mayo.

Columbus—Budd Gillis, program manager at WLW-C, Columbus, became director of special broadcasts on Sept. 18, and also will serve as assistant to V.P. Walter E. Bartlett

WCAU's M&A Pest-'50s | Sweeping Program Reforms For Mex TV To Curb Violence, Sex

Mexico City, Oct. 3.

Jorge Ferretis, Film Bureau chief and head of the Mexican censorship division; Luis M. Farias, press chief for the Department of State, and managers of the three major television channels here, headed by Emilio Azzarraga, have agreed to a "total reconstruction" of Mexican tv programming. Morbidness, violence and sex themes are to be eradicated as much as possible, and toned down. down.

down.

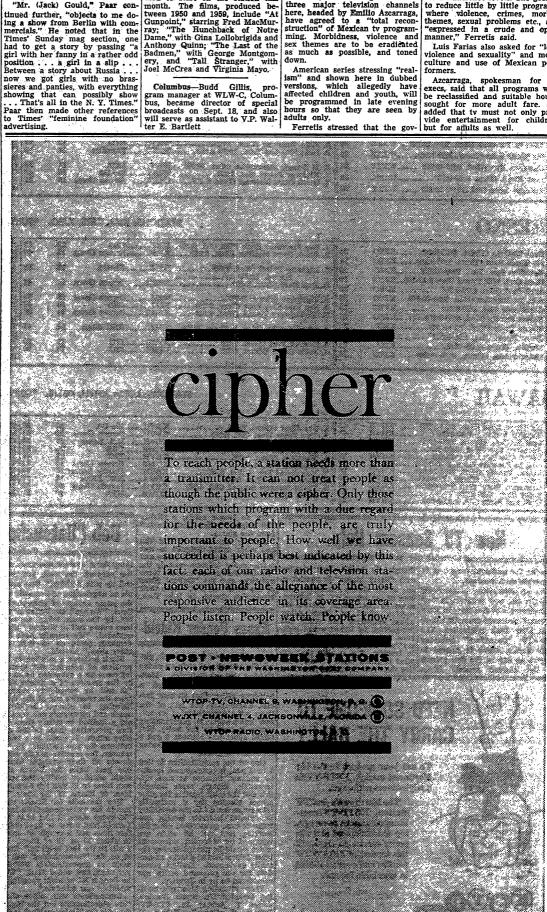
American series stressing "realism" and shown here in dubbed
versions, which allegedly have
affected children and youth, will
be programmed in late evening
hours so that they are seen by
adults only.

Ferretis stressed that the gov-

ernment does not wish to gerate" its intervention in the tv gerate" its intervention in the tw medium, and he expressed hope that executives will watch pro-grams so that these are "adequate" for all audience levels. The goal is to reduce little by little programs where violence, crimes, morbid themes, sexual problems etc., are "expressed in a crude and open manner," Ferretis said.

Luis Farias also asked for "less violence and sexuality" and more culture and use of Mexican performers.

Azcarraga, spokesman for tv execs, said that all programs will be reclassified and suitable hours sought for more adult fare. He added that tv must not only provide entertainment for children but for adults as well.



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SYNDICATION RIETY-ARB

Variety's neekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week six different markets are covered.

sur anjerent markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tw market in the U.S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 46)

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: June 17 - July 14, 1961.

1. Have Gun, Will Travel (Sat. 9:30-10). WJBK	35	1. Divorce Court; MLBB (Tues, 7:00)WJBKKTTV	20	Lock-UpWWJ	8
		Prog. Sales		Laramie	9
2. Gunsmoke (Sat. 10:00-10:30:	3.1	2. Sea Hunt (Sat. 10:30)		Roaring 20's	-15
2. Naked City (Wed. 10:00-11:00)WXYZ	31	3. Blue Angels: MLBB (Thurs. 8:00) NBC Films		Donna ReedWXYZ	15
-	-	.4 Mr. Ed (Mon. 7:00) WXYZ MCA	14 5	Assignment UnderWJBK	- 5
3. Surfside 6 Mon. 8:30-9:30WXYZ	28	4. Huckleberry Hound (Thurs. 7:00) CKLW Screen Gems	14 3	MLBB; Sports SpecWJBK	12
4. Untouchables 'Thurs. 9:30-10:30'WXYZ	. 26			Mich OutdoorsWWJ	12
		5. Jim Backus (Thurs. 10:30)	12 3	Closeup; SilentsWXYZ	.16
5. Adv. In Paradise (Mon. 9:30-10:30)WXYZ	25		12 2	Moore; Playhouse 90WJBK	20
5. My Three Sons Thurs, 9:00-9:30)WXYZ	25	6. Felix The Cat (Sun. 10:30 a.m.)WJBKTranslux	11 7	Cathedral TomCKLW	1
				Realm of The WildWXYZ	4
6. Hawaiian Eye (Wed. 9:00-10:00)WXYZ	24	6. M Squad; Accomplice (Mon. 10:30) WWJ MCA	11 2	Peter Gunn	20
6. Tom Ewell (Tues. 9:00-9:30)	24	6. M Squad; Accomplice (Mon. 10:30) WWJ MCA T. Highway Patrol (Sat. 6:30) WJBK Ziv-UA 7. Quick Draw McGraw (Tues. 6:30) CKLW Screen Gems	10 4	George Pierott	9
0. 10m kwem /14cs. 5.00 5.00		7. Quick Draw McGraw (Tues. 6:30)CKLW Screen Gems.	.10 8	News; Sports	8.
6. Twilight Zone (Fri. 10:00-10:30) WJBK	24			Huntley-BrinkleyWWJ	10

FRESNO

STATIONS: KMJ, KFRE, KJEO. *SURVEY DATES: June 17 - July 14, 1961.

1. Real McCoys (Thurs. 8:30-9:00)KJEO	1. San Francisco Beat; Film (Fri 6:30). KMJ CBS 2. Quick Draw McGraw (Mon. 6:00) KFRE Screen Gems 1) 63 8 49	Jim BackusKJEO NewsKMJ	7 14
2. My Three Sons (Thurs. 9:00-9:30) KJEO 3. Hawaiian Eye (Wed. 9:00-10:00) KJEO	3. Highway Patrol (Wed. 7:00)KMJZiv-UA 1 29 (Thurs. 10:30)		Huntley-Brinkley KMJ Award Theatre KFRE Closeup; Silents KJEO	18 6 7
3. Have Gun, Will Travel (Sat. 9:30-10). KFRE 5. Surfside 6 'Mon. 8:30-9:30	3. Yogi Bear (Tues. 6:00)		News	15 20
4. Adv. In Paradise (Mon. 9:30-10:30) KJEO 4. Checkmate (Sat. 8:30-9:30)	25 4. Tightrope (Thurs. 8:00)	5 44	Donna ReedKJEO Marry A MillionaireKJEO NewsKMJ	23 11 15
4. Nelson Family (Wed. 8:30-9:00)	25 5. Silent Service (Mon. & Thurs. 6:30) KMJ NBC Films 1		Huntley-BrinkleyKMJ This Is AliceKJEO	19
5. Perry Mason (Sat. 7:30-8:30)	24 6. Best of Post (Tues. 7:00)		Shotgun SladeKJEO Two Faces WestKJEO NewsKMJ	12 11
5. Untouchables (Thurs. 9:30-10:30) KJEO	24 6. Jen's Chile Children Cooperation		Huntley-BrinkleyKMJ	19

HAWAII

STATIONS: KONA, KHVH, KGMB. *SURVEY DATES: June 17 - July 14, 1961.

1. My Three Sons (Sun. 8:30-9:00)KHVH	43 1. Sea Hunt (Thurs. 8:00)	63 First Run Theatre KGMB 17
1. Surfside 6 (Mon. 7:30-8:30) KHVH	20 2. Two Faces West (Sat. 8:30)	53 Manhunt
2. Real McCoys (Thurs. 7:30-8:00)KHVH		50 Checkmate
3. Hawaiian Eye (Wed. 8:00-9:00)KHVH	3. Death Valley Days (Sat. 8:00) KHYH U.S. Borax 24 4. Hyll Silvers (Tues. 8:00) KGMB CBS 23 5. Whiplash (Tues. 9:30) KGMB Screen Gems 17 6. Manhunt (Sat. 8:30) KGMB Screen Gems 17 7. You Asked For It (Fri. 6:30) KHVH Crosby Brown 15 8. Blue Angels (Sun. 8:00) KONA NBC Films 14 4. Three Stooges: Smyser (Sat. 4:30) KHVH Screen Gems 14 4. Third Man (Fri. 9:30) KGMB NTA 13	37 Stage West
4. Naked City (Wed. 9:00-10:00)KHVH	38 5. Whiplash (Tues. 9:30)	40 Thriller
5. Adv. In Paradise (Mon. 8:30-9:30) KHVH	6. Manhunt (Sat. 8:30)	31 Two Faces WestKHVH 28
5. Nelson Family (Wed. 9:00-10:00)KHVH	38 7. You Asked For It (Fri. 6:30)KHVH Crosby Brown 15	38 NBC MovieKONA 14
6. Alcoa Presents (Thurs. 9:00-9:30)KHVH	35 8 Blue Angels (Sun 8:00) KONA NBC Films 14	22 Rebel
7. Lawrence Welk (Sat. 9:00-10:00)KHVH	34 8. Three Stoores: Smyser (Sat. 4:30) KHVH Screen Gems 14	64 Magic
7. Rebel (Sun. 8:00-8:30) KHVH	34 9 Third Man (Fri 9:30) KGMB NTA 13	27 Law & Jones
7. 77 Sunset Strip (Fri. 8:00-9:00)KHVH	34 11	1

New TV Season: Help.

desperate skull sessions.

desperate skull sessions. with "Perry Mason" is ranked as It's an interesting commentary that the one new program to bow with elements of freshness in story approach and solid dramatic values is a New York origination—The CBS-TV "Defenders" Saturday night series, which is figured to survive as one of the few plusses of the current season. (Even the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester). In juxtapone one of the classic scheduling boons of the semester).

burning the midnight tungstens in though its back-to-back slotting with "Perry Mason" is ranked as

> **NEED SOMEONE TO CARRY THE BALL?**

> > To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

> > > The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over \$5 Billion in spendable income.



100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL

York no longer exists; a vitality and originality has been drained from the stanza.

Equally significant is that the two other series designed to vest the current season with scope and much-needed balance—namely the Westinghouse specials on the three networks and the "DuPont Show of the Week" on NBC—have their production genesis in New York.

Execs Ponder Kidvid

Continued from page 26 i

the program two days a week, giving the educational strip an airing Monday through Saturday. Monday's discussion underscored a half-hour rather than an hour forhalf-hour rather than an hour format. There also was talk of the
three webs commissioning an outside educational tv programming
course to produce the series. Slot
talked about was between 5 and 6
p.m., considered prime viewing
time for youngsters.
One of the complications is that
5 to 6 p.m. is programmed locally
by stations. Because of time differentials, though, excest hought

5 to 6 p.m. is programmed locally by stations. Because of time differentials, though, exect thought this slot the most feasible for after school viewing for a nationally telecast series. As to the feasibility of delayed telecasts locally, one network exec commented after the meeting that not all affils are equipped for vidtaping, equipment which would be needed for any delayed telecasting of a strip, as currently envisioned. Earliest preem date for the proposed series was considered to be in January.

Those attending Monday's meeting included Dr. Frank Stanton, James T. Aubrey Jr., CBS-TV, Robert W. Sarnoff, Robert E. Kintner, David C. Adams, NBC-TV; Oliver Treyz, ABC-TV.

Bob ('Untouchables') Blows Stack

the network the next, you soon end up with nothing." One example of acquiescing to demands was

end up with nothing." One example of acquiescing to demands was the name change of characterizations. "We can't use Italian names but, by the same token, we can't have a show full of 'Smiths' 'Stack exploded. "We actually have less demands made on us than any other show," he said.

Stack believes a solution to the problem of agencies and sponsor influence on a show can be solved by the creation of a liaison staff. "It will be completely separate from the creative end of the show, ilstening to sponsor legitimate needs and complaints and working out a method to satisfy them before presenting them to the creative minds. It would be a buffer between the two factions. In this manner, the creative people would devote all their energies toward one goal while the liaison staff could adapt or modify the sponsors ideas to fit into the corporate idea, or image, of the show."

New demands for Stack's services in the series necessitate he be "in every show. I had been told I could host a few or have only a few lines and a couple of scenes in about 12 or 13 of them. But I will be the lead in all 26." Budget on the "Unfouchables" will remain at approximately \$130,000 per week, and, added Stack, "We'll be dong a lot of night shooting to main at approximately \$130,000 per week, and, added Stack, "We'll be dong a lot of night shooting to maintain our schedule."

Comparisons with other shows "are objectionable but the biggest fear for the "Untouchables" is that there will be a surfeit of similar shows. Not that we are worried

thing for a sponsor one week and by the comparison, it's the fact that other shows may overdo the violence angle and we'll be in-cluded in the blame."

cluded in the blame."
Stack has refused all offers by indie film producers to make a picture of Elliot Ness or an "Untouchables" film. "Why would people pay to see on the screen what they see for nothing each waek," he commented in reply. But Stack is anxiously looking forward to making a film, and will begin production next June on "Hide and Seek," for Langford Productions. "It's a war picture,

FILM RACKS FOR SALE-6 eight-shelf steel film racks. eight feet high and three feet wide, \$25 each. **JUdson 2-5477**



No producer or director has yet been named for Big Wilson's Broadway bow.

Inside Stuff—Radio-TV

Nineteen tv stations have become new "sponsors" of the Television Information Office in the lest four months.

TIO didn't list the total number of stations now supporting the trade unit, designed "to educate and inform tv's critics and friends." But among the new members are WPRO-TV, Providence; WTEN, Albany, WTVD, Durham-Raleigh; WWL-TV, New Orleans; WHO-TV, Des Meines; JUTV, Salt Lake City; WRGB, Schenectady and KDAL-TV, Duluth.

The long-pending plans to construct a central headquarters for ABC The long-pending plans to construct a central neadquarters for ABC-TV's presently scattered complex of buildings in the west 60s, N. Y., are finally taking shape. An initial set of offices have now been marked up for early demolition to make way for the 40-odd story building duo in the block square site at 66th St. and fronting on Lincoln Center.

It's estimated that the new office building and studios will be ready

by early 1964.

One of 24 Canadians indicted by the U.S. Justice Department on the findings of a grand jury in an alleged \$7,000,000 stock fraud, John Adaskin, is best known to Canadians for his "Opportunity Knocks," a radio show conducted by the Canadian Broadcasting Corp. He is also the executive secretary of the Canadian Music Centre, which provides aid to Canadian composers and is supported by CAPAC—the Canadian Assn. of Publishers, Authors and Composers—and the Canada Council, a federal agency which hands out annual bursaries.

The Associated Blind has gotten three hours of late Saturday night-Sunday morning time in New York City on Nov. 25 to present a full-scale tv variety show to raise funds. WABC-TV, the ABC flag, is going to carry the special stanza.

Al Hollander, until recently program manager of the same station, was retained by the association as a paid consultant for the stanza.

With nearly a million copies of the first two volumes in print, Bantam Books plans to publish a third collection of Rod Serling's stories adapted from the teleplays he has written for CBS-TV's "Twilight

The still-untitled collection will be published next spring, containing the still-untitled collection will be published next spring, containing the string from the series. In April, 1960, Bantam Books published at least six stories from the series. In April, 1960, Bantam Books published "Stories from the Twilight Zone" which is now in its eighth printing, with a total of 500,000 copies sold. "More Stories from the Twilight Zone" was published last April and is already in its fourth printing, with 400,000 copies sold.

State Dept's four-month program of study in broadcasting, mostly at Syracuse U., has drawn 20 international broadcasters. Group will be trained in U.S. radio-tv practices by Kenneth G. Bartlett, director, and Eugene S. Foster, chairman of the Syracuse TV-Radio Center. Selected by the U.S. embassies, the 20 participants arrived in Washington over a month ago. After the Syracuse program, the group will go on to a seminar at Purdue. Course ends on Dec. 21.

A study guide for use in schools has been prepared by CBS-TV in connection with this season's "CBS Reports." The guide, relayed to schools and colleges via CBS affils, opens on the Oct. 12 preem episode for this season, "Elsenhower on the Presidency." It has some "Behind the Scenes" comments and a resume listing the topics covered by Eisenhower. It winds up with suggested classroom questions and projects, based on the episodes of "CBS Reports." Series exec produce. Fred W. Friendly penned a short introduction.

Are Editorials Suicide?

coats to the troubles of the Polk County Supervisors, the real work was done by honest, hard working

was done by ninest, hard working reporters—not editorial writers."

In his attack, the newscaster eited the finding of an Indiana U. professor that stations don't cover as "news" the very topics they see off on editorially.

"Sometimes," Van Dyke sald,
"the station manager—like the
newspaper publisher—produces
editorials on a whim—he sees a
problem and proceeds to editorialize. Thus the public has not
been prepared—has not been
given the information or background necessary." ground necessary."

ground necessary."

The ex-RTNDA prexy also hit out at what he called the "split-personality" aspect of the editorializing problem. In some stations, editorial policy is entirely in management hands, and managers more frequently than not are void of news experience.

Deep Freezes, from the vicuna and thus weaken the whole broad and thus weaken the whole broad-cast editorial function? Does it not strain people's credulity to promote unbiased news coverage on the one hand, and then assume a strong editorial stand on the a suo other?

other?"

Van Dyke signed off his keynoter by telling the news directors:

"If it is important that we take a side—it can also become important which side we take—and this it would seem leaves us less than true. than free

than free.
"For when all the words are spoken—when those who don't share my views have been given equal time—there is one very simple and inescapable difference between editorializing in the broadcast media. One isn't licensed by the government."

editorial policy is entirely in management hands, and managers more frequently than not are void of news experience.

He then posed this question:
"Would a station involved in FCC hearings editorialize against chairman Minow? Or if in all honesty it wanted to come out for Minow, wouldn't this be misunderstood sponsorship.

Atlanta — WGST Radio, owned and operated by Georgia Institute and operated by Georgia Ins

Children's Hour

Continued from page 13 might be considered by the video webs in any move to mollify webs in any move Minow & Co.

Minow & Co.

If the networks engage in a tandem effort in the educational field, as Minow recommended, then an ambitious effort along the lines of "American School of the Air" is entirely feasible, according to Levine. Even the hurdle of sponsorship could now be surmounted with the cooperation of numerous forward-looking corporations, Levine said.

Padio conditions must naturally

Radio conditions must naturally be emphasized in regard to the 20-year run of Columbia's "American School of The Air." The annual budget probably never exceeded \$250,000, which would be a piddling sum in television. The significant aspect of the "School" series was that it gave CBS a ready-made rebuttal to much of the criticism which was, in its day, pretty similiar to the complaints now directed against tv. Moreover the series was a major asset of Radio conditions must naturally now directed against tv. Moreover the series was a major asset of CBS in its own station relations. If it took and kept the network off the hook, it did the same for its affiliates. At the time of its cancellation by William S. Paley there were 500,000 school-aid brochure being printed each season.

The late Lyman Bryson, first as Director of Education for CBS, later as a consultant and invariably as the moderator of many of its as the moderator of many of its public service discussion programs was the prime "apologist" for the series and, not without some embarrassment, explained its cancellation to the educational fraternity. CBS had braced itself for an attack by critics and pedagogs when it slipped out from the "School" series but managed to escape almost unscratched.

A point about all criticism of

A point about all criticism of broadcasting's failure to "provide for the kids" must be emphasized: for the kids" must be emphasized: this applies to children under 12. It is then that the parents worry. When the children are over 12 their parents tend to retire from program criticism, and often from the Parent-Teachers Council in which they were active earlier. Something more with regard to the "School of The Air," although funds were available for freelance writers, and the bulk of the scripts were assigned, when Levime as the producer ran short of funds he was able to turn to the Division of program Writing, then the larg-

he was able to turn to the Division of program Writing, then the largest writing staff in the industry (five editors, 10 scribes) and have scripts turned out by weekly-salaried writers at no cost to budget. It follows that nothing of the sort would now be possible. Network staff writers nowadays are almost exclusively intent upon the production of on-air promopluss. plugs

'Magoo,' 'Tracy' Sales

Chicago, Oct. 2.

UPA's "Mister Magoo" has added 14 markets and "Dick Tracy" 16 in the past six weeks, bringing their totals now to 131 and 78 respectively. The animated cartoon shows are distributed by Television Personalities Inc., a sister-company also prexied by Henry G. Saperstein.

Three stations purchased both series during the selling period. They are KFDA-TV, Amarille, Texas; KOCO-TV, Oklahoma City, Okla.; and WRAL-TV, Raleigh, N. C.

French TV Network Sets a Classy Tone as Prelude to 2d Channel

BBC's TV Jubilee

London, Oct. 3.
This year the BBC celebrates This year the BBC celebrates its 25th year of television and the fascinating story is told in a book by Gordon Ross called "Television" jubilee" (W. H. Allen: \$2.95). Twenty-five years is a pretty hefty period to cover especially in such a fast-moving and widely faceted industry as television, and Ross has done a commendable and painstaking job.

staking job.

He has had access to thousands of r waspaper clippings, plus the BBL archives and has talked exhaustively with BBC pioneers, officials and technicians. The result, though necessarily skimpy, brings out the flavor of the early pioneering days and and patience and dedication that has been necessary from all concerned to put BBC-TV on the healthy footing that it now enjoys. The early days of the Baird extra concerned to put BBC-TV on the healthy footing that it now enjoys.

healthy footing that it now enjoys. The early days of the Baird experiments are the springboard of the Ross narrtive. He tells of the first television program from a xandra Palace with Cecil Madden, still very active with BBC-TV. That program for the benefit of Radiolympia was in Aug., 1936 and the official opening was on Nov. 2 of that year. It was the world's first regular ty service. Mickey Mouse, in a film, had

the world's Intra regular to service.

Mickey Mouse, in a film, had
just used the words "I tink ah go
home" a la Garbo when new
came that Alexandra Palace was
to close down. BBC-TV had gone
to war. It reopened as an entertainment entry on June 7, 1946,
and from then on it is a story of
triumphant progress.

Bees deals with all aspects of

triumphant progress.

Ross deals with all aspects of BBC-TV-variety, drama, news. The book brings to life such standout programs as "This Is Your Life" and "Today." It deals briefly with Eurovision, and the Royal Family and parades all the great names associated with it from the early ones like Leslie Mitchell to the present stars such as Cliff Michelmore, Tony Hancock. Eammon Andrews and Richard Dimbleby. bleby

bleby.

Well illustrated, and with plenty of lively anecdotes "Television Jubilee" not only holds nostalgia for many but looks alead to the future and it is a worthwhile addition to the bookshelves of everybody who has ever looked in.

Rich.

Anglia Gets Assist From Commonwealth Visitors

London, Oct. 3.

Two Commonwealth visitors are on temporary assignments with Anglia Television in Norwich. They are 20-year-old Julie Coker from West Nigeria Television and Anton Bowler, program director of HSV-7 Melbourne, Australia.

Miss Coker, who has joined

Anglia for three months training Anglia for three months training in ty production, has been an announcer for WNTV since the station opened in 1959. She also had her own children's program and doubled as a disk jockey on West Nigeria Radio. Bowler will remain in Britain Indefinitely and has seen assigned to direct some of Anglia's local productions.

Paris, Oct. 3.
With the second video channel in sight, and pros and cons still on as to whether it will have commercial interests, the Radio-diffusion-Television Francaise is cleaning up its program content on the present nationalized single web. New and better shows are promised with talent also being brought in and a balanced hoped for between culture and educational aspects and entertainment. tional aspects and entertainment.

tional aspects and entertainment.

First steps, according to good sources, are doing away with old nondescript feature pix, ordinary documentaries and kines and videpix. Back on a 50-hour-a-week sked, the new entries promised are the following: a streamlined variety show "Carte Blanche" to be run by people like Jacques Tati and other names and keeping up proven live talent shows and dumping others, more comic ones, several live legit classics as well as boulevard comedy, all done by either state theatres or special casts; new quiz shows, literary adaptations, better feature films, and others. and others.

and others.

Opera and ballet will also have their place in this new scheme as well as noted film directors like Jean Renoir, Robert Bresson and others presenting their best works both on the tube and in person. More recent pix like "L' Avventura" and good oldies like "Arsenic and Old Lace," "Alexandre Nevski," "Shoeshine," "Dead of Night" and others are also due.

Nature and cultural and news programs will alse figure large in this attempt to balance the one station before the second bows in Feb. '82. If the seeming potential comes over it could set the tone of the new web too.

Jovial Minow

Continued from page 29 i evening, stoutly championed the

cause of broadcast editorializing. Said Minow: "It is no great trade secret that journalism at its best contains strong—and often controversial — points of view. If controversiat — points of view. If you are worried about ratings, then I ask you whether anyone receives more attention than someone who is embroiled in heated debate or argument about an issue of genuine importance to the public.

ine importance to the public.'
And McGannon viewed broadcasters' opportunity to editorialize
"one of the greatest single challenges" confronting the industry,
Hardly anyone reads newspaper
editorials these days, so there are
"hundreds of thousands" of folks
out there in virgin territory who've
never been exposed to such a thing
as an editorial, broadcast or printed. McGannon opined. ed, McGannon opined.

ed, McGannon opined.

Disagreement to McGannon's position came indirectly via a question (submitted in written form before the discussion) which rhetorically queried, who needs editorials?—they aren't any good, do no good, and nobody ligtens to them.

McGannon said broadcasting

good, and noncoy listens to anem.

McGannon said broadcasting
would be a pailld affair without
editorials, which can be wielded
to make the medium deserving of
the prestige implicit in the term.

"power of the press."

"Amen," Minow said, when asked to comment on McGannon's re-marks.

vailable

NEW YORK'S FIREST TELEVISION STUDIOS: Studio1(4,000 sq. ft.) - Studio 5(7,000 sq. ft.) - both equipped with cameras and audio console. For information, write or phone: Louis Hicks, Metropolitan Broadcasting, 205 East 67th Street, N.Y. 21, N.Y., LEhigh 8-1000.

From The Production Centres

for a six-week series on Associated TeleVision, starting Oct. 12. Dickie Hills and Syd Green have cooperated on the scripts... "Sweet in Sour," a new late night revue, started last night (Tues.) on Southern TV. Clement Trend, owner of the Royal Court Theatre Club, and Shella TV. Clement Freud, owner of the Royal Court Theatre Club, and Shella Matthews are the stars. . Adam Faith was the first guest star in "The Billy Cotton Rand Show" when it returned to the screen last Saturday (39) . . . Pairicia Marmont took over from Jean Kent in the "Debt To A Spy" (27) when Miss Kent was whipped into hospital for surgery .. BBC's Home and Third programs start a series of drama tagged "From the Fixies." First of the series, skedded for Oct, 9, will be T. S. Eliot's "The Cocktail Party." American plays will be omitted because copyright problems prevent use of major works.

IN BOSTON . . .

WHDH-TV's promotion manager Bob Cheyne guested Dick Van Dyke and hosts Andy Griffiths Wednesday '40 at the station and on press rounds for the "Andy Griffiths Wednesday' 40 at the station and on press rounds for the "Andy Griffiths Show" preeming Monday (9) at 9:30 p.m. ... Johnny Pierson inked to announce the Bruins hockey games for WHDH-IV; and Johnny Most will play-by-play for the Boston Celties basketball games ... Joe Costanza, WHDH-TV publicity director, turned tv producer with "Down on the Farm," half-hour film on the Red Sox farre team which preemed at 1:30 Saturday (30) ... Mass, Senator Ben W. Smith Jr., up from Washington to do a special "Report from Washington" at WBZ-TV studios Monday (2) ... WBZ-TV's Rex Trailer arrived in Boston Sunday (1) with the "Wagon Train for Mass. Asso Retarded Children" after 150-mile, six day trek across the state ... WBZ-TV's promotion department tying in with NBC's "Wonderful World of Color" show with coloring contest for moppets in the Boston Sunday Advertiser ... LaLanne Products now advertising on WNAC-TV: "Jack LaLanne" show, which has become the top-rated early a.m. tw show in the Bo-ton market ... Boston's own Dave Rodman, WNAC-TV: a new " reporter, is featured in the "First Wages" episode of the 'Rifleman' on WNAC-TV, Monday 9, 8:30-9; Dave flew to Holly-wood to do the role with Chuck Connors.

IN DETROIT . . .

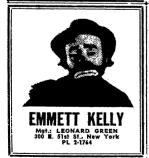
Edwin K. Wheeler, general manager of WWJ stations since 1952, has been pomoted to general manager of The Detroit News, owner of the stations and a measpaper. Wheeler is succeeded at the stations by James Schizone, who, since 1957, was manager of WWJ-TV. Shirley Eder, WJBK-TV's Hollywood and Broadway beat reporter gets an additional assistment on Friday and Saturday mights when she will receive plays and myies in the 11:25 pm, spot just prior to "Night-watch Theatre," which she also will intro. Miss Eder will interview stars in her five-minute spot. Her sponsor will be Bank of the Commonwealth Rumor has it that Miss Eder may also be commuting to NY to participate as a puncl member in a new ty show taking shape. David White, former news director of a station in Jackson, Mich., has joined the news staff at WJR. WJBK is saluting 180 students from 49 Michigan schools who are semi-finalists in the National Merit Scholarship competition. In March, the station will announce the names of the winner.

IN CLEVELAND . . .

Bill Gordon, WEWS-TV mc. is back on radio with a three-hour nightly show on WERE . . . Mary Doerr, wife of Bob. WEWS promo-pub chief, gave birth to their first. Stephen Phillip. She's former local editor of TV Guide . . . Chuck Goerth, assistant flack at KYW, goes to writing staff on Steel Magazine . . . Tom Conway, WJW-TV producer and ho-ho man on "Ernie's Place" show, hospitalized, tried out laff lines or nurses, now has huge batch new material . . . New WERE production manager is Dick Conrad of WCAR, Detroit. He replaces Bob West, who went to WDBN-FM . Bob Neal of WERE did the play-by-play on the 154th Yank game with Maris trying for the homer record, on ABC-TV, but it wasn't carried here . . Florence Hall ankled WJW-TV flackery to drumbeat for Howard Mary ad agency . . . Rod Roddy new dj on KYW nights, here from KQV, Pittsburgh.

IN MILWAUKEE . . .

Lynn Fontanne received the 1961 Gimbels Fashion Forum Awardon the Milwaukee Journal station WTMJ-TV "for the most distinguished cor tribution to the world of fashion by a Wisconsinite." Presentation was featured during a fashion show of American, Italian and French styled clothing. The show was part of Gimbels Fashion Forum dinner . . . Vance Packard, author of "The Hidden Persuaders." "The Waste Makers," and "The Status Seekers." appeared on "Mid-Day" program of the Milwaukee Journal Station WTMJ-TV, after addressing students of U. of Wisconsin, Milwaukee . . . WMVS-TV the Milwaukee Vocational and Adult School educational station and WHA-TV Madison (Wis) as links of National Educational Television (NET) now broadcast "Prime Time." a new NET feature. WMVS-TV broadcasts "Prime Time." a new NET feature. WMVS-TV broadcasts "Prime Time." both Mondays and Fridays at 9 p.m., and 8 p.m. Wednesdays.



Big Wilson refuses to be considered for the remake of "Gone With The Wind."

NEW CITY Rockld. County

Outstanding House compl. panelled beautifully furnished landscaped 2 ter-races Swimminglake Fireplace Bar 4 Bedrooms Wall to Wall Carpet 2½ Franch Baths 9 Months Lease long-considered 5700 — C*11 WA 7-3057 Weekends 914 NE 44519.

News Directors

Continued from page 29

vey was influences, if any, exerted on newscasts. Answers, said Heckman, ranged from "none at all" to "almost total control by friends of management, sales aids,

friends of management, sales aids, and agency dictates."

An incomplete study went into the problem of slanted network documentaries, while another issue examined was that posed by stations reluctant to editorialize against past or present Government policies "for fear of retailation by Federal Communications".

Committee was composed, in addi-Committee was composed, in addi-tion to Heckman, of Bert Cannings, CFDF, Dick John, WKY-TV; Roger Sharp, formerly of KOTV; Bill Henry, WFLA-TV and Charles Shaw, WCAU.

Raleigh—North Carolina State has scheduled the first morning football game in the history of the Atlantic Coast Conference, N.C. State Wolfpack will play Univ. of South Carolina Gamecocks at 10:15 a.m. Nov. 18 instead of normal afternoon time in order to allow fant to watch traditional Duke-North Carolina Univ. game on a national tv hookup. tv hookup.

WHA-TV telecast "Suburban Living." on Monday, "Opera and Arts," Friday and "Heritage, Richard Rogers," on Wednesday . . . "Young Moderns & Books" back on WTMJ-TV Saturdays at 1:45 p.m. . . On WITI-TV at 10:30 a.m., "Teens Talk" program, Dr. Jack Wilson, Industrial scientist and host Paul Mundie sparked panel of five high school students in "Careers in Science" rundown . . WRIT, Milwaukee's Balaban station in recent "Iceberg Meltdown" as tiein with 10th anni of Milwaukee's Southgate Shopping Center, received 5,000 contest entries from guessers of exact "meltdown" day, date & time.

IN PHILADELPHIA . . .

VARIETY

Jack Hyland, publicity director for the WFIL stations, upped to director of advertising and promotion . . . Bell & Howell, sponsor of ABC's "Close-Up," to receive the 1961 Human Relations Award at the Bellevue Stratford Hotel (15) . WCAU-TV program director John O. Downey appointed to the National Brotherhood Week committee . . Charles F. Wister, formerly of WIBG, joins WCAU as account exec, replacing Paul Abrams, who goes to CBS spot sales, in New York . . Taking part in the Phila. Drama Guild's "Plough and the Stars" at the Plays and Players (19) are Jack Whitaker, WCAU-TV's weatherman and sportscaster; John Edwards, WCAU and WFLN; Jim Bowler, WPEN news commentator; Joseph P. Early, WRCV, and freelancer Jay Cossey . . In cooperation with Dropsie College, WCAU-TV preems "Sunday Seminar." a series on Hebrew philosophy (8) . . . Nat Wright, formerly of WWDS, Washington, D.C., added to the WIP staff.

IN MINNEAPOLIS . . .

Hub Booking Raids

Continued from page 27

Government agents into one of the raided spots, a key shop, early in September ... "and that ended the contract between the enforcement agents and the Department of Justice.

The Boston Globe said, how-ever, it had interviewed a number of residents in the area who said the tv crew was at the scene at least 45 minutes—"many said an hour"—before the actual

an hour"—before the actual operation:

The Globe reported that residents said the crew in an open convertible cruised up and down Mass. Ave. Camera men stopped in front of two of the afterwards raided establishments and took a series of shots there." The raid had not yet taken place."

CBS Plays It Cool

raid had not yet taken place."

CBS Plays It Cool

Officials of CBS would not comment on where their tip on the raid came from, although Dwight Strong, executive director of the New England Citizens Crime Commission, admitted he had previously discussed gaming conditions in Boston with CBS.

The 11 men and one woman arrested in the first bookie raid ever filmed by a tv crew were ordered bound over for the grand jury after an all-day hearing in the federal building at Boston Saturday 300. Meanwhile the role of the tv cameramen and reporters in the raid was debated across the country. Mortimer M. Caplan disclaimed any knowledge that CBS had tipped off his agents about the gambling operations. As the issue began to take on the momentum of the Jack Paar in Berlin incident, Garrity made a statement: "Approximately one month ago the Columbia Broadcasting System—CBS News—made available to the Department of Justice information it had developed concerning the operation of a gambling establishment at the Swartz Key Shop.

"CBS advised it was bringing this situation to the attenton of the Department of Justice as a public service, although pointing out it was intending to produce a television show in which a great deal of film showing the activities in the key shop would be

television show in which a great deal of film showing the activities in the key shop would be shown. It requested information as to whether a raid would take place on the establishment and that it be advised when it was to take place. They were informed to take place. They were informed that we would investigate the matter and if the circumstances warranted a raid would probably be made but that under no cir-

raided, 12 persons arrested and \$7,000 in cash seized.

U.S. attorney in Boston W. Arthur Garrity flatly denied that CBS was notified in advance of the bookie raids. Garrity did of credit CBS men with introducing cumstances would CBS or any other news media be apprised in advance. CBS knew that if a raid were made it would have to be made before the program went on the air—scheduled in November. Otherwise there would be nothing to raid. Faced with the prospect of proceeding with the raid with the probability that we were being observed by CBS or of allowing the alleged violators of the law to go unpunished the of the law to go unpunished the Department of Justice adopted the former course. CBS agents introduced Government agents into the key shop early this month and that ended the contact."

NBC Bonus Plan

Continued from page 27 i

enable NBC to hold on to enable NBC to hold on to first place in ratings and sales, without an irreversible cut in daytime rate classifications, we therefore now find it necessary to make a tem-porary change in station compen-sation relating (only) to the bonus programs."

The network, he said, will con-The network, he said, will continue eating up all production costs on the bonus shows. The hardest to sell programs, designated for the bonus plan are "Say When." "Jan Murray Show," "Young Dr. Malone," "From These Roots," "Make Room For Daddy" and "Here's Hollywood." Scott, on the telecast, and the NBC station relations department, in a followup letter to stations.

NBC station relations department, in a followup letter to stations, charged that during the last year there as been "hargain basement pricing by our competitors: CBS, in its morning plan, has gone even further than ABC by cutting rates nearly in half, reducing compensation by more than 50% and completely destroying the concept of quarter-hour sales through the sale of single minutes at a flat rate in

quarter-hour sales through the sale of single minutes at a flat rate in a rolating plan."

NBC brass reminded their stations that the ABC and CBS affils "share" the losses due to the "CBS reductions" and the "ABC one-third rate" in the daytime.

NBC warned that if the affils did not accept the bonus plan "share-the-cost" idea, the alternatives are to cut back daytime rates across the board or cut back "drastically" on daytime programming or, last, adopt a "CBS-type of rotating minute operation with substantial rate and compensation cuts."

NBC's Memo to JFK

Prepared by 10 NBC correspondents, "Memo to JFK" was issued this week by G. P. Putnam's Sons. An enlightening survey and analysis of the major segments of global geography, it is perhaps a shame that the book was written before and published after such international items as Quadros' de-fection in Brazil, Nasser's loss of iection in Brazil, Nasser's loss of half a nation, the death of the United Nations' most august Swede and the existence of a Chinese wall in Berlin, Germany. Yet all the commentators, entwining historical background and relatively current fact on Allies, neutrals and the Rud parts of the world made no errors in anticipating at least three of the four aforementioned facts and, as the book (313 pages) is already in its second printing, some effort is being made to bring the situations up to date.
"Memo to JFK," which most like-

Memo to Jrk," which most likely will be read by the insatiable President, provides, it seems, as many fresh insights as it does old ones. There is in the book a sense of frustration at the past and current failings of U.S. Foreign Political states. icy, but the tome is not without its quota of hopefulness.

quota of hopetuiness.
Pertinent chapters were prepared by Ed Neuman (France),
John Rich (Germany), Irving R,
Levine (Italy), John Chancellor
(Russia), Cecil Brown (Japan),
James Robinson (Southeast Asia),
and Wilson Hall (Latin America),
But the most interesting came
from Joseph C, Harsch on Britain, who provided more than ordinary insight into the state of our Ally, and from Welles Hangen, who addiand from weites rangen, who addi-tionally supplied some vivid, osten-sibly valid judgments on the nature of the newly "Balkanized" parts of the world. Hangen's sense of irony epitomized the best in contem-porary journalism on world poli-

Sander Vanocur, who covers the White House for NBC, tried to sum White House for NBC, tried to sum up President Kennedy's reaction to and actions upon some of the problems mapped out in the previous nine chapters. A smart foreword was written by another old news hand, NBC president Robert E. Kintner and an introductory chapter on the character of the world of Communications, was prepared by Communications was prepared by Bill McAndrew, NBC News' chief-

Most of the book was fair to excellently written and all of it makes good reading.

Art.

FCC Program Forum

Continued from page 29

only be illegal but highly unde-

only be illegal but highly undesirable as ... public policy."

NBC said the new form went a long way towards setting up a more flexible framework for outling programming proposals, but it added that failure to make clear that the FCC is not requiring stations to carry certain programming would amount to "an indirect cohersion" and "form of censorship."

CBS seld many of the program.

and "form of censorship."

CBS said many of the programming questions proposed by FCC required too much detail by broadcasters and skirts censorship.

The FCC and NAB, plus representatives of a cross-section of broadcasters, are slated to hash over the new form at a special meeting Friday (5) afternoon.



Westchester

THOMAS J. SALZANG-Estate Specialist Broker to the Stars!!!! SCars. \$-3110

ARTIST ANGLES IN P.D. TUNES

Tooter Beef Vs. Foreign Soundtracks | FOLK COMBOS Gets Friendly Hearing in Congress

Washington, Oct. 3.

A fullscale Congressional airing of the musicians' gripes about foreign-made soundtracks appeared to be a near certainty with the disclosure of secret minutes of recent closed-door talks between Rep. John Dent (D.-Pa) and tooter officials. Prime topic was runaway production, but both AFM and the Musicians Guild had their oars in as well.

and the Musicians Guild had their oars in as well.

While prospects remain excellent for a formal investigation by Dent's House Labor Subcommittee into the runaway production issue, this is more fuzzy from the law-maker's viewpoint than the foreign soundtrack problem. Latter, he believes, poses a more clearcut case of a foreign import cheating American workers from their jobs—the jurisdictional area of his probe.

Tip-off to Dent's preliminary

probe.

Tip-off to Dent's preliminary feelings came with a comment he made to Cecil Read, of the American Guild of Musicians. Read said his group had no objection to competing 'with the recordings or the complete ty productions coming from abroad."

This brought the lawmaker's ad-

from abroad."
This brought the lawmaker's admonishment: "You have got to make up your minds that you do object to competing until you put competition on a fair basis. You do mind foreign production. You have to come out openly. You must say you want the same equal opportunities and competition as in baseball, with only nine men on each team. each team.

"If you get down to a cost basis. "If you get down to a cost basis, you can compete fairly only on this kind of basis. Say there is a two-reel film made in Country 'X' and going into the same market as our film of a comparable length and subject; they both ought to start out on the same basis."

After music union execs recounted their complaints, Dent opined that "tariff protection can be obtained only on music in motion pictures and possibly on dubbing."

tion pictures and possibly on dubbing."
Read's main beef was foreign tracks stored in libraries. A producer, he contended can spend \$125 and get 300 hours of music to score his film. AFM stopped making film soundtrack libraries in 1950, Read added.
He credited "radical policies" of AFM to the tooters having recouped half of the tv scoring. But labor standards were scaled down in this effort, he told Dent. The Musicians Guild rep said further action is needed. He rectied the musicians' plight thusly:
"Prior to this time, we attempted to record music for tv film on same basis as pictures. On that basis you would run up with a figure of \$2,500 to \$3,000 for a picture. About three years ago, we cut the unitcost down to where it was \$400 to \$500.
"We could make a better prod-

"We could make a better product. Over a three-year period we (Continued on page 64)

Jack Mills Establishing 3 New Branches on His Month-Long O'Sea Tour

\$1,900 Debt Bankrupts Indie Disker Bob Thiele

indie Jisker Bob Imele
An involuntary petition in bankrupicy was filed in N.Y. Federal
Court Monday (2) against Bob
Thiele, who's now an indie disk
producer. His creditors are Morris
Diamond, on a claim of \$1,000;
Frank Military, \$700, and Walter
Basil (Budd) Hellawell, \$200. All
are indie-disk promotors.

Before going into indie disk
production, Thiele had been artists
& repertoire chief for Roulette
Records. Before that he had
prexied the Hanover-Signature
disk combine which folded.

AFM Pitches Live Music' To **FCC Hearings**

The American Federation of Musicians held a brief last Friday 129) with the Federal Communication's Commission supporting that agency's rule-making proposals for improved radio-tv programming. The document was filed as part of the current rule-making proceedings before the Commission.

ceedings before the Commission.

Particular approval was accorded the FCC proposal that license applicants reveal their plans
to use local musical and dramatictalent in programming and the applicant's obligation to determine
the availability of local talent.
The brief calls broadcaster charges
of censorship intrusion a "smokescreen" and asserts that the bookkeeping hardship complained
about with respect to the proposed
new rules is "a burden voluntarily
and unavoidably assumed" by li-

censees:

The AFM brief charged that "a garbage heap of tapes and cans and unregulated Madison Avenue assumption and dictations of publice needs" has blacked out live music as a means of local self-expression in community broadcasting. It continued that the AFM hoped that "the trend toward automated programming may soon be slowed down, or even halted."

The brief, filed by Henry Kalser, AFM general counsel, also assert-

The brief, filed by Henry Kalser, AFM general counsel, also asserted that the musician has been kept from making "cultural contributions to his community of which he is capable" because of "the wedding of entertainment and advertising without programming standards to protect the public and community interest."

It went on to say that achievement of program balance in the public interest may eventually require more specific, sanctions than those yet discussed or employed by the FCC and suggested:

ny the FCC and suggested:

1) greater use of the FCC's power to revoke licenses;

2) actual denial of license renewal in appropriate cases; and

3) an express requirement that all tv programming proposals must include some live, local musical programming.

Month-Long O'Sea Tour

Mills Music prexy Jack Mills is en route to Europe to set up, for the first time, branches in France (Paris) and Germany (Cologne). In addition, he will also establish a branch in Tel Aviv, working in conjunction with ICLP (loosely translated for Israeli Composers League & Publishers). In turn, Mills will represent ICLP globally. The Israeli counterpart would be administered by I. Myron, writer of "Tzena, "an Israeli "nora," which Mills projected into a hit in the U.S. For Mills, the ICLP hookup provides a great melting pot of many nationalistic composers and lyricists who have settled in the Holy Land.

As regards France and Germany, Mills heretofore licensed his songs individually, never through any one agency. Mills has branches in Britain, Spain and South America.

He will be gone a month, "Alleuna" is composer-in-resident composer at the Brevard (N.C.) Music Center.

HIT ALL WAYS

Rock 'n' roll may have muddled the copyright scene but the current folk boom has made that nagging sinus ache a full-blown migraine. It's all got to do with public domain tunes. Under existing copyright laws, a tune is protected for 28 years and renewable for another 28 and then it's p.d. But, as it develops, an artist or whoever can then take said p.d. tune and change a few things here and there, create a new arrangement or new lyrics or even just a bar or a few words, and he can then copyright that new material.

e bar or a few words, and he can then copyright that new material.

It gets even more complicated because, if someone isn't careful, he may be changing someone else's arrangement of the p.d. tune and is therefore liable to be sued for violation of a copyright, the arranger being the plaintiff. The new matter must be contributed to the original tune, as best as can be determined, or that new matter isn't copyrightable.

What it all means is that, as the folk craze gains momentum and folk artists come to diskeries under contract, this copyright situation begins to take on importance. In most recording contracts there has generally been a standard clause to the effect that if an artist recorded a song of his own that was a folk song (p.d.) or a tune derived from one, the record company would get that material at a reduced royalty or even royalty free.

But all that's been changing over

reduced royalty or even royalty free.

But all that's been changing over the last five or six years. For one thing, artists are now copyrighting their arrangements and publishing their arrangements and publishing them. As such they are now entitled to the royalties due them as publishers. Also baditionally the highest percentage an artist gets on a disk is 5%. With folk groups coming into prominence and selling records for big profits to diskeries. some of the companies have found themselves paying artists copyright royalties for uncopyrighted p.d. material on top of this 5%, thereby not violating the traditional arrangement but making the artist happier by giving him that little bit extra. If an artist isn't big enough, he may have to settle for the old royalty clause, but more big ones are coming along all the (Continued on page 62)

Int'l Jazz Fete

Set for D.C. in '62

A series of concerts exploring the entire jazz scene is being planned for next spring in Washington. Tagged "The First International Jazz Festival," it will be under the sponsorship of the President's Music Committee.

inder the sponsorship of the President's Music Committee.

The concerts will include performances by many major figures in the jazz world. There will also be a concert utilizing a symphony or chestra and leading jazz instrumentalists as well as an evening of jazz ballet and dance, a children's concert, and unmber of compositions by jazz composers commissis concert, and a chamber music concert, and a chamber music concert, and unmber of compositions by jazz composers commissioned by Broadcast Music Interest, and other jazz memorabilita, art and photography exhibits, discussion groups, together with screenings of motion pictures dealing with jazz music and performers will also form part of the programs.

A planning committee has been formed to assist the President's alms in committee has been formed to assist the President's alms in the project and includes George Avakian, of RCA Victor's artists & repertoire staff, Nesuhi Ertegun, Atlantic Records veep; John Hammond, Columbia Records agar producer; Russell Sanjek, BMI's publicity chief; composer Gunther

Schuller.

Ralph Martene. Each oncers a curter version of "Tonight," ballad in the pic.
Pointing up the importance of the pic contraint of charge of exploitation, and publicity for the parent company, revealed that the parent company on working on special music tie-lns with radio as the area displays, with resolutions by Broadcast Music Interest, and other jazz memorabilita, art and photography exhibits, discussion groups, together with screenings of motion pictures dealing the project and other jazz memorabilita, art and photography exhibits, discussion groups, together with screenings of motion pictures dealing the project and other jazz memorabilita, art and photography exhibits, discussion groups, together with screenings of motion pictures dealing the project and other jazz memorabilita, art and photography exhibits, discussion groups, together with screeni

Proposed Amendment Would Extend ASCAP Prexy's 3-Term Maximum

Puccini's Ft. Knox

The longhairs aren't being short-changed when it comes to opera excerpt usage in

films.
It's understood that Steve It's understood that Steve Parker, who produced "My Geisha," which stars his wate Shirley MacLaine, for Paramount release, had to pay between \$75,000 and \$106,000 for the use of two arias from Puccini's "Madame Butterfly" score in the pic. The Puccini copyright is handled by G. Ricordi.

UA & Its Diskery In Joint Push On 3 Oct. Film Bows

The United Artists Corp. and its disk company arm, United Artists Records, are working hand in hand on exploitation of three films to be released this month.

on exploitation of three films to be released this month.

The pix are "Paris Blues," with Louis Armstrong, Paul Newman, Joanne Woodward, Diahann Carroll and Sidney Poitier, and the score by Duke Ellington; "Town Without Pity," starring Kirk Douglas, and featuring music by Dimitri Tiomkin; and "West Side Story," starring Natalie Wood, and featuring the Leonard Bernstein-Stephen Sondheim score.

Under the direction of Art Talmadge, veepee and general manager of the disk company, the label has geared its product in conjunction with the three films. Label last week released the original soundtrack album of "Paris Blues," tieing in with a 22-city preview of the film. In addition, a special single issued on the new UA Silver Spotlight series, called "Battle Royal" with Louis Armstrong and an all-star combo, was rushed to radio stations for tie-in purposes.

For "Town Without Pity," the diskery will release this week the

an all-star combo, was rushed to radio stations for tie-in purposes. For "Town Without Pity," the diskery will release this week the title song sung on the soundtrack by Gene Pitney on the Musicor label. The disk has already been released in Germany, where the picture had its world preem and UA claims a sales there of over 100,000 copies.

On the "West Side Story" push, UA is getting some disk help from Columbia and Capitol. Columbia has the soundtrack set and Cap released an interpretation of the score by Stan Kenton. UA also has album by Ferrante & Teicher. On the singles end UA is pushing "Story" with three singles, one by Ferrante, & Teicher, one by Jay & The Americans and another by Ralph Marterie. Each offers a different version of "Tonight," ballad high-lighted in the pic.

Pointing up the importance of the tie-ins, Fred Goldberg, exec director in charge of exploitation, advertising and publicity for the parent company, revealed that the parent company, revealed that the parent company, is now working on special music tie-ins with radio and tv, as well as theatre displays, window displays, etc., in each of the areas where the films are scheduled to open.

There's an amendment brewing at the American Society of Composers, Authors & Publishers which would change the rules governing the election of the Society's president and the length of his term of office.

A petition signed by 87 ASCAP members from east and Coast branches asks that the president, as before, shall serve one-year terms but now be re-elected indefinitely providing he's okayed by two-thirds of the board. The rule now governing the presidential term states that he shall not be re-elected for more than three successive terms.

The rest of Article 6, Section 2 of ASCAP's bylaws states, "In the event of failure to elect a president at the end of any such year, the office of president shall be declared vacant until the next president shall be elected.

"Pending such election the first y.p. shall discharge the duties of president. The office of president shall be elected.

The and of Directors may fix from time to time." This remains the same. The ASCAP prez's current salary is \$40.000 a year.

Stanley Adams, who now prexies ASCAP, is winding up his third term at the end of this year. Under the old rules ASCAP would have to find itself a new prez.

The amendment has been approved by the board and it will be submitted to the membership as a whole sometime in November.

Hentoff, Condon Hosting Taped Radio Shows For Worldwide Syndication

Not Hentoff, jazz critic and writer, and Eddle Condon, dixieland bandleader and club owner, will each be starred on weekly hour-long radio shows which will be syndicated on tape throughout the world. Both shows will be distributed by Troubadour Productions

triouted by 270uoacour Frounctions.

The Hentoff outing will be called "The Sound of Jazz" and will cover all types of Jazz, with emphasis on the modern sound. He will host the series and will feature a different jazz name guest each week. Condon's bliveland Bandstand" and will, natch, specialize in the dixiestyle. Format will have Condon playing old and rare disks and reminiscing about bygone jazz eras. "Sound" will be produced by Troubadour and "Bandstand" by Bill Salach, a retired dixie trumpeter.

Bill Salach, a retired divie trumpeter.

Troubadour will handle all sales in the U.S. and Canada while its representatives in Europe and Australia will handle sales abroad. S. E. Shifrin, Melbourne, Australia, will rep the shows on the island continent and American Music Editions, Germany, will handle Europe. A translated script of each show will be made available to stations in the various countries so the segs can be dubbed in the proper language if desired. In some cases, the shows will be aired in English and in other instances, in native-tongue.

Kings,' Elvis' Soundtrackers, Cole's 'Story' Top Current LP Releases

his song assignments for his latest Hat Wallis pic, "Blue Hawaii." Right off, Presley handles the island songs with an extra edge that'll give this set a big sendoff. Blending straight melodic ballads and some rocking novelties, Presley does very well on the traditional Hawaiian tunes, "Aloha Oe" and "ilawaiian Wedding Song," and, as usual, scores with the rocking items, such as "Rock-A-Hula Baby" and "Beach Boy Blues," among others.

"THE NAT KING COLE

items, such as "Rock-A-Hula Baby" and "Beach Boy Blues," among others.

"THE NAT KING COLE STORK" (Capitol). This is the definitive triple-LP wrapup of Nat Cole's career from the time he began hitting in the pop field back in the early 1940s to the present. It's a sock songalog of hits culled from the last two decades and new-ly delivered by Cole's smoothest siyle. The Cole hit parade opens with "Straighten Up and Fly Right," and winds a fascinating way through such hits as "Nature Boy." "Mona Lisa." "Too Young," "Somewhere Along the Way," "Darling, Je Vous Aime, Beaucoup," "Send For Me," "Non Dimenticar" and "Wild Is Love." It's another nifty packaging item with a bound volume including a 24-page brochure of Cole photos and articles on him.

"IF THE BOMB FALLS" (Tops), With the international situation growing more acute, the title of this set should attract plenty of attention. Of course, there's nothing in this narration which is not readily available in a civil defense pumphlet, but there's special drama in having it spelled out in a quiet way by David Wiley, who reads this script with no attempt to heighten the terror of nuclear warfare. A civil defense booklet on home protection comes with the LP

"THE VOICES OF BOB BALLARD" (DOT). Bob Ballard ar-

"THE VOICES OF BOB BALLARD" DOT). Bob Ballard, arranger for the Lawrence Welk orch, has blended a choral ensemble with a swinging band for an appealing program of songs. The arrangements are fresh without being tricky and the dozen excellent standards include such evergreens as "These Foolish Things," "On A Slow Boat To China." "Button Up Your Overcoat," "Me and My Shadow" and others.

SASCHA BURLAND ORCH

Your Overcoat." "Me and My Shadow" and others.

SASCHA BURLAND ORCH
"SWINGIN" THE JINGLES"
(Riverside. This is a clever jazz exercise on a group of widely known tv show themes and commercial jingles. Sascha Burland, who wrote most of the material in its original form, has her transformed into hipster's version of Madison Ave. with some hard moder' jazz variations performed by a firstrate combo. The themes and jingles range from "Chiquita Banana" to "What My Line."

AL SEARS: "SWING'S THE THING" (Prestige-Swingville). Veterun tenor saxist Al Sears, onetime member of Duke Ellington's organization, steps out here with a small combo in a nifty instrumental workout in a jazz groove that's not tool far out but definitely not corny. The Sears quintet plays with a firmly swinging attack suitable.

"KING OF KINGS" (MGM). The soundtrack for Samuel Bronston's Biblical epic, "King of Kings," has been fashioned into a deluxe packaging entry which should parallel the film's b.o. wallop. Miklas Rozsa has written a richly textured Hollywood score and has conducted with vigor and color, sometimes employing choral effects to build impact. Boxed set includes a bound book with photos of the pic stars and production notes.

ELVIS PRESLEY: "BLUE HA-KLYIS PRESLEY: "BLUE HA-WAII" (RCA Victor) Still a one-man disk industry, Elvis Presley invides a new musical teritory in his song assignments for his latest Hai Wallis pic. "Blue Hawaii." Right off, Presley handles the second manusconding and the prisoners and finds prisoners had industry properties. others.

JACKIE KANNON: "PROSE FROM THE CONS" (Roulette. This is an off-beat comedy item recorded live and featuring the convicts of Southern Michigan Prison. The material, written by Jackie Kannon, Ell Basse and some of the prisoners, is delivered by the inmates, with Kannon acting as straightman in some cases. It was taped during an entertainment session at the jail and finds prisoners lampooning rehabilitation, prison administration, some aspects of life on the outside and various prison activities. It isn't a particularly activities. It isn't a particularly hilarious package but does offer some amusing sequences that are entertaining in their offbeat set-

MAYNARD FERGUSON:
"STRAIGHTAWAY" JAZZ
THEMES" (Roulette). This package
features the jazz themes from the THEMES" (Roulette). This package features the jazz themes from the upcoming ABC-TV network adventure show, "Straightaway." Maynard Ferguson has composed the music for the series and in this set his 13-man orch plays the score with solid and driving style. There are 10 tunes, arranged by Willie Maiden and Don Sebetsky, featuring the high-pitched Ferguson sound and a pulsating beat. The themes are silck and mingled with improvisation. It's a good set that could catch on, particularly with the acceptance of the series.

JOEY CARTER: "LITTLE BELLY LAUGHS" (Epic. Joey Carter has a comedic point of view but stronger funnymen have made more of similar attitudes. His "Inside Show Biz" bit, for example, sounds like an offshoot of Bob Newhart's "A. Lincoln & Press Agent" routine without the same impact. His conceptions range from folk songs to the making of the cipic film, "History of Mankind." There are some laughable ideas transmitted but not enough to give it a sales roll.

ELENA MADERA: "QUE BUENA ESTA . ELENA!!"

ELENA MADERA: "QUE BUENA ESTA... ELENA!"
'Columbia'. Elena Madera is a Latin American click via New York's Palladium, where she broke in as a dancer. Her singing is the thing and she makes an exciting thing of it, too. The sones are of thing of it, too. The songs are of Latino origination but the vocal punch hurdles the lingo barrier and she throws in some English for the gringos here. Lou Perez's orch supplies the necessary rhythmic pepper.

Ember Records' Kruger In for U.S. Disk Huddles

Jeff Kruger, managing director of the British-based Ember Records International, arrived in New York yesterday (Tues.) for a two-weeker in Gotham, the midwest and Florida during which time he will negotiate with several American diskeries for the distribution rights to their platters in Britain.



LAWRENCE WELK

THE LENNON SISTERS

Singing "Sad Movies" B/W "Don't Know Why I Love You Like I Do."

Mexican Pic Composers, Producers Form Own Pub Co. to Correct 'Abuses'

Mexico City, Oct. 3.
Carlos Gomez Barrera, head of the Composers' Section of the Union of Film Production Workers, and the Mexican Assn. of Motion Picture Producers plan to set up the Mexican Music Publishing Co. to protect interests of composers. New outfit will handle all music used in Mexican pictures.

Decision to form new organiza-tion is outcome of alleged abuses of private publishing firms which charge fluctuating fees. often labeled exorbritant by producers, and with composers getting short end of take.

ned of take.

New firm will also regulate use of international music and promote use of Mexican compositions. Producer Antonio Matouk, spokesman for producers, said that chaotic and "monopoly" conditions that have existed in the part will disand "monopoly" conditions that have existed in the past will dis-

Under current situation Matouk Under current situation Matouk said that publishers providing music for picture use have charged 50% commission and don't plug Mexican ditties and scores. Composers who turn out material are under contract and have always had the short end of the take.

Combo Review

JAIME & DAVID TRIO

JAIME & DAVID TRIO
Rancho Presido, San Diego
Putting the accent on modern
Latin sounds, the Jaime & David
Trio is breaking it up in this intime lounge, with bigger prospects
obviously ahead. Instrumentation
is limited—Jaime (Moran plays
conga drums, David (Böjorquez) is tonga drums, David (Solordez) is on piano, backing by bassist Vic Gaskin — but scope and range aren't. Big local following is now snowballing, as result of previous dates around San Diego and Ti-juana home base.

Juana nome base,

On instrumental side, group can settle into a silky romantic groove or explode into a sock version of "Sonny Boy" or "Whoopee." two of most-requested standouts. The an diskeries for the distribution of most-requested standouts. The rights to their platters in Britain.

Meetings have been set with the managements of 20th-Fox Records feeling that belies their numbers already contracted to Ember Records International, King, Rondo and with musiemen Milt Gabler, Arthur Lyman bird-calls-of-the-is-Buddy Kaye and Jimmy McHugh.

Longplay Shorts

indion, steps out here with a small combo in a nifty instrumental workout in a jazz groove that's not to far out but definitely not corny. The Sears quintet plays with a firmly swinging attack, suitable either for dancing or listening, among the highlights are "Moving Ott." In a Mellow Tone." "Out of the Moviner" and "The Thrill Is Gone."

HENRI RENE ORCH: "PYNAM-IK DIMENSIONS" RCA Victor's schedule for October. Included are Van Cliburn, Jascha University of this label's Stereo Action series. At the striking sound effects, valadimir Horowitz et al. (In this label's Stereo Action series, at the striking sound effects, alamed at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but Henri Rene has not permitted to stock up to five copies of each title with full 100% exalted at the stereo buffs, are here, but the many provides. It is Modern Jazz Quartet left last week for a fwo-month tour of Europe in the past six years. Pegy Lee teamed with jazz to the Netherlands, Switzerland, Spain and Portugal. It's group's fifth tour of Europe in the past six years. Pegy Lee teamed with jazz to the striking sound effects and the provided at the stereo buffs, are here, but the many provided at the stereo buffs, are here, but the many provided at the stereo buffs, are here, but the many provided at the stereo buffs, are here, but the many provided at the stereo buffs, are here, but the many provided at the stereo buffs, ar

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

..YOUNG BOY BLUES

(Chancellor) Everybody Knows
The Fabulous Four's "I'm Comin' Home" (Rambedt) is a lilting ballad with a nifty lyric framed in highly appealing ocal setting by the rocking combo. "Everybody Knows" (Debmar*) is routine.

FRANK SINATRA .. I'LL BE SEEING YOU (Reprise). The One I Love Belongs To Somebody Else Frank Sinatra's "I'll Be Seeing You" (Williamson*) is a swinging workover of a great oldie due for across the board programming by the jockeys. "The One I Love Belongs To Somebody Else" (Kahn-Bantam*) is a nifty slice for broad acceptance.

(Kahn-Bantam*) is a nifty slice for broad acceptance.

HUGO WINTERHALTER ORCH....I BELIEVE IN YOU (RCA Victor)......Viennese Nightingalo Hugo Winterhalter's "I Believe In You" (Frank*), from the "How To Succeed in Business" legit score, is a rich instrumental arrangement of an excellent Frank Loesser melody. "Viennese Nightingale" (World*) is a pleasing orch and choral entry.

CLEBANOFF PRELUDE FROM 'KING OF KINGS'

IcGUIRE SISTERS I DO, I DO, I DO

(Coral) Just Because
McGuire Sisters' "I Do. I Do, I Do, O' (Aldont) is a sentimental
ballad with a wedding ceremony idea slantee for the romantic
teenagers "Just Because" (Northern*) is a snappy number with

AMES DARREN GOODBYE CRUEL WORLD (Colpix)

James Darren's "Goodbye Cruel World" (Aldon') is a colorful rhythm number with a fresh idea that could hit big with the cole set. "Valerie" (Allied*) is in a familiar groove with a cliched

CHIP TAYLOR IF YOU DON'T WANT ME NOW

HANK BALLARD BIG RED SUNSET

(King) ... Can't You See, I Need A Friend Hank Ballard's "Big Red Sunset" (Suffolkt), is a solid rhythm & blues number deliwered in authentic, harsh-grained style by this performer and The Midnighters combo. "Can't You See, I Need A Friend" (Ha-Lot) is a typical hard-driving bluesy number due for spins in specialized areas.

THE PLAYMATES

(Roulette) . One Little Kiss

The Playmates' "Wimoweh" (Folkwayst) brings back this folk
hit of some years ago in a firstrate vocal arrangement that should
rack up a new round of spins on all market levels. "One Little
Kiss" (Planetary*) is a nice teen-angled entry smoothly handled.

DINAH WASHINGTON SEPTEMBER IN THE RAIN (Mercury) Wake The Town & Tell The People Dinah Washington's "September In The Rain" (Remick*) brings back this oldie with a slick modren pop rendition due for a big share of spins. "Wake The Town and Tell The People" (Joy*), a standard of more recent wintage, also comes back in a firstrate production which could hit big.

(Chancellor) Kansas City
Fabian's "Tonque-Tied" (Roosevelt-Rambed+) is a raucous swiftle
strictly for the teeners and they will make much of it. "Kansas
City" (Loist) has been a hit before and it could come back in
this new teen interpretation.

JOYCE PAUL (Dot) Cold Heart
Joyce Paul's "Captured" (Lowary+), a number which is tailored
along the lines of "Fever," is beltee very effectively by this song
stress. "Cold, Cold Heart" (Acuf-Roset), a standard from Nash-

ville, gets a standard rocking slice. JOHNNY BURNETTEGOD, COUNTRY AND MY BABY

(Liberty) ..., Honestly I Do Johnny Burnette's "God, Country and My Baby" (Nex Phoenix*), pegged to the current call-up of the Armed Forces reserves, is an okay patriotic, romantic entry which this singer handles for maximum impact. "Honestly I Do" (Simon-Jacksont) is a conventional ballad.

eROY PARKER I KNOV (Challenge) From This Day LeRoy Parker's "I Know" (Conradt) is a catchy rhythm ballad with a fine lyric projected skillfully by this new singer. "From This Day" (Tomm-Jaft) is an okay rocking ballad in a more routine melodic setting.

ERRY SIMMS GOOD LUCK ORVILLE

*ASCAP. †BMI.

Tooters' Head Vows Clean Sweep Of Mex R'n' R's 'Musical Hoodlums'

Mexico City, Oct. 3.

Latest manisfestations of pugnacious Venus Rey, head of the Federal District Musicians' Union is an all-out attack against youthful r'n'r combos. He said he plans to ban rock and rollers from working in nightchuse, motion pictures, radio, television, etc., because they are not union members, and furthermore make no efforts to join.

Some rock and the state of the state o

Some rock and roll units, hear Some rock and roll units, hearing of the drastic measures planned against them, are willing to pay initiation fees and union dues, but Rey and union members seem opposed to this. They want the kids to stop playing the rhythms, which then could do a fade, or be taken up by bonafide musicians in good union standing.

then could do a fade, or be taken up by bonafide musicians in good union standing.

Rock and rollers are the problem children of Mexican music. Last week, for example, the 7:30 pm. Rock Program, emanating from Televicentro every Thursday, was suspended. About 100 hood-luths leaving the studios molested serioritas, piliered stores, broke off carl radio antennas and otherwise disturbed the peace.

Authorities, who slapped fines on around 20 teenagers, told Televicentro to suspend the program. There's little likelihood for its reappearance, despite fact that fit was highly popular and enjoyed a high audience rating.

In musical circles, from diskeries to musicians, the charge has been made that Mexican rock-and-rollers are but mere carbon copies of Elvis Presley and similar American singers. Their Mexican conterparts such as Cesar Costa, Enrique Guzman, Fabrizio Alberto Vasquez and Al Suarez, among others, merely plagfarize U.S. songs, which are sung here in badly translated Spanish versions. Some already dub the youthful singermusicians "rebels of song."

One diskery head, however, said that there is a craze, unfortunately, for the rock rhythms. He added that Mexican public taste is "deteriorating" with rock and roll combo units finding wide acceptance despite their "uligarity."

Rey, who is dubbed a "mortal enemy" by rock and rollers, insista that he'll sweep the Mexican musical hoodlums."

Indiana Fair Recappraises Name Talent Policy in View Of 34G Drop in 1961 B.O.

Of 34G Drop in 1961 B.O.

Indianapolis, Oct. 3.

With a \$34,449 drop in take for grandstand attractions at the Indiana State Fair at Indianapolis, in the nine-day event which closed Sept. 7, Robert H. Weedon, Fair director in charge of publicity and amusements said. "It's time we take a serious look at the entertainment problems."

This year the Dick Clark show drew. 11,593 paid admissions for a net gate of \$28,528. The show, excluding operation of the mammoth Coliseum, cost \$20,000. The jazz concert starring Duke Ellington, Al Hirt, and George Shearing, netted \$9,642 from 3,728 paid customers, while the cost of the entertainment alone was \$9,000. Andy Griffith's four shows drew 15,796 persons who paid a net of \$39,000, while the fair paid \$25,000 to the entertainment for the shows. "The expense figures do not include about \$1,500 to operate the Coliseum for each performance.

include about \$1,500 to operate the Coliseum for each performance. Taking this into consideration, the Jazz artists lost money, and Griffith's performances netted about \$8,000. Weedon said one solution may be to get "less costly shows that will put more people in the Coliseum."

Coliseum."

Last year, Tennessee Ernie.
Ford's shows alone netted the fair
\$23,000, a jazz concert earned
\$1,500, and Pat Boone brought a
\$5,000 profit. Receipts for the
Coliseum shows in 1960 were
\$112,401, as compared with \$77,000 in 1961.

in 1961.

Weedon said the Fair Board spent the first half of the year booking the shows, pointing out that few top entertainers want to play state fairs anymore, and that many fairs have gotten completely away from entertainment.

STIMULATES STEPPING

STIMULATES STEPPING

Youngstown, O., Oct. 3.

Pick-Ohio Hotel, in downtown
Youngstown, is organizing the PickOhio Supper Club, with memberships of \$10 per year, to encourage
more "nights out." Though membership will be limited, each member will receive 12 complimentary
meals a year—one for each month,
and 12 free films a year—one for
each month, at the first-run Palace
Theatre. In addition, members also
get free parking from 5 p.m. to 1
a.m. at the Downtown Garage,
nearby.

The free dinners and free movies
are really "twofers"—because the
free dinner requires that members
be accompanied by one guest, and
just pay for one of the two meals
(maximum value on a free meal is
\$60, and Pick-Ohio Supper Club
members are given a yearly pass
that entitles them to two adult
admissions a month for the price
of one.

1,386 Tunesmiths **Split 500G ASCAP** 'Prestige' Melon

The American Society of Com-posers, Authors & Publishers has shelled out \$500,000 in awards to 1,386 ASCAP authors and com-posers whose actions.

posers, Authors & Publishers has shelled out \$500,000 in awards to 1,886 ASCAP authors and composers whose catalogs has a "unique prestige value for which adequate compensation would not otherwise be received," and to writers whose works are performed in media not surveyed by the Society.

The panel, which considered the awards in the pop field, comprised Haydn Proctor, Justice of N. Y. Supreme Court; Dr. Marshall W. Stearns, professor of English at Hunter College and jazzologist; Paul Whiteman, vet orch leader, and Frank L. Walker, vet record industryite.

The panel for the awards in the standard field consisted of Dr. Saul Caston, director of the Denver Symphony; Harold Hooremans, president of the American Guild of Organists and member of the music faculty at NYU; Dr. Herman Neumann, director of music of the Municipal. Broadcasting System and president of the National Assn. for American Composers and Conductors; and Walter Hendl, associate director of the Chicago Symphony.

The awards by the panel are to be made for the distribution year beginning this month. The fund for the awards was made available by writer members of ASCAP.

E. B. MARKS GETTING SCORE OUT OF 'KICKS'

E. B. Marks is stepping up its legit activities. The score of the Broadway-bound tuner "Kicks & Co." has been acquired by the BMI publishing house which is also handling the score to "The Connection" and is dickering for the music of another undisclosed off-Broadway musical. In the past the house has published scores by such tunesmiths as Rodgers & Hart, Franz Lehar, Oscar Strauss and Robert Stolz. "Kicks" is the work of Oscar Brown Jr.

Franz Lehar, Oscar Strauss and Robert Stolz. "Kicks" is the work of Oscar Brown Jr.

The "Kicks and Co." deal includes several other tunes by Brown. Many of them are featured on the singer-composer's Columbia album, "Son and Sou". Of the 16 songs in the tuner, Marks is immediately putting into print the title song, "Mr. Kicks." as well as "Love is Like a New-Born Child," "Ernest's Theme." "Hazel's Hips" and "A Wonderful World of Grey."

The Burgess Meredith starrer, produced by Dr. Burton Charles D'Lugoff and Robert Barron Nemiroff, opens in Chicago Oct. 7 at the new Aire Crown Theatre. It will remain there for a minimum of six weeks, by which time the producers hope that a Broadway theatre will become available.

British Disk Best Sellers London, Oct. 3. Johnny Remember Me. Leyton Johany Remember Me.Leyton (Top Rank) Kon Thit Shadows (Columbia) Wild In Country Presley (RCA) Michael Highwaymen (HMV) You Don't Know Shapiro (Columbia)

(Columbia)

Jealbusy

Decca) Reach for the Stars ... Bassey (Columbia)

(Pye) Hats Off To Larry...Shannon Michael, Row Boat ... Donegan (Pye)

Gallic Tune Wins Spain Song Fest

Barcelona, Oct. 3.

Italy dropped out of the popular song orbit with a thud as a Catalan audience estimated at over 8,000 voted France the winner of the third Mediterranean Song Festival (Sept. 23-25). French tune, "In the Palm of Your Hand," came in ahead with a direct audience vote of 3,500 and French singer Robert Jeantal was also given a prime nod for his vocal presentation.

Spain slipped

Spain silpped into accond place on the strength of Jose Guadiola's catchy Spanish tune "Presentimiento" (Foreboding), closely followed by the Greek entry "Da grisa Matakia" (Grey Eyes). Greece, which walked off with fest honors last year, was popularly represented by Alecos Pandos and Angela Zilla. The Greeks took fourth place with "Myhta" (Night), while the Hispanio air "Vagabond" rounded out the top five. Countries participating included

Countries participating included France, Italy, Spain, Greece and Cyprus. The fest took place this year at the Sports Palace when it was found that the pop song event during the past two years had turned away overflow ticket-seekers.

Mexico City Musicians' Prexy Bans 4 Foreign Orchestras in 'Purge'

Mexico City, Oct. 3.

"The broom against all foreign musicians will continue to function." That was the comment of Venus Rey, head of the Federal District Musicians' Union, in anyong the property of the Pro nouncing suspension of orchestras of Chuck Anderson, Chico O'Far-rill, Bebo Valdes and Mariano

Around 200 foreign musicians will ultimately face the ax, Rey said. His aides are revising migratc. y and union documents of all musicians employed in the entertainment industry.

entertainment industry.

Most foreign musicians are taking the Rey edict philosophically, although they have a lot of champions on their side. Even Juan Jose Osorio, who heads the national Mexican Musicians Union, guardedly dubbed Rey out of line. The national organization is not sanctioning the local union's clean sweep in this capital.

Manuel Villarrael general man-

sweep in this capital.

Manuel Villarreal, general manager of Columbia de Mexico, which hired Anderson to do arrangements and instrumentations, categorically said that the latter's migratory papers permit him to work in Mexico, and that his suspension by the local union is "illegal."

"illegal."
Tirso Rivera, deposed head of
the city union, said there are no
"just motives" for clearing Mexico of foreign musicians.
Anderson loses contracts with
Columbia totaling around \$2,400,
according to diskery, which did
not reveal amount paid arranger
annually.

Monterey Jazz Festival a 104G Click; Matinee Sessions Swing High at B.O.

EMI'S GROSS SALES SOAR TO \$230,000,000

London, Oct. 3.

Trading profits of Electric & Musical Industries soared by more than \$2,500,000 to a total of over \$22,840,000 and the dividend is being maintained at 17½% according to the report by chairman Sir Joseph Lockwood.

Sales for the last year exceeded \$230,000,000 almost \$38,000,000 better than the previous year. Profits before tax, however are only \$280,000 up to over \$15,000,000, as much of the increased trading profits were absorbed by increased depreciation.

Apart from its other widespread activities EMI is a leader in the disk manufacturing business, controlling, among others, the Capitol label in the U.S.

New Rules Help Multi-Disk Sets **Nab Gold Award**

The Record Industry Assn. of America has revised its regulations governing the certification of Gold Record Album Awards to enable multi-record sets to fualify.

Until now, the standards for a gold record album award called for a minimum unit sale of 500,000 albums and a minimum factory billing of \$1,000,000. As changed, the criterion now is only for a minimum factory billing of \$1,000,000.

The RIAA board, in voting this change, took into consideration the fact that some of the more popular multi-record sets, whose price might be two or three times that of a single LP, might not reach the required unit sales volume while attaining the necessary dollar sales figure.

The requirements for certification by RIAA of a pop single for a gold disk award remains, as before, at \$1,000,000 coples.

CLARA WARD'S GOSPEL GALA IN PHILLY ARENA

Clara Ward and her gospel coup will celebrate their 30th

Clara Ward and her gospel group will celebrate their 30th anni with a gospel gala in the Philadelphia Arena Oct. 9.
Others on the program will be James Cleveland, the Dixie Humming Birds, the Nightingales, Maeco Woods, Roberta Martin Singers, Prof. Alex Bradford & His Men of Song, the Imperial Singers and the Gospel Clefs. Mary Mason and Mary Dee will emcee.

Mary Mason and Mary Dee Will emcee.

Miss Ward and her troupe are already set for a college tour beginning next January. Last year they grossed \$500,000 in their personal appearances. On the disk end they've recorded for Dot, Savoy and Vanguard and copped a gold disk for their Savoy single of "Surely God Is Able."

Elektra Forms Horizon For 'Far Out' Material

Jac Holzman, Elektra Records; prexy, is forming a new label. Tagged Horizon Records, it will be an experimental counterpart to Elektra. Holzman's object is to use Horizon for his more far out ventures to avoid cluttering the parent catalog, which is primarily a folk-oriented line, with too much unrelated and specialized material.

according to diskery, which did not reveal amount paid arranger annually.

Odd part about Anderson and other barred batoners is that they had been unmolested for five years or more they have been in residence in Mexico. Anderson had a special permit to work here granted by the national Musicians Union, and also has a card as an active, full paid up member. The Dept. of State asserts that the matter is a union affair, and while Osor; disapproves of the Rey actions,

By RAPLH J. GLEASON

Monterey, Oct. 3.

The fourth annual Monterey
Jazz Festival hit a gross last weekend of \$104,000 for five concerts.

It was \$10,000 more than last
year's take.

The two afternoon shows, which
traditionally have been the fest's
"cultural fringe benefits," this
year turned out to be money makers. Sunday afternoon drew almost 6,000 people for a \$17,900
gross and Saturday 5,500 for
\$16,500. Student tix at \$1 accounted for the lower gross. The afternoons were scaled at \$2.75 and
\$3.75 while the nights ran from
\$3 to \$7.50.

The opening show, even though

The opening show, even though it started 15 minutes late, came out only five minutes overtime as the Terry Gibbs big band wailed through a flag-waving performance of "Flyin' Home," the Lionel Hampton classic.

Hampton classic.

The Gibba band opened—and closed—the first evening's concert. Big bands have been traditionally part of the Monterey scene and this year was no exception. Gibbs has a 16-piece swinger. Organized by Gibbs as a "kicks" band in L.A. which has worked only several short engagements, mostly off-nights at jazz clubs, the band was being featured in its first major league jazz presentation. It came ... (Continued on page 64)

Philly Symph, Tooters In Contract Deadlock Over Scale Demands

Philadelphia, Oct. 3,
The stalemate between the musicians and the management of the Philadelphia Orchestra resulted in the cancellation of the opening pair of concerts, Sept. 29-30. It was years that a contract hassle has delayed the start of the season and the third time it has happened in the orch's 63-year history.

Despite the contract holdout.

delayed the start of the season and the third time it has happened in the orch's 63-year history.

Despite the contract holdout, the musicians have played two engagements for free. The Orchestra under Eugene Ormandy made an appearance in New York 'Sept. 23) to play for the U. N. at a Dag Hammerskjold memorial. The men and Ormandy linked forces again last night (2) at the Academy of Music for the first Pension Foundation concert of the year, with Rudolf Serkin and his son Peter as the plano solosist.

A Federal mediator was called in to try to settle the dispute over neweekend 'after a series of meetings' called by Local 77. AFM, the Philadelphia Orchestra Association and Mayor Richardson Dilworth had failed to reach an agreement. The men boycotted the rehearsals last week when they voted 84 to 8 against returning to work without a contract. The orchestra offered to reimburse them for making the trip to New York for the Hammerskiold concert, but the offer was surned down and the musicians volunteered to play the date on their own time. Union spokesmen said they feared acceptance of any money from the Orchestra Assn. might weaken their position at the bargaining table.

The musicians reduced their original demand of \$10,000 for a 40-week season and \$6,460 for 34 weeks the second year. Management countered with a two-year pact that added up to \$6,845 for a 37-week season and \$6,460 for 34 weeks the second year. Management's open and \$6,460 for 34 weeks the second year.

Cap Ups Al Lindenauer To Planning Director

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

77.22		No. V	Virs	\$.	
Wk.	Wk.	On C	nart		Label
1	1	9	TAKE GOOD CARE OF MY BA Bobby Vee		Liberty
2	3	8	CRYING Ray Orbison		
3	4	8	LITTLE SISTER		
4	12	5	Elvis Presley THIS TIME		
-5-		11	Troy Shondell	• • • • •	Liberty
-6		9	Dick & Deedee	• • • • •	Liberty
			Bob Moore		Monument
7	15	3			ABC-Par
8	7	5	YOU MUST BEEN A BEAUTIF Bobby Darin		
9	2	13	MICHAEL Highwaymen		TIA
10	24	4	LET'S GET TOGETHER		
11	14	4	Hayley Mills SAD MOVIES		Ç.
12			Sue Thompson	• • • • •	Hickory
13		1	Dovells	• • • • •	Parkway
			Dion		Laurie
14	8	9	WITHOUT YOU Johnny Tillotson		Cadence
15	11	11	WHO PUT THE BOMP Barry Mann		ABC-Par
16	17	3	THE WAY YOU LOOK		
17	10	12	HURT	••••	Capitoi.
18	16	8	Timi Yure	••••	Liberty
19	33	- 2	Jive Five YA YA	· · · · ·	Beltone
			Lee Dorsey	<u></u>	
20	9	9	DOES THE GUM LOSE ITS F. Lonnie Donegan		
21	28	8	BIG COLD WIND Pat Boone		
22	30	6	MORE MONEY FOR YOU AND	D MI	3
23	35	4	ONE TRACK MIND		Capitol
24	18	9	Bobby Lewis	• • • • •	Beltone
25	36	2			Crest
26 ⁻			Paris Sisters		. Gregmark
		1	DON'T BLAME ME Everly Bros		₩В
27	19	6	FRANKIE AND JOHNNY Brook Benton		Mercury
28	27	2	MOVIN' Bill Black		
29	50	2	LOOKING IN MY EYES		
30	37	3	Chantelles GREAT IMPOSTER		Carlton
31	13	14	WOODEN HEART	••••	Dolton
32	34	8	Joe Dowell	••••	Smash
			Tony Orlando		Epic
33	45	3	BERLIN MELODY Billy Vaughn		
34	_	2	I UNDERSTAND G Cleffs		Terrace
35		1	SWEETS FOR THE SWEET Drifters		
36	26	4	I JUST DON'T UNDERSTAND		
37	21	12	Ann Margaret		
38		1	Jose Jiminez ANYBODY BUT ME	••••	Карр
39		— _î -	Brenda Lee	••••	Decca
40			Connie Francis		MGM
		1	BIG BAD JOHN Jimmy Dean		
41		1	FOOL NUMBER ONE Brenda Lee		Decca
42	43	5	KISSING ON THE PHONE Paul Anka		1
43	=	1	DREAMBOAT		
44			Connie Francis		
45		<u>;</u> -	Duals ROLL OVER BEETHOVEN	• • • • •	Sue
46	46	10	Velaires A LITTLE BIT OF SOAP	• • • • •	Jamie
47			Jarmels		Laurie
	20	9	CANDY MAN Ray Orbison		Monument
48	42	3	HIS LATEST FLAME Elvis Presley		
49	29	14	MISSING YOU		Dunes
50	40	2	WHEN WE GET MARRIED		
			Dreamlovers	••••	neritag e

12 PAIRED CONCERTS SET FOR ATLANTA

Atlanta, Sept. 26.
Twelve pairs of concerts will be presented during 17th season of Atlanta Symphony, of which Henry Sopkin is conductor. All concerts are given at 1,850-seat Tower Theatre. House is not large enough to accommodate season ticket buyers, necessitating dual concerts.

sage enough to accommodate season ticket buyers, necessitating dual concerts.
Kickoff will come Oct. 19-20, when soprano Lois Marshall and mezzosoprano Beverly Wolff, featuring duets from Bellini's "Norma," will star with symphony.

megzosopram beverity wom. featuring duets from Bellini's "Norma," will star with symphony.

Cellist Gregor Piatkorsky will be Flamist Philippe Entremont will return to glave with symphone will return to glave with symphone will return to glave with symphone will be offered Dec. 12-12 Manual Program will be offered Dec. 12-12 Janist David Bar-Ulan will play Bachmaninof's Concerto No. 2 with the Orchestra Jan. 11-12.

Another all-orchestra program, featuring Cesar Franck's Symphony. will be given Jan. 25-25.

Another pianist David Bar-Ulan will play Bachmaninof's Concerto No. 2 with the Orchestra Jan. 11-12.

Another all-orchestra program, featuring Cesar Franck's Symphony. will be given Jan. 25-25.

Rudolph Brkusky. Symphony. will be guest Feb. 22-23.

Rudolph Brkusky. Still another 88. Plaino Concerto March 8-9.

Guitarist Andres Segovia will play a return engagement as guest star March 25-30.

Guitarist Andres Segovia will play a return engagement as guest star March 25-30.

Tickets for 12 concerts go for \$30.90 in mezzanine; \$30.90 and \$22.66 in orchestra; \$19.57 in bal-conv: \$9.27 and \$7.21 in gallery.

Leslie C. White is new managing director of Atlanta Symphony, a 98-piece group, which was organized and nurtured by Maestro Sopkin, who has been its director since it was founded.

William Herring, former manager of Symphony, relinquished job now filled by White to accept directorship of Winston-Salem Arts Council.

Atlanta Symphony's budget crowds \$250.000 mark annually.

Atlanta Symphony's budget crowds \$250,000 mark annually.

Name Bands to Milw.

Milwaukee, Oct. 3.
George Devines' Ballroom here has the Harry James orch booked for Oct. 7; Wayne King's band, Nov. 4: Eddy Howard, Nov. 18; Guy Lombardo. Nov. 24; and the Glen. Lombardo. Nov. 24; and the Glen-Miller orch under Ray McKinley, Dec. 16.

Local bands usually play on the

off nights.

P. D. Tunes

Continued from page 59 E

time and diskeries are losing out on that fringe coin that can add up with a click platter.

Headaches of a more pleasant variety have also been triggered by the folk boom. The manufacturers of folk instruments, especially banjos, have found the demand exceeds the supply. Guitars are fairly plentiful but the ones in the greatest demand are fairly hard to find. Banjos have to be ordered at least five weeks before they are needed and in many cases deliveries are even farther behind. Pawn shops and the like can't find enough of them and other instruments are also being discovered like the mandolin and similar string varieties.

The publishing of folk anthologies and instruction books on playing folk music are enjoying an upture from out of dusty closets

The publishing of folk anthologies and instruction books on playing folk music are enjoying an upsurge. From out of dusty closets are being discovered suddenly valuable source material and research works concerning foreign, historical and any kind of folk material are greatly in demand.

New artists are rapidly developing and the concert scene is seeing a heretofor occasional date turn into burgeoning business all over the country. Particularly big on college campuses, folk music has been carried into many areas by the students where it might never have been as big, and thus throwing open the concert doors. Attendance of as many as 20,000-25,000 people have been attracted by a single folk outing.

have been attracted by a single-folk outing. Diskeries are doing well from the boom, if they have some salable folk artists, and seem eagerly seek-ing out this type of talent. But its the artists that seem to be enjoying the artists that seem to be enjoying it the most. They have become publishers, a&r men, producers and in general just plain business-minded and, in some cases, are sapping some of the control of diskeries, publishers and others as they help to broaden and in some cases burden the ever-flexible music scene.

50

STAN KENTON (Capitol) Kenton's West Side Story (T 1609)

DETAIL AI DIIM DECT CELLEDO

This Last No. whe. w. w. on chart	R	ET	AIL	ALBUM BEST SELLERS
1			No. w	rits.
2		-		JUDY GARLAND (Capitol)
2 3 30 CAMELOT (Columbia) Original Cast (SCD 1520)	2	8	8	JOHNNY MATHIS (Columbia)
12	3	2	39	CAMELOT (Columbia)
5	4	12	6	HARRY BELAFONTE (Victor)
6	.5	8	15	
T	6	4	17	KINGSTON TRIO (Capitol)
8	7	7	14	LAWRENCE WELK (Dot)
8 37 GRAT MOTION PICTURE THEMES (UA)	8	6	58	NEVER ON SUNDAY (UA)
10	9	8	37	GREAT MOTION PICTURE THEMES (UA)
11	10	21	5	MITCH MILLER (Columbia)
12 15 10	11	10	21	CARNIVAL (MGM)
13	12	15	10	FRANK SINATRA (Capitol)
14 9 10 FRANK SINATRA (Reprise)	13	16	43	
15	14	9	10	the second secon
16	15	13	5	
Somebody Loves Me (CL 1642)	16	17	7	
18 20			<u> </u>	Somebody Loves Me (CL 1642)
Tellow Bird (1004)				Original Cast (KOL 5450)
Ty Sing Along (CL 1628) 20 22 5 LIMELITERS (Victor) Slightly Fabulous (LPM 2393) 21 25 27 PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323) 22 24 4 DAVE GARDNER (Victor) Ain't That Weird (LPM 2335) 23 18 6 FOUR PERPS (Capitol) Four Preps on Campus (T 1566) 24 37 2 KINGSTON TRIO (Capitol) Close-Up (T 1642) 25 40 7 CONNIE PRANCIS (MGM) More Greatest Hits (E 3942) 26 27 8 DAVE BRUBECK (Columbia) Time Out (CL 1387) 27 33 4 PETER NERO (Victor) New Plano in Town (LPM 2383) 28 29 U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001) 29 19 5 EARL GRANT (Decca) Ebb Tide (DL 4165) 20 21 20 20 20 20 20 20				Yellow Bird (1004)
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Ain't That Weird (LPM 2335) 18	21	25	27	
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30	29	19	5	EARL GRANT (Decca)
36	30	34	35	LIMELITERS (Victor)
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49 — 1 OLDIES BUT GOODIES (Sound)	48	_	1	GLORIA LYNNE (Everest)
	49	-	1	OLDIES BUT GOODIES (Sound)

Inside Stuff—Music

"Follow the Leader," a musical revue written by Jim Rusk and presented by the Northwestern U. Workshop Theatre, won the first annual Broadcast Music Inc. Variety Show Competition. Rusk will get \$1,000 as author of both music and lyries of the winning production and Northwestern's Workshop Theatre will get \$500.

Honorable mention awards went to Michael Small for "The Happier Hunting Ground," presented by Cap & Bells Inc. of the Williams College Dramatic Assn., and to Peter Pergman and James Massengale for "Booth Is Back In Town," presented by the Yale Dramatic Assn. Judges were Jerry Bock & Sheldon Harnick, who wrote the Broadway tuners, "Fiorello" and "Tenderloin"; composer-conductor Lehman Engel; Stephen Sondheim, lyricist for "West Side Story" and "Gypsy"; Harold S. Prince, Broadway producer; and Robert B. Sour, BMI veepee in charge of writer relations, Rules for the 1961-62 competition, which closes May 15, 1962, are available from Sour at BMI's New York base.

Herbert Nelson, a writer-composer-producer and disk company en-repreneur via Panorama Records, is branching out into legit acting, le will play the role of a Dutch dentist in the Graham Greene comety The Complaisant Lover." in which Michael Redgrave and Googie Vithers star. Show is due to open on Broadway at the Barrymore

In order to get into the legit end, Nelson had to undergo a name alteration. When he joined Actors' Equity, he discovered that there was already an actor by the name of Herbert Nelson. According to Equity rules he had to change his name—and he did that by altering his first name and will from now on, for the theatre at least, be known

Singer Jimmy Demopolos, who once recorded for Sam Phillips' disk operation, has taken a fling at the jazz idiom. He's published a paperback via his Mark III Enterprises, based in Memphis, called "Jazz-Isms." It's a 500-word dictionary of jazz words and terms from the cool, hot and dixie vernacular. The book is selling for \$1 a copy. Demopolos is now in New York to enhance his publishing and/or singing career.

Alan Wagner, director of program development for CBS-TV, is the author of "Prima Donnas and Other Wild Beasts," a new book dealing with backstage events, humorous and otherwise, in the opera.

Book will be published next month by Argonaut Books, Wagner, who joined CBS-TV from Benton & Bowies about six months ago, also has a Sunday ayem opera commentary series on WNYC, N.Y.

Dot Records and ABC-TV have come up with a promotional angle for the network's new "Margie" show, a situation comedy bowing Oct. 12. Dot has extracted the tune, "Margie," from the latest Mills Bros. album and has pressed it on two sides of a 45rpm platter for use by ABC program managers. The tune will be used on local live tv dancing parties and the station affils will also tie in with local music shops on window displays.

First step in the new Lynn Farnol p.r. deal with ASCAP is Stanley Green's chore of putting together biogs of the Society's members, including "anecdotes suitable for newspaper stories." Green is special staffer on the Farnol-ASCAP hookup. Richard F. Frohlich is p.r. director in the ASCAP homeoffice.

Robert Stolz's 1935 pop, "Salome," is enjoying a European revival. E. B. Marks Music, which has the tune in the U. S., had Jimmy Kennedy write a "modern" lyric, and it is now labeled "Romeo."

Columbia Gets Andy Williams, Louise O'Brien: Other Deals

Andy Williams, who has been clicking on the Cadence label for several years, has switched to Columbia Records. His first single, a coupling of "Fily By Night" and "Danny Boy," is being released this week. In addition to his Colick chores, Williams will continue in the nitery and ty areas.

Also joining the Col roster is Louise O'Brien. Thrush, who is featured on NBC-TV's "Sing Along With Mitch," will record under the aegis of artists & repertoire producer Al Kasha.

Liberty: Eddie Heywood Eddie Heywood has joined the Liberty stable. He'll be recorded

HEAR THIS! GENE McDANIELS on LIBERTY TOWER 0F STRENGTH

FAMOUS MUSIC CORPORATION

WORLD'S LEADER IN AUTHENTIC WORD'S LEADER IN AUTHENTIC FOLK MUSIC POLK MUSIC POLK MUSIC POLK MUSIC RECORDS MEDI HIGH FIBELITY RELEASES EVERY MONTH.

WITE OF a complete existing of 400 Longolar Record Albums to ETHING, A MERICA N. REFERRATIONAL, JAZE, SCHENCE, INSTRUCTIONAL, CHIDERY, LATERATURE AND AUTHENDERS, LATERATURE POLKWAYS RECORDS & SENICE CORP. TO WART SECONDS & SENICE CORP. TO WART SECONDS & S. N. Y. G. SK. N. Y.

Big Wilson has announced he will consider Capitol, Columbia and RCA Victor for his first record album.

Madison: Feur Veices

The Four Voices, pop group, have been pacted by Madison. Former Columbia waxers have club dated in Las Yegas, Boston, Pitt and elsewhere and toured with Pearl Bailey. They have also appeared with Lena Horne.

Mirresonic: Bill Nalle

Bill Nalle, who supplies back-ground music on NBC-TV's "Young Dr. Malone" series, has been signed by Mirrosonic Records. He'll do a series of pop and jazz organ al-

NARAS' N.Y. BOARD SETS TRUSTEE PANEL

The board of governors of the New York chapter of the National Assn. of Recording Arts & Sciences (NARAS) has set a panel of music bizites to serve as national trustees of the east coast branch. They are George Avakian, Joe Csida, Nesumi Ertegun, John Hammond, Alan Kayes and Henri Rene. The board also named Gunther Schuller and Bob Yorke as alternates.

Bob Yorke as alternates.

The election was held in conjunction with the adoption of a new national constitution which vests all matters of national interest in a national board of trustees comprised of six representatives each from N. Y. and Los Angeles and two from the newly-incorporated Chicago chapter.

Present indications point to a board of trustees meeting to be held early this month in Holly-wood when numerous matters of importance to the Academy will be discussed and acted upon during a projected three day confair.

Charley Applewhite Hurt In Capitol Reshuffles Sales Staff; Plane Crash: Mate Dies

Midland, Tex., Oct. 8. Charley Applewhite, disk and nitery singer, suffered a badly frac-tured leg, a smashed face and pos-sible skull and internal injuries as a result of a plane crash near here last week (23). Killed in the crash were his wife, Nancy, and Midland oilman Robert H. McGannon.

The singer wavered between life and death in a local hospital for several days. He was manager of the Gaslight Club, Dallas, for the past eight months. A bankruptcy court order had closed the club last month.

sales and operations manager of Capitol Records Distributing Corp. has reshuffled his field sales force

Pete Goyak, who formerly guided CRDC activities in midwest territories as regional manager, will move to Cap's Coast headquarters as exec staff assistant to Tallant Bob Keels, previously a regional manager in charge of independent distributors, succeeds Goyak. CRDC

Goyak To Coast As Tallant Aide Bill Tallant, veepee and national distribs now will work with the

In another move affecting re-gional managers, Earl Horowitz, formerly sales manager in Chi-cago, has been promoted to regional cago, has been promoted to regional manager on the Coast with head-quarters in Los Angeles. He replaces Gene Sapak, resigned. Succeeding Horowitz in Chicago is Bruce Masterton, formerly Dalias sales manager, who will be replaced by Charles Bratnober.

(Continued on page 64)

THE CASH BOX Best Bets

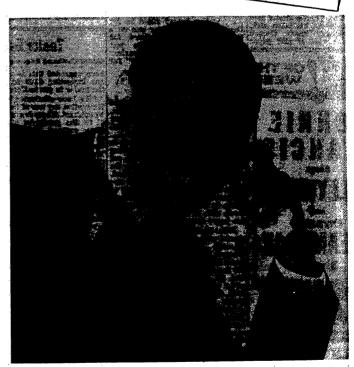
BOB WILSON (Decca 31293) "HE GIVES" (2:23) (Southern ASCAP_Simon, Skylar) ASCAP—Simon, Skylar)

"The fine new song stylist can really hit paydirt with this captivating rhythm shuffler from the religious dept. Strong Dick Jacobs take off.

MUSIC VENDOR-HIT PICKS OF THE WEEK

"HE GIVES" (Southern, ASCAP)—Bob Wilson; DECCA 31293
Decca disker Bob Wilson gives it all he's got on "He Gives," an infectioue, hand-clapping revival-rock tune.

BOB WILSON *** STRONG SALES POTENTIAL
HE GIVES—DECCA 31293—Personable per formance by Wilson on relaxed, airractive theme (based on tradifional hymn) with catchy tempo, Merits exposure.



Decco's New

BOB WILSON

whose recent big hit "HE GIVES" is growing in notional popularity with the DI's, is opening at the TOWN CASINO in Buffalo October 16th, BOB opened at the GIEN CASINO (summer Town Casino in Buffalo) 8/7 and created quite a sensation with his cultured voice of golden time, immense range, and flawhest beauty. His dynamic personality created quite a pelacting six with the ledies and the management had to demand his return. BOB, a "Top Brawer" song stylint, toward the comment where he was outstandingly acclaimed. BQB whose electrifying and sexy rendition of ballads and sensuous rhythm tunes is fabulously unique.

In January BOB will again tour the Suppor Club Circuit in Europe beginning in the Scandinavian Countries down through the Mediterranean including

menace.

This is an alert tip for Booking Agents of the Supper Clob Circuit here and abroad/billon Choins and withers. Yes might as well start bidding for BOS WHASON, a breathtaking new song stylint with the BOADEN TONE.

For Further Information Grand Control State Box 3748 New York 12, New York or call: Riffinglander 4-1900

On the Upbeat

New York

New York

Joe Mathews, Capitol's eastern promotion chief, branched out into the area of diplomatur relations by throwing a cocktail party Sunday (1). for his Bronxville nelghbor, the UN ambassador for Somall... Gegi Grant set for two single rel-wases by 20th-Fox Records... E B Marks Music has acquired for the US and Canada the English song, "You Don't Know," from Lorna Music Ltd. Michael Olatunji, Columbia disker, opens at Birdland Oct. 26 for two weeks. Johnny Cash set by Pathe-America for a nationwide personal apparance tour after the first of the year in connection with openings of 'Five Minutes to Live" in which Cash makes his starring film debut. Bobby Vee, Liberty

of 'Five Minutes to Live" in which Cash makes his starring film debut . Bobby Vee, Liberty disker, goes on tour after the first of the year to promote the 20th-Fox film, "Swingin Along" . . . Neapolitan singer Enzio Lembo at Brooklyn Academy of Music's "Neapolitan Festival of Song" Oct. 12.13

London.

Hayley Mills' second disk, "Let's Get Together." from her film "The Parent Trap." bows on Decca on Friday '6 · . . Charlie Drake uses a "new". "so and on his latest disk, "My Boomerang Won't Come "My Boomerang Won't Come Back." It's a cone of stiff paper



ititle too much like Tschaikowsky.

Pye Records launched its new
singer, Nick Villard, ex-seaman,
with a party yesterday (Tues.)
aboard the Athenic, the ship on
which Villard served . . John
Barry of the John Barry Seven recorded one of his own compositions, "Spinneree," a ditty with
an Italian flavor. Barry used the
monicker Michael Angelo, which
he figures is as Italian as he can
get . . Horn player Brian Firth
and saxophonist Billy Lowe of the
Dave Mason orch at the Majestic,
Glasgow, are in hospital following
a car crash . . The John Cochrane
Quartet and the Dizzy Gillespie
Sextet are coming to Beitain for
the Harold Davison organization.

Hollywood

Hollywood

Jane Morgan will do a "Lillian Russell Salute" at her Cocoanut Grove show beginning Oct. 12 ... Ann-Margret, currently in 20th's "State Fair," planes to Nashville from the pic's Dallas locationing on weekends to cut her new RCA Victor album which is set for release next month . Steve Sholes, Victor veep and Coast manager, has torn up Rod Lauren's contract and is signing the singer to a new one that provides for Sholes to be a&r man on all his LPs and gives Lauren a bigger percentage ... Franz Waxman will score Jerry Wald's "Adventures of a Young Man." Prior to actual scoring, Waxman will compose a two-hour suife, man will compose a two-hour suite, comprising 10 distinct sections each dramatizing a portion of Ernest Hemingway's life.

Ernest Hemingway's life.

Cara Williams will sing a pair of songs in "Pete and Gladys" tv segs

Vic Damone etched "Tender is the Night" for a Capitol single

Reprise's prexy, Moe Ostin, signed jazz pianist Mary Jenkins.

Walter Scharf filled in for David Rose while latter was on a European tour and penned for "Bonanza" tv scores. He just wound "Pocketful of Miracles' and starts "The Errand Boy" for and starts " Jerry Lewis.

Chicago

Chicago

Wild Bill Davis current fortnight
resident at Basin Street, Chi,
through Oct. 16 . Muggsy
Spanier into Iroquis Hotel, London, Ont., Oct. 16 for a week . .
Jazz pianist Billy Taylor inked to
an exclusive Mercury recording
contract. Taylor's first album, cut
in N. Y., features tunes from the
up-coming Richard Adler musical,
"Kwamia," in which he did the
score . Rex Allen, en route to
Hollywood after benefit performances in St. Louis, Mo., feter last
week with a "Rex Allen Day" in
his home town of Wilcox, Ariz.
Folk-thrush Bonnie Dobson

his home town of Wilcox, Ariz.

Folk-thrush Bonnie Dobson signed with Prestige International Records . Folksingers Sonny Terry & Brownie McGhee, currently on British concert tour, skedded for the Coventry Festival of Music, Oct. 15 . Platters set for fortnight at Social Ritz Club, Mexico City, Oct. 19 . Ewan MacColl & Peggy Seeger open Canadian-American concert tour tonight (Wed.) in Winnipeg, Pair skedded for PM-West segment, Oct. 13 . .

Pete Seeger departs on U.K. concert tour later this month, opening Nov. 1 in Usher Hall, Edinburgh.

Philadelphia

Stan Kenton plays Sunnybrook, Oct. 7 . . . Limelight Productions set Miriam Makeba at Irvine Audi

Normar Hits Am-Par. Maxine Brown & Her Mgr. With \$250,000 Suit

Normar Records has filed suit in N.Y. Supreme Court against Am-Par, Maxine Brown and her manger Mal Williams for an injunction enjoining the singer from waxing on any other label.

ing on any other label.

According to the complaint, Normar inked an exclusive contract with Miss Brown in October, 1960, with options of one year each for four years. The diskery picked up the first option in February, 1961 but claims that Am-Par, with full knowledge of the contract and their rights, had the chirper record tunes and is distributing them. tunes and is distributing them.

tunes and is distributing them.
The complaint further charges
that Am-Par, in violation of the
plaintiff's pact with Miss Brown,
entered into an agreement with
Discus Records, which recorded
her disks that are released through
Am-Par.

Moreous claims that the singer's

Normar claims that the singer's services are unique and is asking \$250,000 damages. The suit also seeks to enjoin Williams from claiming any contract with her.

Tooler Beef

Continued from page 59

have upgraded this to where they are budgeting \$100 to \$1.500 in the major tv productions.

the major tv productions.

We have eliminated in the major studios any use of foreign track by contract. There is another group of tv film producers who are not under contract. They are put in a competitive advantage so they have the right to use this foreign track. The gains that we have made in the last two or three years will be lost."

Read offered three possible approaches to lick the problem: (1) High import taxes on foreign library tracks, with the duty pegged on the production cost either in this contraction of the foreign retire (2). on the production cost either in this country or the foreign nation; (2) labeling tracks as of foreign origin so that "we could do our own public relations job on the sponsors"; (3) A "fool-proof" way, he said, is via the U.S. Copyright Law, As with bookbinding and printing, the U.S. requires an affidavit that the work was done in this country. Apply the same resultment to tracks ply the same requirement to tracks, and the use of them would be curbed for lack of copyright protection. Same method would stamp out the runaway problem, Read offered, but he noted that the State Dept. is against such proposals.

Another indication of Dent's penchant on the track issue came when the lawmaker remarked caustically: This Government of ours has de-veloped into a State Dept. Govern-

veloped into a State Dept. Government."

Phil Fischer, AFM International rep, made no distinction between library tracks and importation of foreign tracks for use in tv films generally. AFM is against both, he said. Now over 60% of such tracks come from abroad, Fischer complained.

John Tranchitella, AFM Hollywood local (47), complained of the failure of his union's campaign of lodging protests with sponsors of programs using foreign canned music. He told the Congressman:

"We thought that by appealing to the sponsors they would protest to the producers. I think the producers turn off their hearing aids as far as the citizens of our country are concerned."

Monterey Jazz Fest

veteran violinist Stuff Smith in an exciting series of duets with Dizzy Gillespie and Ray Nance (Ellington's violinist-cum-trumpet player which was part of an allignment of swing era soloists tagged Modern Mainstream. The audience ate it up and were carried to new heights when blues singers Jimmy Rushing and Big Miller came onstage and shouted the blues for several numbers.

Rushing and Big Miller came on stage and shouted the blues for several numbers.

Saturday afternoon's show was presented in broiling sunshine which moved the male audience to don Bermuda shorts, the gals got into slacks and halters and the whole affair looked like a cross between Jones Beach and a Broadway opening. Visiting celebs from Archie Moore to Newport Jazz Festival producer George Wein were on hand and critics and photogs representing papers from San Francisco, L.A., New York, Rome, Stockhom, London, Hamburg, Sidney (Aust.), Boston and a dozen other US cities watched Duke Ellington's performance.

The Saturday afternoon program was titled "Ellington Carte Blanche" and its entire production and content was left to the pianistleader-composer to devise. He offered a reprise of familiar Ellington melodies from "The Mooche" and "Creole Love Call" (which date back some 30 years) to "Suite Thursday" (written in 1960 for the Monterey Jazz Festival) and "The Girls," a 1961 creation' by Ellington's alter-ego, Billy Strayhron. The "Mahalia" number is one of the most effective Ellington miniatures to date.

Ellington, incidentally, was really the dominant personality for the five-concert weekend. He not only appeared twice (all of the Saturday afternoon program was his and he did a concert bit Sunday night with his orchestral but he was emcee of all five shows, working from a separate stage and occasionally playing the piano with musical assistance from bassist Aaron Bell and drummer Sam Woodyard.

Saturday night was the biggest crowd in the four-year history of the Festival. A full sell out for the

Saturday night was the biggest crowd in the four-year history of the Festival A full sell out for the evening show was an actuality Saturday night was the biggest crowd in the four-year history of the Festival. A full sell out for the evening show was an actuality early Saturday morning. A total of 7.300 seats ranging from \$3.00 to \$7.50 tabbed out at a gross of \$32.000. In addition there was an estimated overflow crowd of 3.000 that wandered, seatless, around the grass lawns and oak tree clusters of the Fairgrounds. Music from inside the arena was clearly audible and, although this was the largest crowd in the Festival's history and one of the largest in the history of the Fairgrounds itself, there was almost no trouble. Some \$5.000 in mail orders were returned due to the sellout.

Chief Charles Simpson of the Monterey department had a full squad circulating and there were rolly three arrests in all throughout the full evening.

Standout performers on Saturday evening included singer Camen McRae, who hushed the apacity crowd with her delightful, moving and masterfully showcased series of ballads, and trumpeter Dizzy Gillespies' Quintet, which was in exceptionally fine form, played a "Suite" made up of Gillespie compositions cued info various geographic locations important in the development of jazz from Africa to the West Indies. He was in superior form and so was his group, combining showmanship with first rate musical ability.

Gillespie's set was climaxed by the appearance of vocalist Joe Carroll resulted with Gillespie for

his group, combining showmanship with first rate musical ability. Gillespie's set was climaxed by the appearance of vocalist Joe Carroll, reunited with Gillespie for the first time in some years. Gillespie and Carroll broke up the show with a wild display of vocal pyrotechnics that had the audience laughing and cheering for all they were worth. Saturday night's show also included a long set by the George Shearing Quintet and another with the Shearing group joined by the brass ensemble. The audience gave everything Shearing did a heavy mitt throughout the evening.

Trombonist J. J. Johnson's opening set, a series of compositions and arrangements for brass en-

over very well and its success here semble played with tight perfection and inventiveness, was missed that just been issued. Standout attaction of the Friday night concert, however, was the return to the main jazz arena of the way almost an hour. The Johnson return to the main jazz arena of set was repeated again on Sunday afternoon's show.

Problems besetting the Festival office—as usual—ranged all the way from fouled up hotel reservations to getting the lady harpist from the afternoon shows a baby-sitter so she could make rehears—

als.
Critics and reviewers for almost
100 papers were represented and
the photog scene resembled "La
Dolce Vita" in real life. 100

BENEKE'S CLICK IN S.F. **CUES BAND ONE-NITERS**

San Francisco, Oct. 3.

Tex Beneke leading the Glen Miller orch, and carrying vocalist Ray Eberle and Paula Kelly and the Modernaires, grossed a fat \$5,700 at the Fairmount Hotel's new ballroom Sept. 29 in the first hotel dance one-nighter in this territory in years.

Promoter Lou Robin, of Concerts Inc., presented it with Artie Samuel, Downtown Center Boxoffice owner, and drew 2,000 at \$2.35 per.

Success of the operation, which was run like a Swing Era Junior prom, has stirred Samuel and Robin to plan an entire series for

prom. has stirred Samuel 2110. Robin to plan an entire series for later this year.

Cap Sales

Continued from page 63

Continued from page 63

Latter had been a salesman in CRDC's San Francisco branch.

In other branch changes, Tom Beckwith, formerly a salesman in Indianapolis, replaces Kansas City sales manager Dick Ware, who has been called to active duty with the Army reserves. In St. Louis, Hal Gold, formerly assistant sales manager in Chicago, replaces sales manager Jim Blackwood, resigned, Bob Setzer, with C&C Distributing Co. in Seattle for the past several years, has been named sales manager of CRDC's Seattle branch, replacing Ralph Wilson, resigned. Before joining C&C, Setzer was a salesman with CRDC for 10 years.







DORN SISTERS

A BLEND OF THREE BEAUTIFUL VOICES WITH FACES AND FRAMES TO MATCH

Sept. 25-Oct. 8 Tidelands, Houston; Oct. 14-Nov. 3 Playboy, Chicago; Nov. 4-11 LaRue's, Indianapolis; Nov. 15-28 Earl's Club, Dajias; Dec. 1-16 Brown Hotel, Louisville; Dec. 30-31 Pere Marquette Hotel, Peoria: Jan. 9-29 Playboy, New Orleans; Feb. 22-28 Flamingo, S. Sioux City, Nebraska.

Personal Manager-PHIL BISCH

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Chi Key Clubs Losing Snob Appeal, **Turn to Names to Bolster Business**

The proliferation of key clubs in Chi appears to be approaching a point of diminishing returns. Operators of two of the newer entries have added name entertainers to bolster the declining lure of the implied exclusiveness of the keyspeaks. The resistance to the new clubs indicates that the "exclusive" factor is being diluted as the number of the spots increases. It's now not so much a creases. It's now not so much a matter of which locklounge you belong to (and go to), but how many you belong to (and don't go to).

Both the Shh Club and My Lady Fair (a key club for women) turned to name talent shortly after opening. The former cur-rently features Dakota Staton and rently features Dakota Staton and the latter Nick Noble. However, Gene McGuane, owner of the Holi-day Club, said that his spot is pick-ing up rapidly after a slow start and he "would not get on the name talent treadmill."

talent treadmill."

The old line key clubs here are still doing great biz—the Gaslight Club with only a keyboarder and an occasional singer and, on the other extreme, the Playboy Club with seven variety acts. The older clubs have the advantage of having piled up memberships when there were fewer of the keyspeaks to choose from. Too, they have had an opportunity to build up loyalties before any serious competition came onto the scene.

Despite the current setback of

Despite the current setback of the new key clubs, there is talk of more-specialized keyspeaks in the planning stage. A Negro club is projected for the south side and a club for "performers and friends of the performing arts" is planned for the near north side.

TV Names Help 11-Day N.M. State Fair Rack Up New Attendance Record

Albuquerque, Oct. 3.

Albuquerque, Oct. 3.

The 1961 New Mexico State
Fair pulled more than 500,000
persons in its longest run in
history, to set a new gate tally for
an exposition in the state. More
than 75,000 patrons—including
four SRO houses—were clocked
for the nine- day rodeo competitions in the fair's 12,000-seat.
Tingley Coliseum, which were
coupled with appearances by television, film and recording headliners.

Iliners.

TV comic Andy Griffith, in a two-day booking, pulled two capacity houses. Dennis Weaver (Chester of tv's "Gunsmoke" series) in a single day booking on the final night of rodeo. drew a full house, and Lorne Greene and Dan Blocker of tv's "Bonanza" series—in a two-day stand—pulled one full house, and another crowd of 7,000.

The Andrews Sisters. skedded

one full house, and another crowd of 7,000.

The Andrews Sisters, skedded three nights, had an average of 5,000 persons each evening.

Red Skelton, in his first fair booking, and sans cowboy competition, filled the hall's reserved seat section at both a matinee and evening show. He headlined variety bills on the final day (24) of the 11-day exposition.

Fair manager Tex Barron, in a preliminary report, said total of 504,500 persons paid to get on grounds, against 469,750 at nine-day 1960 show. Pari-mutuel racing, with 12 events daily, grossed \$3,969,286 handle, as against \$3,555,305 in 1960. Craft's 20 Big Shows: in first appearance at New Mexico Fair, grossed \$130,000 for the run.

Next year's fair is also planned 11 days, Sept. 13-23, according to State Fair Commission.

NED EDDY'S ASSN. POST

Kansas City.Oct.3.

Kansas City,Oct.3.
Missouri Restaurant owners, in convention at the Hotel President here last Tuesday (19), 'elected Ned Eddy as president. He is one of the three brothers operating Eddys', the town's downtown night club and restaurant, and has long been active in the association. He succeeds Arthur Schneithorst, St.

About 6,000 persons attended the

Chi Spot Bows Talent

Chi Spot Bows Talent
Chicago, Oct. 2.
The Cart, a south-Loop dinery, is
inaugurating a live entertainment
policy with folksinger Katie Lee
and thrush Toul Lee Scott as the
opening attractions. The pair,
along with the Al Nutting Trio, are
in for an indefinite stay.
Owned by longtime boniface Ben
Orloff, the spot becomes the only
club with variety acts in the neigh
borhood with exception of the supper clubs in the Conrad Hilton and
Blackstone hotels. Aimed at the
late-nighters, the club's first show
will go on at 11:30 p.m.

Vaude Revival At Palace Ends \$10,000 in Red

The Palace Theatre's single week of vaudeville wound up with promoters Sid Bernstein & John Drew taking a licking of about \$10,000. The single week of headliner Ray Charles, with support from Sarah Vaughan, Larry Storch and the Johnny Conrad Dancers, resulted in a gross of \$40,000. A \$50,000 take was needed to come out ahead.

There are several reasons for the short coin drawn by the bill. It's figured that if the session were

It's figured that if the session were held before the schools opened, the take would have been heavier. But even at that, a good first show might have pulled them far over the profit mark.

The opening of the layout was marred by the lateness of the headliner, and the raw and unrehearsed condition of the orchestra which ruined the first appearance of the other acts. The bad word-of-mouth reacted unfavorably on the gate.

the gate.

During the run, Charles was late for no less than six performances and Miss Vaughan failed to show

for no less than six performances and Miss Vaughan failed to show up for one show due to laryngitis. These were conditions which made it hazardous for a customer asked to shell out up to \$3 admision.

Bernstein & Drew underwrote the venture with payment of a little more than \$25,000 for the show, with Charles getting \$15,500 for the week. This sum included the orchestra and the Raelets, a four girl vocal group. Also under the terms of the deal, the Palace got the first \$20,000 and supplied the picture, "The Mighty Crusaders," which was universally slammed. Other expenses, including advertising, put the break-even point at \$50,000. There was to have been a percentage deal beyond \$50,000. The showing of Charles at the Palace has caused Bernstein & Drew to abandon four nights of concerts in Chicago during Christmas week. However, that was also made difficult by promoter Hal Zeiger who played Charles recently and claims that his contract to repeat Charles in about a year, precludes his playing in Chicago for any other promoter.

Ahmad Jamal Also Gets His Fill of Bonifacing Chicago, Oct. 3.

Jazz pianist Ahmad Jamal has shuttered the Alhambra, his plush no-booze Moorish-styled nitery, and will take "at least a month's vaca-tion." Tradesters figure that Jamal is weary of both operating and performing at the club and that the income from the spot was nowhere near his potential from club and concert bookings. He is reported to have in excess of \$100,000 tted up in the operation, which has been open about four months.



VAUGHN MONROE

VAUGHN MONKOE

FLAME ROOM, RADISSON

HOTEL, Minneapolis—"Vaughn

Monroe fans were present in goodly

numbers... He stacks up as Just

what the doctor would order for this

kind of lavish and tony room...

Monroe reeled off sure-fire number

after number." Rees, VALUEY.

Mgt. IRV SIDERS

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Banner October

October in New York is expected to be one of the biggest months of the year according to hotelmen. An average 95% occupancy is anticipated which means virtually complete sellouts during most days Of course, the entertainment marts are expected to reap a tremendous benefit from the influx of out-oftowners.

The major reason for the upbea The major reason for the upbeat are the World Series games which start today (Wed.) at the Yankee Stadium, and the convention of the Corder of the Eastern Star, the femme Masonry organization. Also throughout this period is the constant arrival of out-of-town buyers. The upbeat has already started. Hotels have a comfortable rate of

occupancy, a condition which started around the middle of the month. This reversed the trend of the summer which was downbeated considmer which was downleaded considerably by the unusually long heat wave. Hotel business, earlier in the year, indicated a banner annum. However, the bottom dropped out in June and continued until mid-September.

The influx of citizenry is bene The influx of citizenry is bene-fitting the cafes. The largeseaters are well-prepared. The Copacabana has Joe E. Lewis who holds an especial lure for the sports ele-ment as well as buyers. The Latin Quarter continues with its big show, and the International is open-ing tonight (Wed.) swith the Ritz Bros. and June Valli topping the bill.

The Blue Angel and Basin St. East also have been registering expansion at the boxoffice, and the hotel spots are doing quite well.

hotel spots are doing quite well.

The cafes also have been bounding book following The cates also have been bouncing back following a subpar summer. The niteries were victimized by the extreme heat, but only because the mercury delayed the start of the garment industry season. A slow season on Seventh Avenue is reflected in the boites.

PLEASURE IS. TO PEG FORMAT ON TV NAMES

Wakefield, Mass., Oct. 3.

Pleasure Island completed its Pleasure Island completed its third season Sunday (1) with a 25% gain in attendance over last year, and began working on plans for a new format next season. The park, which had been open weekends since Labor Day, is abandoning its circus theme, which was the big gimmick this year, in favor of names from off the television screens.

up in the operation, which has been open about four months.

Jamal is the third musician in the last year to have found that bonifacing and performing dort mix. Dinah Washington took over the lease on the southside Roberts Show Lounge in July and defaulted on it six weeks later. Earlier, Sarah Vaughan had taken over the same spot as manager and resident attraction and listed about two months.

Proceedings of the department of the park management decided to go on a name kick for 1962. Pleasure Island, according to its management, is the second theme park in the country on the profitside. Disneyland, of course, being first.

Miami Beach Hotel's Cuffo Shows, Once a Stunt, Become a Habit

A Nice Regard

London, Oct. 3.
Siegi Sessier (Siegi's Club)
and William Ofner (Pigalle,
Stork Room and Society) discovered by chance that they
were both booked on to the
same plane last Sunday (1) for
New York.
But Ofner

Ofner subsequently But Ofner subsequently switched to a later plane after someone had suggested that it would be a major disaster to London's night life if the air-craft was involved in an acci-dent.

Aircondition Co. **Conclave Gives Acts Hot Dates**

Acts hot vates

One of the longest running convention jobs for talent can be found at St. Croix, Virgin Islands. A group of acts has contracts for up to 12 weeks during the convention of Fedders air conditioner dealers and distributors who are meeting in weekly groups in St. Croix and Grape Tree Bay Hotels. Altogether, around 3,600 will be hosted by the company.

The trip is part of an incentive program given annually by Fedders Corp. Under the sales plan, dealers and distributors meeting certain quotas make the trip with all expenses paid. It's one of the boons to the island's commerce inasmuch as this convention takes place after the Fedders selling season which is prior to the start of the resort season.

James J. Grady, who has booked this convention for several Years, has slotted two orchestras and seven acts for the run of the show. Included are The Renards, comedian Buddy Clayton, Lillian Holand, Rex Owen, Joska de Barbary, Rico & Charles Rayo. The group started to work Sept. 5 and most will continue until Nov. 25.

Kingstons-Baxter Fancy \$38,389 at H'wood Bowl

Hollywood, Oct. 3.

Kingston Trio and Les Baxter's band plus a chorus grossed \$38, 389 at \$4.75 top at Hollywood Bowl Saturday night (30) with total attendance of 12,706. The Kingstons (newly realigned with John Steward in and Daye Guard out) get 60%.

ard in an additional and eight vocalists, was in on a flat deal. Lou Robin promoted. The Bowl got 10% of the gross

Film, Disk Stars Head Carla Victims' Benefit

Dallas, Oct. 3.

Top film and recording stars headed the talent lineup for the Dallas Times Herald benefit for victims of hurricane Carla held Sunday (1) at the State Fair Music Hall. Entire cast of 20th-Fox "State Fair" film was on hand including Pat Boone, Bobby Darlin, Jose Ferrer, Alice Faye, Tom Ewell, Pamela Tiffin and Ann-Margret.

Frankie Laine now at the state of the sta

Margret.
Frankie Laine, now at the Statler Hilton Empire room, also appeared at the event which was scaled to \$4 top. William J. Harris, prez of Local 147, AFM; provided a 20-piece orchestra. Its fee was covered through a grant from the Recording Industries Trust Funds. Scenic designer Peter Wolf contribbed the sets.

Fox, Det.'s, Stageshow

Poly, Det. 3, Stageshow

Detroit, Oct. 3.
Fabian and Ray Charles will headline the first stageshow in two years at the 5.000-seat Fox, beging ning Friday (6) for one week. Bill will also include Gloria Lynne, the Earl May Trio, Timi Yuro, Shep & the Limelighters, Dave Aster, the Rockets and house orch.

On the screen will be "Thunder of Drums" (M-G).

to free entertainment as the sea-sons wear on. The "Cavalcade of Stars," which was only a promotion stunt a few years back, has now be-come an important crutch, upon which hotel business depends. Morwhich hotel business depends. Morris Lansburgh, who operates the six hotels which underwrite the "Cavalcade" program, had been considering dropping the venture this season, but lately has started to re-sign talent, and will resume with this gimmick this season.

As it works, the guests of all the six hotels aligned with the group are entitled to a free show to be given in the auditorium of the Deauville Hotel.

At the same time, the Fontaine-

given in the auditorium of the Deauville Hotel.

At the same time, the Fontainebleau is working on a format which will also supply entertainment free to its guests. Now being transformed into a private club, guests will have the privilege of availing themselves to the entertainment in the La Ronde Room. The public will also be admitted to this inn, but will, of course, have to pay the prevailing tabs.

There are also other plans similar to Cavalcade in which other hotel groups participate.

The net effect of all this is to get the former nitery customers used to being entertained gratis, according to talent agency reps. With all this entertainment going on for free, it will become increasingly difficult to get vacationers to shell out the normally huge tariffs prevalent in the Miami Beach niteries.

As it is, only a few stars can

As it is, only a few stars can pull in the Florida Gold Coast. Many who did business in former years, have become doubtful draws years, have become doubtful draws in the past season or two, and thus the talent buyer's job has been made more difficult. Now with the competition of free entertainment, the niteries find their supplies of headliners cut considerably because it would be foolish for the operators of other hotels to buy acts that have appeared free at the Deau-

have appeared free at the Deauville group.

The present trend in the Miami
Beach hotel spectrum seems to indicate the Grossinger and Concord
idea of entertainment will be more
widespread. For the price of the
weekly room and board bill, there
will be a certain amount of free
will be a certain amount of free weekly room and board bill, there will be a certain amount of free entertainment available to the guests. At the Catskill inns, the guests cannot pay for the entertainment, and can see shows even if they do not buy a single drink. Just how much the hotels will veer in that direction isn't known as yet, but the trend seems unmistakable.

Strong Finish Helps Cut 6-Day Bike Race Loss To 25G at N.Y. Garden

To 256 at N.Y. Garden

A strong finish with nearly 15,000
customers on hand to view the
windup of the six-day bike race
Thursday midnight (28) at Madison
Square Garden, N. Y., reduced the
loss to about \$25,000 for the run.
With this deficit, it's indicated that
without the opening night's mishap which cost the promoters
about \$30,000 there might have
been a small profit for the first
Garden running, of this event in 22
years.

A misinterpretation of the blueprints caused the track to be constructed in the wrong direction.
Carpenters had to rebuild the
track, which delayed the meet six
hours. Some 5,000 customers got
refunds.

The overall gross came to about \$140,000. Sports International, the promoting organization, guaranteed the Garden \$25,000 plus another \$20,000 for expenses such as ushers, tickets, etc. The contractor was to get \$120,000 for building the riders, plus other expenses. However, SI said the results were sufficiently gratifying to indicate that the event can be successful in New York, and it will promote another race if proper dates can be booked.

Don't Hoarse Around With 'Chicago Throat, Medico Warns Entertainers

That mysterious disease, "Chicago Throat," a now widely-accepted excuse for cancelled performances and the most frequent albit for below-par opening night shows, is a technical fiction and may be just a case of the oldfashioned jitters.

"Chicago's atmospheric conditions are basically no different
than New York's or Kansas City's
when it comes to aggravating
throat conditions," says Dr. Pierce
Theobald, a throat specialist who
treats many of the singers and
actors who come to tha Windy
City.

Dr. Theobald is currently ministering to Carol Channing, who
has been hit by the legendary affliction twice in her last two appearances at the Palmer House.
Jimmle Rodgers and June Valli
are among the singers who in recent months have been hampered
by sore throats wherein Chi's

last week. However, for the first four days she mugged behind Kay Armen's singing and finished up with her regular dispensation of "diamonds" to the ringsiders.

'Sound of Music,' Ice Show Top Talent Lineup For

Syracuse Hotel Room Lines Up Band Roster Syracuse, Oct. 8.

Persian Terrace of the Hotel Syracuse here opens its fall season tonight (Tues.) with the Pee Wee Hunt orch, Group is booked until

Nov. 11.

A Lester Lanin troupe will follow Hunt, opening Nov. 14 and remaining until Dec. 30. Richard Malthy's big band comes in New Year's Eve. for a one-week stay. Lennie Herman band has been inked for 10 weeks beginning April 24. Tony Aprile Trio is current in the Rainbow Room of the Hotel. Combo is in for an indenite stay.

Ice' Unit Publicist Cold

Tokyo, Sept. 26.

Promotion manager Clarence Bodine of "Holiday on Ice" unit playing here is bemoaning a local situation whereby a show spon-sored by one major newspaper is virtually cold-shouldered in press space by rival sheets. Practice car-ries over to tv stations in which newspapers are major stockhold-

"Holiday" unit is here for fourth "Holiday" unit is here for fourth time, under sponsorship of Yomiuri Shimbun. Such sponsorship is needed before a show unit can come here as sponsor must be named on application to Finance Ministry for allocation of foreign currency and greenlight on visas. In most cases, sponsorship is by one of three newspaper empires or semi-government NHK broadcasting web.

Rodine said situation is slightly

or semi-government NHK broadcasting web.

Bodine said situation is slightly
improved this trip because he has
Korakuen Ice Palace, where show
is installed for six weeks, handling promotion rather than the
Yomiuri 'sponsor. But snags are
still somewhat in effect because
Yomiuri owner Matsutaro Shoriki
is paternal figure at Korakuen entertainment area since he encouraged building of same years ago
and because it contains home stadium of his Yomiuri Giants. Restricting promotion opportunities
further is fact that Shoriki is also
board chairman of Nippon Television (NTV).

On inquiring if "Holiday" could

On inquiring if "Holiday" could get another sponsor next time around, Bodine was answered in the affirmative, but was told that Korakuen Ice Palace, most suitable location, would then not be available.

Vaude, Cafe Dates

New York

Los Chavales de Espana opens tomorrow (Thurs.) at the Chateau Madrid .. Bobby Darin and Allen & Rossi inked for the Deauville, Miami Beach, Feb. 2 for 10 days .. Sophie Tucker to the Shoreham Hotel, Washington, April 3 ... Patricia Marand, current at the Pierre Hotel, moves Nov. 6 to the Queen Elizabeth, Montreal .. Irving Fields Orch and The Arnauts added to the new Latin Quarter show starting Oct. 10. Field's replaces the Buddy Harlowe Trio. Singer Johnny Barracuda out of the African Room show due to a serious auto injury. Replacement is Duke of Iron .. Jerry Vale starts at the Mardi Gras, Baltimore, Friday (6). Enzo Stuarti to the Holl-

starts at the Mardi Gras, Baltimore, Friday (6). Enco Stuarti to the Hollay House, Milwaukee, Oct. 16... Rusty Warren opens at the Horlzon Room, Pittsburgh, Oct. 9... Guy Mitchell Into the Southern Club, Hot Springs, Ark., Oct. 19... Gorme & Lawrence into Blinstrub's, Boston, Oct. 30... George Kirby into the Alamo, Detroit, Nov. 6.

Chicago

Chicago

Johnnie Ray set for three weeks at the Living Room, Chi, starting Oct. 18... Nick Noble opens a month stay at My Lady Fair women's key club today (Wed.)... Count Basie orch plays Roberts Snow Club Oct. 13-15... Burns & Carlin set for the Embers, Indianapolis, Oct. 9-22... Furness Bros. play a week at the Iroquois Hotel, London, Ontario, Oct. 9... Sonja Stevens down for the Town & Country, Winnipeg, Oct. 30 for a fortnight... Hi-Lads into the Vapors, Hot Springs, Ark., Nov. 23 for a week.

Hollywood

Hollywood

Dave Brubeck Quartet and The Four Freshman do joint gig at Pasadena Civic Aud Oct. 21...

Margaret Whiting follows Oct. 9 opeing at Southern Club, Hot Springs, Ark., with stand at B&B nitery, Indianapolis, starting Oct. 17... Jimmle Rodgers added Fairmount Singers to act he broke in Saturday (30) at Coronado, San Diego, opening Oct. 7 at Moore Theatre, Seattle.

Mort Sahl added four cities to his tour which tees Oct. 12 in Brooklyn. They're Madison, Wis., Peorla, Omaha and Sait Lake City... Rusty Warren booked Into Shamrock Hotel's International Club, Houston, Nov. 2 for three stanzas... Frank Laine swings from current stand at Statler Hilton, Dallas, to Purdue U., Lafayette, Ind., Oct. 6-7... Ray Anthony and orch into Tamanaco Hotel, Caracas, Venezuela, Dec. 27 for three weeks... Frank Sennes reopens Le Crazy Horse on Sunset Strip Oct. 5.

Kansas City

Kansas City
The Gaylords, Ronnie & Bert, due for a recording session in Nashville, following their stand at Eddys ending Oct. 12. After Nashville, they head for Houston and the Shamrock for two weeks, then to Juerez, Mexico, and the La Fiesta. Ella Fitsgerald and the Paul Smith Trie into the Music Hall Thursday (5) for a one-nighter... Dizzy Gillespie currently at the Mardi Gras Room... Irene Young took over the plano in Le Bistrof the Hotel Muehlebach, replacing Sir Judson Smith, who stayed through the summer, and has returned to Fort Lauderdale. Carmel Quinn follows The Gaylords into Eddys'... Johnny Desmond opens at Cabaret Riviera Oct. 6, following Ted Lewis.

Cleveland

get another sponsor next time around, Bodine was answered in the affirmative, but was told that Korakuen Ice Palace, most sultable location, would then not be available.

Ella's \$13,200 Sellout
Berkeley, Cal., Oct. 3.
Ella Fitzgerald was a sellout at the Berkeley Community Theatre Saturday (30). Singer drew an attendance of 3,600 at \$4 top for a \$13,200 gross, including 100 pit seats.

Concert was promoted by Dana Attractions, operated by Bill Lockwood and Tom Sternberg.

Art Blakey's Jazz Messengers for current week . . Fred Waring's Pennsylvanians touring to nearby Canton's Memorial Auditorium Oct.

Pennsylvanians touring to nearby Canton's Memorial Auditorium Oct. 31.

"Ice Capades" glided into Cleveland Arena Monday (2) for 12-day stanza... Herman Pirchner's remodeled Eldorsdo Club reopened by DeCaro Bros. Trío... Dave Ennis, who set up his own bandbooking bureau, rebuilt five-piece orch for Alpine Village's two-anight shows. Crew consists of leader on sax, pianist Vern Smolik, bassits Bill Warren, trumpeter Art Lackey, Chuck Logan on drums... Singing pianist Kitty Kaye, after six months at Somerset Inn, making first tour with new combo. It features Marty Conn. her biz manager, talent booker and former prodrummer, who is taking filing as skin-bester again. Trek includes one-weekers at Toledo's Town House, Chicago's Palmer House and Baker's Keyboard Club in Detroit before Miss Kaye opens at New York Embers Club Oct. 23.

Houston

Herb Shriner current at the Cork Club... Over at the Tidelands the singing Van Dorn Sisters and comic Don Sherman opened a two-frame stand... Shep Fields and his orch signed to play the Sun Carnival in El Paso Dec. 28... The Bobby Doyle Trio current at the International Club Lounge.

REX ALLEN'S RODEO STINT

REX ALLEN'S RODEO 571NT
San Antonio, Oct. 3.
Rex Allen. western star of motion pictures and television, has been signed to star at the 12th annual San Antonio world championship rodeo Feb. 9-18.
Last year he set an attendance mark at the Houston Stock Show and Rodeo.

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Ice Reviews

Holiday On Ice of 1962

Portland, Ore., Sept. 28.

"Holiday On Ice of 1962." presented by Morris Chalfen: with Alice Quessy, Jinx Clark, Dorothy Goos, Werner Muller, Tommy Allen, Williams Family (4), Joachene & Junior, Paul Andre, Tony & Donna LeMac, Rosita Percelly, Ray Balmer, Alfredo Mendoza, Jon LaDue, Glamour—"Icers" (24) and "Ice"—Squires (12); choreography and staging, Chester Hale; costumes, Freddy Wittop; vocal array genents, Charles Cassey, nusucal direction, Ben Stabler; sets, Ted Meva. At Memorial Coliseum Sept. 26, '61. \$3.50 top.

The 1961-62 season (17th edi-On Ice" is packed with spectacle, color, comedy, music and fancy skatesmanship that should insure trade. Icer has been a regular returnee here for the past nine years and was the opening show for the Memorial Coliseum last fall.

The new frosty frolic has many The new frosty frolic has many new acts, production numbers and refreshing change of pace. The few rough spots will no doubt wear smooth with time. Curvy Alice Quessy scores with her acrobatic and hula numbers. She sells the frozen dancing and is a cinch for better things.

better things.

Jinx Clark also clicks, particularly when she teams with Ray Balmer for solid duo thrills. Tomay Allen dazzles with his spinning. Werner Muller has the stubholders gasping as he unfolds an excling still and broad jumping stint.

Adagio team of Robert & Rose-marie Unger glide with grace and style with lifts and tosses looking easy. The Williams family, featur-ing eight-year-old Debbie and younger brother Robbie, team with mom and dad for a sock stanza. A skating chimp, Junior,



heart of the shopping and enter-tainment district. Children under 14 FREE. Parking facilities. Sensibly



Holiday On Ice of 1962 is a champ on single blade skates.

Portland, Ore., Sept. 28.

"Holiday On Ice of 1962," prewoman nicely.

woman nicely.

The laughgetters' contingent headlines Paul Andre with slapstick and pratfalls. Pantomimist Joe Jackson Jr. develops his breakaway bleycle routine for belly laughs. This edition's production numbers include "Jubilee of Jewels," "The Magic Toy Box," and "Hawaiii The Magic Isles!" in the first half. "Cowboys and Chorines," "Revue des Ballets," and "Southland U.S.A." are on after latermission.

The Maurice Chevaller, Shirley Box Maurice Chevaller, Shirley Box May Bygraves & the "Do-Rei May

intermission.

Fleshy blade work and precision by the Glamour-Tcers" (24) and "Tce". Squires (12) are surefire. Excellent musical score gives the tricky choreography a heavy astion; of Motris Chaifen's "Holiday sist. Eye-popping costumes are accented by vivid lighting. Vocal arrangements and taped material are plus factors for the two-and-shalf hour session.

Feve. half hour session.

Holiday on Ice (Korakuen Ice Palace)

(Korakuen Ice Palace)
Tokyo, Sept. 28.
Marle Carr production with Liz
Kaufmann, Liest Ellen, Michel
Grandjean, Bobby Blake, Betsy
Lohn, Sam Huston, Jo Marie

Grandjean, Bobby Blake, Betsy Lohn, Sam Huston, Jo Marie Roddy, Jack Rose, others. Directed by Michel Bagneris. Orch under Jacques Mettetal; scaled from \$.56 to \$2.22.

To the credit of "Holiday on Ice" unit incumbent at this city's Korakuen Ice Palace for six weeks before moving to other Japan keys, the show is staged and costumed with care beyond mere exploitation of graceful mobility on ice. While production is not overwhelming, it offers a package with enough interesting items to sustain reasonable attention.

At about two hours plus a 20-

At about two hours plus a 20-minute intermission, show runs some 15 minutes too long for comfort. Several numbers could be cut without bloodletting. But when pace lags, amusement can be had by watching look of wonder on a child's face.

on a child's face.

Highlight of the evening is a 25-minute rendition from "Swan Lake," starring lithe, lovely Liesl Ellen, which projects genuine feeling of the ballet. Perhaps most exciting pleces of business are comic acts during costume changes. They are fast-moving and seemingly on brink of disaster. Sam Huston is standout here with ingratiating personality and blade symnastics. Elegant beauty is displayed by Liz Kaufman, who skates with easy assurance.

In addition to numbers by male In addition to numbers by male soloists—who happily register with a virility lacking in many of their dancing counterparts—the show's impact comes from the massing of skaters, colorful costumes and effective props, some quite elaborate. "Alice in Wonderland" and "Aladdin and His Magic Lamp"

are most impressive large-scale numbers, aside from "Swan Lake."
Adding to interest is the music; from recordings supplemented by a local band, can be heard what may be every hit tune since living Berlin was a boy. Some excellent anonymous voices also accompany. accompany.

'Command' Gala

London, Oct. 3.

Jack Benny, George Burns, Sammy Davis Jr. with Lionel Blair, Maurice Chevaller, Shirley Bassey, Max Bygraves & the "Do-Re-Mi" company and Frankle Vaughan are among artists appearing at the

company and Frankie Vaughan are among artists appearing at the Royal Command Variety Gala to the held Nov. 6 at the Prince of Wales Theatre.

Staged by Robert Nesbitt for producer Bernard Delfont, the gala will be attended by the Queen Mother. Queen Elizabeth and Prince Philip will be in Ghana.

Davis has obtained leave from a Las Vegas nitery engagement to work the Command Performance and will make the return trip to the U. S. in just over 24 hours. Meantime, Blair is planing to Vegas for rehearsals with Davis. The Crazy Gang, with 10 previous command shows, is making its farewell appearance. Burns and Miss Bassey are among 14 performance who are meking their

Miss Bassey are among 14 per-formers who are making their Command debuts.

Cleve. Theatrical Grill Reopens As Plush Spot; Jonah Jones In Kickoff

Cleveland, Oct. 3.

Exactly one year and approximately \$1,200,000 was spent by Morris Wexler in rebuilding his 27-year-old Theatrical Grill Club which was destroyed by fire. Jonah Jones' jazz quartet checked in Monday (1) to preem what is probably the city's most palatial musical supper club.

Rated as Cleveland's richest nitery-restauateur, Wexler erected three-story building in downtown section as his headquarters. On first floor is Theatrical Room with raised stage for series of jazz band attractions and name personalities from time to time. It was previewed last Friday (29) for press, the town's brass and favorite customers.

Fallewing Jones comes Hazel

the town's brass and favorité customers.
Following Jones comes Hazel
Scott and trio for week of Oct. 9.
Billy Maxted & Dixieland sextet
tee off a two-weeker Oct. 16. Sam
Butera quartet, which usually accompanies Louis Prima, is set for
early November. Prima may fly
in to toot his trumpet for 'a few
days' during Butera's run.
Planist Ellie Frankel, whose trio
moved into the Weinberger Brothers' Hickory Grill while the Theatrical Club was being rebuilt, will

ers' nicrory offil while the Ineatrical Club was being rebuilt, will return to Wexler's place as its house bandmaistress.

Building includes a 350 capacity Commerce Club Room, a Caucus Room for big private parties and the nitery dining room.

DETROIT MAYOR FUMES

Satevepost's Counte Francis Piece Says Cop Was Paid Off

Detroit, Oct. 8.

Singer Connie Francis looms as an interested bystander in a torrid dispute between Detroit's Mayor, Louis C. Miriani, and the Saturday Evening Post over the purity or corruption of the Detroit Police Department. Miriani has demanded that the Post retract this statement which appears in the Sept. 23 issue in an article by Dean Jennings:

23 issue in an article by ream semings:

"In Detroit a police detective threatened to take her (Connie Francis) to headquarters because he would not believe that she was 18. The management, she says, solved that entirely different picture."

The incident occurred on Feb. 28 1957.

Agents On the Move

Michael Frank Hartig, recently at General Artists Corp., opened his own agency . Sam Gutwirth resigned the Eddis Jaffe office to open his own pub-relations plant . . Joe Glaser, president of Associated Booking Corp., spending more time in his office and expects to put in full days shortly. He had been injured in a scuffe with hold-upmen . . Bill Peterson and Birney Golden, of Circle Artists Corp., back in New York following a selling trip in New England.

Theatres Eyeing Concert Gravy

Theatres are now attempting to participate in the concert bonnaras with periodic one-week bills. The fex Theatre, Detroit, has booked Ray Charles for week of Oct. 6. Rest of the bill is still to be set. Charles played the Palace Theatre, N. Y. last week.

Charles has shown considerable Charles has snown considerable, strength on the concert circuits as have others in the jazz, folksinging and other orbits. The theatrical bookings indicate that there is a belief that these personalities can sustain a full week.

sustain a full week.

As has been evident for a long time, theatre owners are not averse to changing policies at any time during the year if there's the possibility of coming out anead. The theatres have been open for one-night bookings. For example, The Lone Ranger is doing a series of one-day stands at a variety of eastern and midwest bookings set by General Artists Corp. Agencies also hope to get some of the ty cowboy personalities to hit the one-nighter route following dates in fairs.

However, the operators regard

However, the operators regard the full week bookings as a better bet not only because of the longer dates but because of the fact that they often can use a sbugh-off pic-ture during that engagement ture during that engagement whereas they need prime product

The Charles bookings at the Palace and Detroit Fox will be studied by theatremen throughout the country. If money can be earned in that direction, other tries will be made.

Hal Zeiger Promoting B'klyn Par Xmas Show

The Paramount Theatre, Brooklyn, has signed for its Christmas holiday show starting Dec. 22 to Jan. 1. Layout will be promoted by Hal Zeiger who will bring in a package labeled. "Oldies But Goodies." Unit will comprise performers who have had disk hits in the past and have developed as entertainers since then. Package hasn't yet been assembled as yet.

assembled as yet.

Zeiger, who's been promoting
packages nationally for the last
few years, is going into the Brooklyn Par for the first time. In the
past the Brooklyn shows have been
promoted by deejay Alan Freed,
Sid Bernstein and others.

'Music' Icer

Continued from page 66

give a music spectacular with "1812 Overture"—punctuated by cannon blasts and climaxed by a fireworks display.

fireworks display.

Dwayne Hickman, CBS-TV's "Doble Gillis," will be emcee for the bowl's "Teen Night, U.S.A." on Oct. 18, when teenage girls from 110 U.S. cities will appear as contestants for the title of Miss Teen-Age America. Hickman will also emcee the selection and coronation of the winner Oct. 20 in the downtown Dallas Memorial Auditorium.

Auditorium.

A Western Music Jamboree, starring Sonny James & Cowboy Copas, is a gratis Livestock Coliseum show on Oct. 19. Hank Thompson & his Brazos Valley Boys, also Lawton Williams, Horace Logan, The Beavers, George Kent, Marsha Lynn and The Country Gentlemen are in the implored. The incident occurred on Feb. 26, 1957.
26, 1957.
27 Entertainers must be at least 18 years old, according to a Michigan Liquor Commssion ruling. Miriani termed the Post statement "completely false." He added that sworn statements of the manager of the saloon, where Miss Francis was appearing, the police and Miss Francis agent "show an al fresco stage.

A Western Music Jamboree, starring Sonny James & Cowboy Copas, is a gratis Livestock Coliseum show on Oct. 19. Hank Thompson the Branch State of the State o

Mike ('Tightrope') Connors **Turns Show Biz Sensation** On Routine Mexican. Tour

Mexico City, Oct. 8.

Probably the most pleasantly surprised actor in the world today is Mike Connors, star of she "Tightrope" video series, whose Mexican engagement has snowballed into one of the biggest star making projects south of the border.

It all began quietly enough a few weeks back when Connors came down for what Marvin Fisher, came down for what Maryin risher, his Mexican rep, thought would be a routine affair. Connors was booked for engagement at the La Fuente nightclub and the Blan-quita Theatre.

booked for engagement at the La Fuente nightclub and the Blanquita Theatre.

From the first both theatre and nightclub patrons went for the Armenian and his song and music routine. The original four-week contract has been renewed for another two weeks and nightclub and theatre impressrios doing sellout business would like to keep the actor down here for a month or two more.

Of course, prior to his personal appearances Connors made a hit with homescreen audiences via his "fightrope" series. This incidentally rechristened here as "La Cuerda Floja," which means "Slack Rope." This is in the Mexican tradition to distort film and tv series' titles.

Reportedly earning \$1,600 a week in theatre and club presentations, Connors had to take it easy for a few days because he had strained his vocal chords doing one encore after another. He found time to wax "Crei" (I Believe), in Spanish for RCA Victor Mexicana and this was rushed through production and distribution, with platter exceeding sales chalked up by Juan Mendoza "El Tarlacuti" for this melody. Odd note, in waxing, Connors' singing is interspersed with bangs from his pistol.

Topping it all off, the only burlie house operating here, the Tivoly leatures a skit with contract comic under phoney billing of Mike Harapos (Tatters Mike) doing a hilarious skit called "El Flojo de la Cuerda." This is a Spanish play on words on "La Cuerda Floja" which defies translation, but means literally "The Cowardly One of the Rope."

Connors has signed one contract in Mexico with producers Antonio Matouk and Gregorio Wallerstein, to do an episode starring him as a police agent. Actor returns here

to do an episode starring him as a police agent. Actor returns here in December for chore.

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1961 BYLINE BALL (Nov. 4) NOW BEING CAST. INTERESTED ACTS CALL CIRCLE 5-3838. JOIN THE TOP NAMES IN ENTERTAINMENT FOR THESE IMPORTANT CHARITIES.



NIGHT CLUB REVIEWS

Cate of Horn, Chi
Chicago, Sept. 27.
"Trouble in Tahiti," a one-act
(seven scenes) opera by Leonard
Bernstein, produced by Alan Ribback, a Byron Belt; directed by
Richard Tyler, with Alexandra
Hunt, Frank Carroll and Amanda
Ambrose, musical accompaniment,
Don Miller, Ian & Sylvia; \$2.50
admission.

Hunt, Frank Carroll and Amanda Ambrones, mustical accompaniment, to Miller, Ian & Sylvia; \$2.50 admission.

The Gate of Horn's second attempt to bring serious drama to its cabaret setting is artistically an unqualified success. Leonard Bernsein's one-act opera "Trouble In Taniti" is physically and aesthetically a natural for this club's intime and arty layout and schuelted to well with the spot's folk song clientele. The producers and dictor Richard Tyler have treated the production with respect and have made no apparent concessions to the showcase, and it comes off as well-staged, disciplined and dramatically potent. Opening night auditers gave it a first force. State of the showcase, and it comes off as well-staged, disciplined and dramatically potent. Opening night auditers gave it a first force. State of which we was a first force and first force ciplined and dramatically potent. Opening night auditers gave it a great mirt, but some elements of the ctub's ethnic music following may find the pop opera format and Bernstein's earnest handling of the play's theme too demanding. Alexandra Hunt, as the puzzled upper-middleclass suburban housewife who finds herself separated from her husband by the morning newspaper and the world downtown, has a superb concert-trained sopraon voice. An excellent ac-

town, has a superb concert-trained sopraon voice. An excellent arress, she runs the play's emotional gamut from pathos to serio-comely with often electrifying results. She is also considerably abetted by her savvy stagemanship and her attractiveness.

Frank Carroll handles the role of the husband, who is a tiger in the office and on the handball court and a spayed tomcat at home, with dramatic and vocal authority. Nightclub singer 'Amanda Am-

written in 1952, it is still pungent and oftimes moving.

Show openers Ian & Sylvia are a charming pair of Canadian folk singers with an interesting catalog of numbers from north of the border and elsewhere. Mor.

Indianapolis, Sept. 26.
Annes Errs. (3:; Billy Moore-Orchestra; \$3 cover, plus two-drink minimum.

The Ames Bros. displayed hefty drawing power as well as a smooth way with a song in a big opening at Charlie Burkett's B & B night citib here and soon were turning them away.

While they favor their disclicks, they had the place jumping with nostalgia at show caught, getting impressive audience participation with their "sing along" deal, featuring mainly oldies everybody knows. They also gave the crowd its fill of request numbers, most of them from the same category.

Main production effort is the "South Pacific" medley in which brother Joes' bass is outstanding, especially in solo, of "Enchanted Evening" They also weave a set of spirituals together with lots of rhythmic bounce, in addition to their single pep numbers.

Boys have a well-developed sense of fun and are quick to catch the pulse of the audience, which adds an entertaining plus to their vocal skills. Their clowning gets laughs and helps keep all in good spirits. Billy Moores' orchestra gave them solid backing. Corb.

spirits. Billy Moores' orchestra gave them solid backing. Corb.

Living Brom. N.V.

P. o. Haw Time Irrow Reid, Jerry
Corrow, Both Ferro Trio; \$4.50

Miss Bardin snells her song offerings with a few terp routines and a lot of sensitivity and feeling. In lie is a lorg lad with a big voice and he issons out a number with a lot of sensitivity and feeling. In lie, how at Danny Stegel's Living Room, he shows a passion for the Stendard time. Many of his interpretations are novel and quite interesting the handles the slower in the feeling of a spiritual Hamilton is a good performer, for the land of the step feeling of a spiritual Hamilton is a good performer, for the land of the step feeling of a spiritual Hamilton is a good performer, for the land of the land of the land of the step feeling of a spiritual Hamilton is a good performer, for the land of th

but a major defect is his striving for volume which creates a waver in his voice. Otherwise, he goes over well. Other singer, Irene Reld, worked under a handicap. Caught after several night's absence, because of laryngitis, she still hadn't regained top form. Based on what she did, she seems to need some interesting.

New Orleans, Sept. 30.
Monique Van Vooren, Three
Bees & a Honey, Leon Kelner
Orch (12): \$2.50 weeknight minimum, \$4 Sats.

mum, \$4 Sats.

A full house greeted the return of blonde Monique Van Vooren to Seymour Weiss' plush nocturnal rendezvous Thursday (28). Her opening performance proved a triumphant one with audience response enthusiastic and solid. It was a field day for the room's regulars. Although Miss Van Vooren was en a solid hour or more, she never tired and neither did the tableholders.

Miss Van Vooren has a good tune selection in varied languages in which she serves up generous portions of l'amour. She makes an intimate act with her gown, and femme fobiles. But she plays always to l'hommes with socko results, warmth and charm, plus showmanship and fine thrushing. From her opener, "I Love Being Here With You" tha per evit is a

court and a spayed tomcat at home, with dramatic and vocal authority. Nightchib singer 'Amanda Ambrose does an effective job as showmanship and fine thrushing. Nightchib singer 'Amanda Ambrose does an effective job as showmanship and fine thrushing. In the solution of the cloudy articulating Bernstein's commentary with an astute wryness and whimsicality in a sort of bop-opera style.

Producers Alan Ribback (also the owner of the club) and Byron have put together a polished and exciting presentation. Tyler's direction is crisp and without waste movement. While Bernstein's portrait of the clouded picture window is no longer startling (it was written in 1952), it is still pungent and obtimes moving.

Show openers Ian & Sylvia are a charming pair of Canadian folk singers with an interesting catalog of numbers from north of the border and elsewhere.

Mor.

Show runs for two weeks until Oct. 11. Linz.

Ritz Carlton, Montreal

Montreal, Sept. 25.
Micheline Bardin, Johnny Gal-lant, Paul Notar Trio; \$1.50.\$2 cover.

For the opening of the new season in the Ritz Cafe, the management stays with the usual femme vocalist formula which has clicked over the past decade but this time with something of a novelty twist—a dancer turned singer.

Entertainer in question is Micheline Bardin who hails from France and was last seen in Montreal as a terpster with the Paris Opera Ballet in '48. The switch from ballet to thrushing has been a gradual one with Miss Bardin but only recently has she put the emphasis on her singing in a professional manner. Femme is a personable brunet and combines her double talents nicely. With more experience she should be a cinch for any of the better rooms.

A breezy opener is followed a bit too quickly by a ringsider routine which would be more effective later. Her English is okay and intros, although somewhat on the talky side, are bright and cheerful. A quick costume change and a song-and-patter based on the at-

Fontainebleau, M.B.

Mainebleau, M.B.
Miami Beach, Sept. 30.
George Arnold (G.A.I.) production of "Saucy Scandals" with Sid
Garson & Chico, Holly Warren, Vic Charles, Ronnie Meren,
Ron Dean, Bobby Argus, Jacqueline Varona, Tongolele, Les Rondettes (14); chorcography, Ron
Meren; production supervisor, phil
Richards; musical direction, Len
Dawson; \$3.50-\$5 minimums.

include Chico Chico, for the insults exchanges, and some well handled voice tossing vocalistics. Holly Warren, in the middle slot, is an attractive blond soprano with a bent for hitting the growly low-tones of a blues singer. It's an odd effect, but smart in its getaway from the standard high-soaring arrangements.

vic Charles is first of the solo acts and sets a warming tempo with his artful puppets collection. Best of the trio is a "shy" clown whom he coaxes into a funny routine; brings it all off with smooth, skillful showmanship. Choreography by Ronnie Meren, with staging assist from Phil Richards, is imaginative. Heavily scored production is handled in excellent manner by Len Dawson and his orch. excellent manner and his orch.
"Scandals" is in for two weeks,

Lary.

and the soprano is Mirella Cari who get together in some highly lyrical moments from that seldom-heard

They blend voices well and portray the needed emotions of the scene. Bruschi paves the way with an explanation of the plot of the segment, and backs the singers on the piano. When necessary, he provides accompaniment on the oboe and the accordion. He's an all-around help here. Bob Gregory, the other member of the ensemble, thimes in with opera excerpts excellently as a special presentation outside the major work.

The problems involved in the presentation of talent are comparatively few. Bruschi seems to have some favored sources for the acquisition of good voices still waiting for a major break. Two singers those he has played are under consideration by the Metropolitan Opera. What's more, there are no royalty problems involved and both talent and music are assisted by accompanist Benny Paine, is able to project into the Corcurse Sacco and Bruschi far reaches of Brooklyn, has been one of the unusual spas in metropolitan area. It's a huge structure which has grown from extructure which has grown from the presentation outside the major work.

Operator Ben Marsine Martinez Orchs; minimum.

The Town & Country Club, in the far reaches of the unusual spas in metropolitan area. It's a huge structure which has grown from extructure which has grown from the presents and during its abundance of the unusual spas in metropolitan area. It's a huge structure which has grown from extructure which has grown from extructure which has grown from the presents and during its accompanite structure which has grown from extructure opera.

They blend voices well and por

Richards; musical direction, Len Dauson; \$3.50-\$5 minimums.

This G.A.I. (George Arnold) package is a handsomely mounted melange that bears an international touch in its staging ideas, ranging from continental to Caribbean to New York in background themes. It proves again that the huge LaRonde room stage—which boasts the only fly-loft on the hotel-cafe circuit here—can easily frame a full scale musicomedy. Current installation is a smooth running affair with the basics for solid revue entry once it works into a tightly knit groove. Show was introed a week ago, but in initial form was a slow moying layout that had little lift and sparkle.

With insert of four competent acts, tightening of basic production values and elimination of a clutter of singers, it is now an attractive package for the fall crop of tourists and conventioneres. The glittering costumes and eyefilling collection of dancers and a throbbing sesh of hip twistings and torso writhings to cap the number in sultry, lush looking Tongolele. Her terps are more in the south seas genre, but with some wild bongo beat backing they take on a sizzling equatorial look. Most lavish production number is a French-mood set befitting the fortainelbeau name. Costumes and a fountain-pool center-stage set the mood for the period cho-

and both talent and music are plentiful.

Of course, Sacco and Bruschl have created the atmosphere in which this policy can be presented. It's a collaboration of La Scala and lasagna, and after such ethereal entertainment comes more contribute to the sacco and the sacco are the sacco are the sacco and the sacco are the sacco and the sacco are the sacco and the sacco and Bruschle are th

cers (8) with Neil Pat ardner Benedict Orch (10). In Wilber Trio, Larry Vincent; \$3.44 minimum, \$1.51.50 cover.

Carol Bruce bows to Greater Cincy cafe society in this session with an easy win. Known for her visits in musicals, the charming songstress sparkles during her 40 minutes on the boards. Al Fisher & Lou Marks, also first time starters at this northern Kentucky and Usses.

The mood for the period choreography. Adagio duo of Bobby Argus and Jaqueline Varona, in near-nude pose, come to life from pedestals to work out okay lifts and tosses.

The New York out okay lifts and tosses.

The New York out okay lifts and document with the same deancers hitting off some sock knee-stides and on effectively staged street fight to highlight build to curtain.

Sid Garson has played this room before and cicks again with his assortment of ventro aides. These include Chico Chico, for the insults exchanges, and some well handled voice tossing vocalistics. Holly Warren, in the middle slot, is an attractive blond soprano with bent for hitting the grow ones of a blues sing defect, but smar om the stand-negements vice.

and crusade against gambling in this area.

Miss Bruce, a stunner in formfitting white beaded gown, warms up quickly with a cheery "Hello Friends" opener and greets ringsiders during a cycle of show tunes, employing dramatics in her selling. Heavy returns on "A Gypsy Medley," "Please Mr. Brown" and "Cry Me A River," Brown" and "Cry Me A River," plus a high hat and cane finish of "Old New York." Arrangements by Lyn Duddy are directed by Irving Actman at the 88 in splendid backing from the Gardner Benedict crew.

Fisher & Marks, in black ties, failed to come through with a 20-minute routine of crossfire gags, hoofing, singing and clowning.

Dick Haymes & Fran Jeffries and Marge Cameron are due for the two-weeker opening Oct. 6, when the Reds are home for World Series games. Eleanor Powell.

Embers, Indpls.
Indianapolis, Sept. 26.
Stagg McMann, Stan Wilson;
wer, \$1.50, \$2 (Saturdays), no minimum.

Scandals" is in for two weeks, with options. Lary.

In Bobolt. N.Y.

Vincenso De Siverio, Mirella Cari, Bob Gregory, Aldo Bruschi, no cover, no minimum.

The cultural explosion that has a caused cafes to look for unusual angles in presenting entertainment. One of the more unorthodox spots is In Boboli, named after the gardens in the Pitti Palace in Florence. (It's in Yorkville.)

It started modestly with a few hights weekly of operatic presentations, and now is on this policy for six nights weekly. Verdi and vino are mixed in delightful proportions by Arturo Sacco, who used to be the maitre at the Blue Angel, and his partner Aldo Bruschi, who's in tharge of the show.

Brusch has developed a knack of presenting the longhair material to diners. It has to be done easily and gracefully, the tunes cannot be con heavy. What's more the excepts presented also have to be done as lightly and as gracefully as possible. Bellini's "La Sonnambula" fills the requirements easily. The tenor is Vincenzo De Siverio in the process of the solitory of the fill the probable name of Lenin Castro who gets a big salvo for his flamenco solo. The audience would have heard more. Wilson displays class both in his ballads like "Scarlet Ribbons" and "Hawailan Wedding Song." Corb.

Town & Country, B'klyn Billy Daniels with Benny Paine, Sonny Sands, Terrace & Elita, Ned Harvey and Frank Martinez Orchs; 55 minimum.

should make the borough cognizant of the spot.

The layout topped by Daniels, and with Sonny Sands and Terrace & Ellta in support, carries a good quota of entertainment. Daniels, assisted by accompanist Benny Paine, is able to project into the far reaches of this kingsized room. His 'Black Magic' is still potent, and his voice stirs the customers to a hearty response. The Negro osinger weaves a songalog that embraces strong rhythm tunes to downright sentimentality with Paine pitching in for harmonic effects. It's a session that makes its mark here.

Sonny Sands is a veteran comic

mark here.

Sonny Sands is a veteran comic who should know his way around most rooms, especially this one where he has performed several times. As he discovered after show caught, a comedian can underplay this room only slightly and beyond that takes the chance of losing his auditors. auditors.

auditors.

He underplayed the room greatly even to the extent of not being audible in spots. The customers lost interest almost immediately, although there were moments when it was evident that many of his lines had basic merit. In that mood, he was a lost cause.

The openers are Terrace & Elita, a graceful terp tandem, who have a well-designed turn. They move a well-designed turn. They move lithely and their dances show skill and discipline. They hit their mark.

Ned Harvey showbacks with his

Ned Harvey showbacks with his accustomed excellence and the Frank Martinez Orch supplies good brand of Latinistics. Joseff

Thunderbird, Las Yegas

Las Vegas, Sept. 29.
Anc. eus Sisters (3), Larry Daniels, Harry Nofal, Ice Cubettes (14), Garwood Van Orch (12); produced by Marty Hicks; ice staging by George Arnold; \$4 minimum.

Experience has saturated the Andrews Sisters with showmanship savvy which keeps the trio a top-level attraction-in fact the individual voices seem better than ever, and their harmony is second ever, and their harmony is second to none. In their current outing at the Toird, the girls mix nostalgia with many new and very funny bits which adds up to a sparkling slice of entertainment. At the first show, they were having so much fun—and so was the audience—they ran about half hour overtime.

they ran about half hour overtime. The sisters wrote their own act, with an assist from Jack Baker, and it's a well-staged turn with good pacing. They do all the songs expected of them, such as "Bei Mir Bist Du Schoen," "I Can Dream Can't !?" "Down In The Valley," and "Pennsylvania Polka"—in fact they wind up the session with a medley of their disclicks, getting fine "sing along" cooperation.

At one point they even use the

At one point they even use the bouncing ball gimmick for novel effect. They make onstage costume-changes, getting plenty of laughs with their flapper-era routines. Garwood Van's orch (12), with Wally Weschler at the 88, gives splendid support.

splendid support.

Larry Daniels, held over for the third change of headliners, gets 100% extra added billing. The comedian's act is basically the same as it was on the previous bill, but he adds and subtracts according to the mood of his audience, proving he's one of the better standup yock-pullers.

tez standup yock-putters.

The George Arnold ice revue
holds over, but it's so pleasing to
the ear and eye there's doubt that
anyone who has seen it before
will complain because of the repitition. tition.

This Marty Hicks production is in until Oct. 13 when Gogi Grant returns.

Duke. returns.

Eddys', K. C. Kansas City, Sept. 2 The Gaylords (3), Billy Willi rch (6); \$150-\$2 cover.

Vocals by a duet are seldom heard here, but the Gaylords, Ronnie & Bert, make it an evening of fine singing in their first stand

of the singing in the state of show. Opening with "Volare," they do "From the Vine Came the Grapes" and "Little Shoemaker" with much of their Italian flavor-

with much of them asserted ings.
They switch to western-like
"Take Good Care of Her," a spiritual type, "Tall Oak Tree," and a
Hebrew "happy song." There are
some broadened impressions of
other vocal groups, a 1929-er as
then, and as now, and "O Sole Mio"
" "talion as a nop ("There's No

then, and as now, and "O Sole Mio" in Italian, as a pop ("There's No Tomorrow"), a la Elvis, and sung straight for a sock finish.

The singers are abetted by Jimmy Hendrickson sitting in at the piano with the Billy Williams orch, and by their electronic system which makes their vocals sound recorded. There is a change of pace in some comedy in Italian dialect, and they keep it all informal and chummy. Music of this calibre is a potent nightclub commodity.

modity.
They stay through Oct. 12.
Quin.

Cabaret Concertheatre

Hollywood, Sept. 22.
"The Billy Barnes Party" with Billy Barnes, Joyce Jameson and Ken Berry; \$3.30 cover.

The local kids are at it again. This time around there are only three of them. Barnes, Joyce Jameson and Ken Berry. Years back there was bright hope for them and so it's rather sad to report that they are back at their old stamping ground, The Cabaret Concertheatre. And, unfortunately, it's a reminiscent show. it's a reminiscent show.

It's a reminiscent show.

They get off to a bouncy start with a "Short History of The Review," ('If you want to see the world, do a review,') and that said and done, it might be expected that they move forward. But no, it's their lot to go back almost endlessly. It's silent movies, the Great War, The Minstrel Show and the '20s that take up most of their energy. Joyce Jameson's "Butterfly" is fun but Hermione Gingold did it better years ago as a Grasshopper in "The Almanac Review."

Review."

Numbers from both of their former stage successes are brought foward, including "City of the Angels," "Foolin Ourselves," and "The Thirties," from the first, and "Matinee" and "Where is the Clown" from "The People" show.

The three performers are cert. Clown" from "The People" show.
The three performers are certainly likable, capable and as eager as ever to please. There is a warm intensity to everything they do. But their material seems limited and insular, and they have added nothing new to their technique.

Bernes can tinker with a nigno.

Barnes can tinker with a piano and dress a song with casual dash. Miss Jameson is still vamping and mugging expertly, and Ken Berry has the wholesome, healthy quiet look and dancing manner of a young Gene Kelly. Perhaps its unfortunate they weren't around 30 years ago:—they have such a genuine fondness for things far past, it's become a fixation with them.

John Pool produced, and Bob ogers directed. Show is set for Rogers directed. Show is see an eight-week engagement.

Skip.

Ho Ti, Portland
Portland, Ore., Sept. 26.

"Midnight In Paris" with Doreen Cannon, Ray Conlin Jr., Bob Hart, JoAnne Duprez, Jerome Roberts, Don Alberto Line (4 dancers, 2 showgirls, 2 nudes); produced and created by Al Learman; choreography and staging, Don Alberto; costumes, Helen; Herman Jobelman Orch (5) with Kitty Nelson, Ava Williams; \$1.50 cover, \$2.50 Sat. mentaght in Parts with Dodart, JoAnne Duprez, Jerome Robtris, Don Alberto Line (4 dancers,
showgirls; 2 nudes); produced ind created by Al Learman; cholegraphy and staging, Don Allerto; costumes, Helen; Herman in the column orch (5) with Kitty
lelson, Ava Williams; \$1.50 cover,
2.50 Sat.

Ho Ti bossmen Norris & Lee
Lave a variation in their show
lattern with a Las Vegas type
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lave a variation in their show
lattern with a beat, is a song stylist
with a unusual eleling for a tune.
She has full control of pipes at all
times, and can pur or

Ho Ti bossmen Norris & Lee have a variation in their show pattern with a Las. Vegas type revue. Al Learman imported Donn Alberto to assist in packaging the 70 minute bash set for four weeks with order. with options.

league, with layout ready for class situations after tightening and polishing some of the rough spots. Outing has fast pace, sex, lively music, and top talent offered in good taste. Comic Ray Conlin Jr. starts with tongue in cheek one-liners and stand up delivery, but winds with solid returns.

Blonde looker Doreen Cannon has a slick and proficient modern jazz stint on toes. Shapely femme jazz sunt on toes. Snapely remme garners hefty applause. Her chirping is on the throaty side, however, and is outclassed by her toe work. Bob Hart scores with some better than average singing of standards and pop stuff. Jo-Anne Duprez grinds, bumps, and strips her way down to pasties and G-string. Her turn could be eliminated as it puts the show slightly off balance.

Jerome Roberts gets the cus-tomers off their mitts with his tomers off their mitts with his ballet work including leaps, spins, and turns. Donn Alberto works with the line in four production numbers that nearly overcrowds the elevated stage. All eight girls are lookers with the nudes and showgirls taking the spotlight. Costumes are fresh, choreography topdrawer and sets outstanding. Herman Jobelman Orch (5) backs the show and sets the tempo for dancing seshes. Kitty Nelson

packs the show and sets the tempo for dancing seshes. Kitty Nelson chirps nicely with the band. Ava Williams registers with her piano and songs continuously in the Lamplighter Room.

Lamplighter Room.

House nearly full when caught and business should be on the upbeat for the next four weeks.

Feve.

Larry Stele presentation of "Smart Affairs of '62," with Carlos & Mike, Roz Croney, Amanda Thighen, Willie Levis, Beige Beauts and Beaus (9), Modern Harlem Girls (8), Larry Steele, emcee; Percy Curtis Orch (12); \$1.50 cover.

As stager of his 75-minute night-club and also producer and song-writer, Larry Steele relies upon a

As stager of his 75-minute night-club and also producer and song-writer. Larry Steele relies upon a formula of speed. color and virusos entertainment. This is evident in his "Smart Affairs of '62." A production number built around two of Steele's own songs—"You Can't do a Show Without the Girls" and "Modern Harlen Girl"—with the ponies on, plus the showgirls and the dancing boys, makes a swift and eyefilling startoff.

Second production is "Native Girl." Also written by Steele, it's a montage of moods of the Caribbean islands, complete with cockfights of Haitl, the intrigue of the Bahamas, the limbo dance of Jamaica and carnival time in the Dominican Republic.

Finale reprises "You Can't Do a Show Without the Girls." with dancers again doing hot hoofing and climaxing with "The Push, another Steele dansapation creation. Sandwiched in the session are Carlors & Mike, a fast dance act, complete with imitations of Jerry Lewis and Charlie Chaplin, and torch singer Amanda Thigpen, who rated a begoff opening night. Willie Lewis, a comic garbed as a chef, and Roz Croney as a limbo dancer also-score, Pace and colorful costumes are incorporated throughout, with "Smart Affairs of '62" in for five weeks at the Barclay Hotel. It's an ear-and-eye flash act, with plenty of dame appeal in pelvic movements, plus the singing and showmanship of Steele.

There are some 25 people in the group, and the Percy Curtis Orch is augmented by four musicians who travel with the unit. Band foor show. McStay.

of 12 is conducted by Steele during

Skylane Inn. Houston

Houston, Sept. 27.
Ruth Olay, Bill Gannon Orch
(3); \$3 cover.

Thrush Ruth Olay, a master



EDDY and SHERWOOD

Baritone Nelson and Soprano Gale are at the Maramor in Columbus this week. Second time this year Palumbo's Philadelphia, next.

Sahara, Las Vegas

Las Vegas, Sept. 26.

Steve Lawrence, Eydie Gorne,
Moro-Landis Ssowgirls & Dancers
(18) Louis Basil Orch (19); produced by Stan Irwin; stage direction, Sy Lein; choreography,
George Moro; \$4 minimum.

The return engagement to the Congo Room of Steve Lawrence & Eydie Gorme showcases a perfect marriage, both privately and professionally. The handsome, vibrant couple breezes through a most satisfying 55-minute song session, solidified by topdrawer vocal ability, outstanding arrangements and solidined by together try, outstanding arrangements and seemingly ad-lib humor. Miss Gorme's gowns are a decorative

plus.

In duet, they offer "A Lot of Livin' To Do," "This Could Be The Start of Something Big" and "Make Someone Happy," Lawrence does "Begin the Beguine." and "If Ever I Should Leave You" during his wife's absence for costume changes; among her solos are "Granada" and "You Don't Know What Love Is."

Highlight of the turn in the

Highlight of the turn is the "Saturday Matinee" bit of special material whipped up by Lyn Duddy and Jerry Bresler, in which the stars reminisce about weekly movie dates and present very funny impreshes of film faves. Strong

ny impreshes of film faves. Strong support is given the team by its conductor Joe Guercio, fronting the 19-piece Louis Basil orch; drummer Jerry Gilgor, and trumpeter John Frask.

The "Southern Belle" holdover Moro-Landis production number is a graceful splash of beauty and color featuring exciting chirp Barbara Hines, the Randy Van Horn Singers (4) and the 18 "Most American Girls In The World."

Package, produced by Stan Irwin, is in for four weeks. Kay Starr returns Oct. 24. Duke.

Talk of Town, London

Talk of Town, London.

London, Sept. 26.

Dorothy Squires, with Ernest
Dunstall; Robert Nesbitt's "Ten
O'Clock Follies," with Michael
Desniond, Pat Ferris, Josephine
Blake, the Trio Morildor; choreography. Billy Petch; decor, Tod
Kingman; costumes R. St. John
Roper; orchestrations, Burt
Rhodes; Line (31); Sydney Simone
Orch.; Ido Martino & his Latin
Rhythms; \$6.75 minimum.

dowed in turn by "Trust in Me."
"S'Wooderfil" and "Stardust
Melody" A standout tem is her
forcefil residuen or "Say it With
Flewers," her latest major record-

Though 40 minutes is normally regarded as more than adequate, it was not enough to satisfy the first night audience which loudly

It was not enough to satisfy the first night audience which loudly clamored for other favorites that had been omitted. Ernest Dunstall, her arranger, sits in at the piano of the Sydney Simore orch to provide precision accompaniment.

For the first part of the program, the Talk of the Town continues its presentation of Robert Nesbitt's lavishly mounted "Ten O'Clock Follies," the only change being the addition to the cast of the Trio Morildor doing their famed golliwog act. Both productions are handsomely showcased by the Simone orchestra; Ido Martino & his Latin Rhythms take lively care of the rhythm dance sessions. Myro. Муто.

Sands, Las Vegas

Las Vegas, Sept. 27.

Dean Martin, Brascia & Tybee,
Garr Nelson, Copa Girls (12), Antonio Morelli Orch (21); produced
by Jack Entratter; choreography,
Renne Stuart; stage direction,
Harold Dobrow; \$4 minimum.

Dean Martin is back at the Copa Room, again demonstrating hes one of the heavyweights in Jack Entratter's lineup. His effortless approach to the whole idea of being on the stage is yockable stuff—he masn't changed his act much and he doesn't have to, having become somewhat of a living legend in Vegas.

Martin sings parts of many songs, with rarely a finish, with his highly engaging "somebody wrote this song so I might as well sing it" attitude, and had firstnighters consistently happy. Ken Lane at the 88, and the Antonio Morelli orch (21) give ideal blending.

The best exponents of the mod-Dean Martin is back at the Copa

blending.

The best exponents of the modern dance in the biz, Johnny Brascia & Tybee Afra, balance the bill, again presenting a most exciting session of anatomical artistry. The husband-wife team, billed as Brascia & Tybee, exude poetic motion which is imaginative and stimulating.

which is imaginative and stimu-lating.

He's a handsome virile perform-er; shes' a shapely brunet beauty of the classic exotic type. Both move with feline fierceness per-fectly dovetailing their outstand-ing musical arrangements. This is an act which would be a memorable conversation plece for

any program.

A new Renne Stuart production A new Renne Stuart production number featuring the fine baritone voice of Garr Nelson and the terp voice of Garr Nelson and the terping of the dozen Copa Girls is a pleasant curtain-raiser.

Sammy Davis Jr. opens Oct. 18.

Duke.

Left Bank, N. Y.
Danny Apolinar Trio, Cal Bostic; \$3 minimum, \$4 weekends.

A fortnight playback of key-board clown-whimsist Danny Apo-linar is boniface Dick Kollmar's smart choice for untying the fall season at his westside cozery, bal-ancing the bill with holdover Cal Bostic. Sesh provides a neat com-plement of pop-and-offbeat musi-cology that's in fine harmony with the Bank's 60-seater diningroom intimacu. intimacy.

intimacy.

Apolinar, who developed his brand of tony capering at the downtown Duplex. and fortifies the image with a Napoleonic hairdo, accents chucklesome vocal forays via both w.k. (evergreenshowtune) and obscure titles for "I'm-having-a-ball" impact. Extend that to the imbibers, and especially the knowing repeater trade whetted by Apolinar's stand here last winter. He is well supplied with satiric throwaways, and can also suit the occasion (or request) with more conventional spoofery, as per his rock 'n' roll rib. That one, though, sounded a bit too close to the real thing—or maybe it's because the beat sounds ridic even when it's in earnest.

Apolinar's sidemen — bassist Ruddy Montfeell and dynamest. Rhythms; \$6.75 minimum.

Dorothy Squires, the new headliner at the Talk of the Town, is
one of Britain's top recording
artists, and that's a reasonable
guarantee she will have a big
following to support her three
week's engagement in this theatre
restuarant. The opening night
ovation may not have been a true
guide to the response she will get
subsequently, but was indicative
of her popularity.

There are no frills to Miss
Squire's act. She is a balladeer,
who likes to belt her numbers, and
that is accentuated by the high
volume p.a. system, which made
a large part of the routine an
assault on the eardrums. That
apart, she has a sincere feel for
her songs, an easy way with an
audience, and a pleasant and unobtrusive personality. As a disk
star she keeps mainly to pops and
standards, with a windup medley
of oldies with which she has been
associated. It is a solid 40-minute
show for the aficionados.

Miss Squires starts off powerfully with "Sunny Side of the
Street," from which she seues
smoothly in to "De I Worry," fol-

Menny Youngman, Jimmy Blade Orch; \$3 cover weekends, \$2.50 weeknights. Henny Youngman works with such authority in the classic stand-

such authority in the classic standup comedy genre that he may as
well have a patent on the approach.
He's worked enough class supper
clubs so that his white tie and
tails costume no longer has the
comic incongruity it once had, but
his soup-and-fish getup still gives
him the hilarious appearance of an
audacious sea lion and has the custiomers yocking before he starts
his routine.

He opens his turn at the Camel-

tomers yocking before he starts his routine.

He opens his turn at the Camelia House wearing a feathered turban and a special-material number apparently written for his formal-attire show at Gotham's Persian Room. There are a few new gags in his routine, but it's mostly his machine-gun virtuosity with his catalog of updated Joe Miller bits that keeps the customers yocking. He sings a few parodies that build up to one-line gags, and plays a duet with the violinist from the house orch. (House fiddler plays a complicated glissando at the end of which Youngman plucks one string, complicated glissando at the end of which Youngman plucks one string, then upstages the house man for all of the applause.) He's done solid blz previous times in this classery, and opening night cus-tomer enthusiam indicates similar response this time

tomer entausiasm indicates similar response this time.

Jimmy Blade orch still plays one of the most danceable beats around town and back Youngman's crooning and compact concertos expertly.

Mor.

Village Vanguard, N. Y.
Anita O'Day with the Don Abney
Trio, Bobby Timmons Trio; \$2.50

Back in the States after a tour of England where she found herself more popular than ever because of a film showcasing in Bert Stern's "Jazz On A Summer's Day." Anita O'Day is as trim and as perky as ever. She's a delight to look at and to listen to.

A song stylist of the first order, Miss O'Day can tackle a standard and give a new special meaning that marks it as her own. "All of You," "Bewitched," "Speak Low" and "Sweet Georgia Brown" come before her first getaway and they're all knockout. In the return she does "Come Rain or Come Shine" and the "Lady Is A Tramp" which has the customers asking for more but by this time she's

which has the customers asking for more but by this time she's done her bit and rates a rest. The Don Abney group does an okay job on the backing. Abney sets a good pace with his keyboarding and Richard Davis' bass and G. T. Hogan's drums help out nicely.

nicely.

The decibel count goes way up The decibel count goes way up when Bobby Timmons' combo takes over. Timmons' piano, Ron Carter's bass and especially Tootie Heath's drums are hit loud and hard in the buildup of the cool rhythms. They all work with great effort which makes it also an effort to watch. In one set were some overlong compositions titled "Autumn Leaves," "Goodbye" and "So Tired." Gros,

Houston Houston Sept. 25.

Don Sherman, Van Dorn Sisters, on Cannon Orch (6); no cover minimum.

Don Sherman, the latest of the comedy writers to try it before the mike, seems destined for a wider show biz horizon. He is low-key in delivery, and draws yocks throughout his 30 minutes. Most of material is fresh, and even the few borrowed bits have been re-

dew borrowed bits have been renovated.

Sherman says that the people of Alabama have nothing against Negroes—they just don't like the Greyhound Bus Co. Another yock grabbed is, his beatnik giving advice to Khruschev—"Nicky, leave the wife home. She's good for the farm vote, but . . ."

Perhaps sharpest and funniest is his phone call from Francis Gary Powers to the Pentagon, which doesn't do much to ease the Government's wounds concerning the incident.

Opening the show and sharing-top billing with the comic are the Canadian Van Dorn Sisters, Oilie (blonde). Lee (brunette) and Marie (red haired). Sisters are lookers, but more on them in New Acts. Word on this show should get around, and seems lively to pack 'em in for next two frames. Don Cannon Orch is excellant as usual.

CURRENT BILLS

NEW YORK CITY

MUSIC HALL—Mathurins, Istvan Rabov-gky, Naval (hoir, Everett Morrison, Corps de Ballet, Rockettes, Raymond Paige Orc.

Harris Tito. Lew Address. See No. 2, 100 Address. Market No. 1, 100 Address

Cabaret Bills

CHATEAU MADRID — Los Chavales Exoans Pupi. Campo Orc.
COPACABANA — Joe E Lewis. Adam wide. Paul Shellev Orr. Frank Marti Orc. EMBERS — Joev Bushkin Three. Ros Eindee Four. Ray Bryant Three. HOTEL ASTOR—Eddie Lane Orc. HOTEL LEXINGTON—Virginia Wing Lallian knight. Denny Regor. Tony Drake. Teny Cabot Orc. HOTEL NEW YORKER—Milt Saunders Orr Avena Lee Joe Furst in Society.

T.... Cabot Orc

HOTEL NEW YORKER—Milt Saunders
On Trense Joe Furst
On Trense Joe Furst
On Trense Joe Furst
On Trense Joe Furst
On Joe Joe
Patricia Bright, Jack
Mirand, B&M Hyggett
HOTEL PLAIA—Shirley Bassey, Emil
Coleman Orc, Mark Monte Continentals,
HOTEL TATT—Vincent Lonez Orc,
HOTEL TATT—Vincent Lonez Orc,
HOTEL STAFT—Vincent Lonez Orc,
HOTEL WALDORF—STORIA — Geneview, Emil Coleman Orc
HOTEL WALDORF—STORIA — Geneview, Emil Coleman Orc
HOTEL SAVOY HILTON—Gunnar Hansen Orc Ray Hytley.
INTERNATIONAD C. Ritz Bross, June
V. LATIN QUARTER—Dick Weston, Wazzean Troupe, Harrison & Kossa, Dorothea
M: Farland, Ronald Field, Jo Lombardi
Orc, B. Harlowe Orc.
LEFT BANK—Cal Bostic, Danny ApollBarting ROOM—Roy Hamilton Iranse

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LEFT BANK.—Cal Bostic, Danny ApoliLEVING ROOM.—Row Homition, Irene
Reid, Bobby Ferro, Jerry Citron.
NO. 1 FIFTH AVE. — Stan Freeman.
Liu Stewart, Hankinson & Silver.
ROUNDTABLE & Liptony Donegan.
BANDERS — Yaffa Yarkoni, Rachel &
SAMBRA — Yaffa Yarkoni, Rachel &
Cillia, Martin Roman, Sara Avani, Kovesh
& Mistrachie, Leo Fuld.
TOWN & CONTRY — Billy Daniels,
TWO GUITARS—Alay Uno, Sasha Polinoif, Ivan Nepa & Sonia, Kostya Polian

KY, EXALUSES & DONNETABLE — Phily

skv.

UPSTAIRS & DOWNSTAIRS — Phily
Bruns, Ceil Cabos Rex Robbins, Steve
Rolunu, Donna Sanders Mary Louise
Wilson Lovelady Powell, Freddie Webber,
Jim Sheridan, Bill McCutchen, Milrad &
Colston

Jim Sheridan. Bill Nictuben, Mihrad & Colston Colston WiENNESE LANTERN — Sarah Rubine. Liane. Ernst Schoen. VILLAGE BARN — Dory Sinclair. Rajph Pote. Susan Erady. Joe Shay. Tommy Zang. Lou Harold Orc. VILLAGE GATE—Pete Seegar. VILLAGE VANGUARD—Anita O'Dav. Bobly Timmons 3

CHICAGO

CHICAGO
BLUE ANGEL.—"Pablo Candela Limbo
Calypso Revue," Lvdis Lora, Raphael Hernan, Lord Christo, Lord Mike, Jeanne
Scuratt, Solea Caro, Tito Perez orc.
CLOISTER — Phil Tucker, Ronny Del
CONRAD HILTON.—"Ook La Le," Doenan Bios, Margie Lee, Dru & Landel,
Lothar Weidemann, Brigitte Volt, Inez &
Gozdon, Boulevar-Dons (3). BoulevarDea COWNSTAGE & COM Chappy Medium)
Tania Velia Landel & Control of Cont

Tania Velia DRAKE Henny Youngman, Jimmy Like Orc.

EDGEWATER BEACH — Churumbeles

Espana, Dolores Del Carmen, Don

BEDGEWATER BEACH — Churumbeles
De Sapana, Dolores Del Carmen, Don
Doss, Orc
GATE OF HORN—"Trouble in Tahiti."
An anda Ambrose, Frank Carroll and
An andra Hunt, Ian & Sylvia.
E BISTRO—Harold Ward, Dave Green,
LIVING ROOM — Roberta Sherwood,
Joe Phinshin Trio.
LONDON MOUSE—Ramsey Lewis Trio.
Eddie Hi 17 Trio. Larry Novak Trio.
MISTER KELLY'S—Hery Levier, Sandu
Scott, Marx & Frigo, Marty Rubenstein
Tilia.

PALMER HOUSE — Carol Channing, Mattison (3), Ben Arden Ore. PLAYBOY CLUB—Wes Harrison, Lewis & Christie, Ada Moore, Casey Anderson, Teri Napoli, Harold Harris Trio, Kirk Stuart Trio, Bob Davis Trio, Claude

BIRMINGHAM Hippodrome — Charles Davie Aboellan, Mit Herth, Henri Rose, Bobb Scricta Breit Liver Abert & Les Ward, Springfields, Zeitcia Breit Mippodrome — Emile Ford Scrieta Breit Mithelf (1988) and Fred Scrieta Breit Breit Scrieta Breit Brei

Olem, Reynotes, Catny Ryan, Grover-Shore 3. LAST FRONTIER — Lou Moscont Jr. Virging Rae, Fritz Becker, MINT—Pat Moreno's "Artists & Models"

Cabaret Bills

NEW YORK CITY

BASIN ST EAST. Don Rickles, Billy
Exster Guiner Jones
BIRDLAND Joe Williams, Harry Edit Brown, Store Brow

SHOWBOAT—Tex Williams, Wade Ray,
Twin Tune;
SILVER SLIPPER—Hank Henry, Sparky,
Rave, Red Marshall, Danny Jacobs.
Tady O'Neil, Rudenko Bros., Slipperettes,
STARDUST—"Lido de Paris"; Lounges
Billi Daniels, Happy Jesters, Peggy De
Cadro, Nicki Lvnn, Del-Martins,
THUNDERSIRD—Linda Darnell, Zarry,
Wood Van, Orr.
Lounge: Lancers, Edi
Domingo & Norma, Frank Gusto.
TROPICANA—"Folles Bergere," Co.,
TROPICANA—"Folles Bergere," Co.,
tel Riedinger, Dompoff, Thedy & Fam.
ily, Pinky & Perky, The Bogdedis, Danny,
Ily, Pinky & Perky, The Bogdedis, Danny,
Lounger, Lounges, Jerry Colonna,
Varel & Bailly, Al DePaulis 4, Dubonnet
J. Paul Goudi

SAN FRANCISCO

CKHAWK—Joe Loco Four. CKSHEEP—Bill Davidson Orc. RTHQUAKE McGOON'S—Turk Mui

EARINGUARE MEDOGRA-MA MANDEN Phy Orc.

AIRMONT HOTEL — Billy De Wolfe.

Ernie Hierkscher Orc.

GAY 975—Ray K. Goman, Bee & Ray

Goman, Joan Brant, Marah Gates Dncrs.

HUNGRY I—Phyllis Diller, Joe & Edic,

Lanoy Knight. Olga Sbragia, Dick Crab-

ee Trio.
JAZZ WORKSHOP—Bobby Timmins 3.
NEW FACK'S—Barbara McNair, Salmas
ros., Vernon Alley 3, Mel Young.
ON THE LEVEE—Joe Sullivan Orc.
PURPLE ONION — Smothers Bros.

Freddie Paris.

345 CLUB—Jenny Mack, Paul Gray, Vol-Roy Palmer Orc.

RENO-TAHOE

AH'S (Reno)—Kim Sisters, Sons en West, George Rock, Tune Windsor Trio, Abble Neal,

I Golden treminers. Windsor Trio, Adono inners. Windsor Trio, Adono ed Coty.

HARRAH'S (Tahoe) — Teresa Brewer. lave Barry, Dorothy Dorben Singers & Bancers, Leighton Noble Orc. Lounge: Il Hirt, The Lancers, Skeets Minton, Dave Bergman, Lisa Alonso, Rudy Ro

ave Bergman, Libas June.
HOLIDAY — Nick Lucas, Joe Maize,
HOLIDAY — Nick Lucas, Joe Maize,
HAPES—Roberta Linn, Malani Kele
olynesian Rev., Norman Brooks, Betty

Polynesian Rev., Norman Brooks, Betty Vivel RSIDE — Minsky's Follies with Bert Wheeler, Lou Lavit Ore, Lounge: Kay Stevens, Newton Bros. WAGON WHEEL (Tahea) — Gaylords, Andrini Bros. Kay Martin, Roy Aubrey, Bobby Pages, Manny Lopez, Magic Violins of Mexico. Ron Rose

lins of Mexico. Ron Rose.

**MIAMI-MIAMI BEACH

AMERICANA--George Arnold Ice Revue, Phil Richarde, Marill Lee, Shirley Linde, Johnny Bachemin, Johnny Flansan, Michael Meehan, Lolo & Lifa, Mal Malkin Orc., Ice Models.

CARILLON—"Cherches: Las Fanmes."

CARILLON—"Cherches: Las Fanmes."

CARILLON—"Cherches: Las Fanmes."

Sally Jeckins, Jacques Donnet Orc., Line (16).

[6]. CASTAWAYS—Preacher Rollo 5, Jerry ceraldi & Lesley, Ralph Font Orc., Candlortez, Bob Rhodes
DIPLOMAT—Mandy Campa Orc., Van

SPILLE—"Caught in Act." Jack DeLeon, Terry Haven, Jerry Newby, Linda

Topic Owner, Long Varona

The Olymp

T

Lavin, Held & Paul.
THUNDERBIRD—George DeWitt, Richle
Bros Bart Vaushn Quartet. Ruth

SAN JUAN, P. R.

CARIBE HILTON - Noreen Nelson, Miguelito Mirar inimy Nelson, Miguelito Miranda Orc. Pebito Arvelo Orc. CHARTERHOUSE—Tobaco Munez Orc

CHARTERHOUSE—Tobaco Munez Orc.,
CHARTERHOUSE—Tobaco Munez Orc.,
RevoltoAdo BEACH Jo Ann Val.,
ONIDADO BEACH JO Ann Val.,
Queralt Peptio Torres Orc.
EL CALYPSO—Una Collins, Jerry Mason, Esso-El Band,
FLAMBOYAN—Evelyn Souffront, Bette
Martin, Freddie Gutlerrez, Hector Escabi,
Laucel de Arre Ballet, Cesar Concepcion
INTERCONTINENTAL—Pedro Geraldo,
Henry Boyer Dancers, Charlie Fisk Orc.,
Joe Blanco Violins
LA BOTELLA—Hal Hester, Duke Dorel,
LA CONCHA—Jadin Wong, Noro Moralex Orc., Humberto Morales 5.
OCHO PUERTAS—Adda Irizarry, Luis &
Soledad, Rafael Kalaf.

House Review

Olympia, Paris

Olympia, Paris
Paris, Sept. 23.
Johnny Hallyday, Brutos (5).
Boby Lapointe, Gillian Hills, Baby
Twins. Christiane Legrand, Nouveau Olympia Ballet (9), Pierre
Etair, Van Gordon, Malta & Fernando, Ghezzis (3), Dunaine,
Zanunit & Desraux, Golden Strings
(5), Daviel Janin Orch (18); \$2.15 top.

Belatedly, rock and roll has spawned its first, and probably only. French star: Tall, blonde, young and thin, Johnny Hallyday looks to remain primarily local and may have a short but solid career as long as his youthful following lasts:

as young and thin, Johnny Hallyday looks to remain primarily local and may have a short but solid career as long as his youthful following the least of the least talent.

Malta & Fernando have a group of well trained canines acting like people or other animals for the usual sock results. Janin orch, well people or other animals for the usual sock results. Janin orch, well arranged, does good interludes on stage and fine backing work. Nouveau Olympia Ballet has some looker girls plus acceptable. little linterludes with a good production flair in some of Arthur Plasschaert's choreographic ideas.

Baby Twins are a pert team who are all right in bottes but lost on a big stage in their watered down cooch bit. Gillian Hills is a thin but shapely young actress who tries to sing. Her cooing and squealing may be suitable for a parody film but it goes awry on a house stage. Christine Legrand is a French scat singer with a too high pitched voice and local at best. Dumaine, Zammit & Desraux act as stage managers who form the show into a sort of video audition and radio program affair.

a sort of vince addition and radio program affair. In the filler field, Van Gordon is a juggler who tries to clown too much. Ghezzis, however, are a fero-cious knockabout acro act with de-termined pratfolls and teetering on ladders that get squeals and applause. Sheer brute falls replace the more measured slapstick of

The Olympia, however, does have enough acts and a fluke headliner to put it over despite some weak spots. If boils down to a need for more headliners and better acts, not the dressing up aspects of forcing vaude into a leed on tevue format.

Made mad and "What in and "What in and "What in a leed for more headliners and better acts, not the dressing up aspects of forcing vaude into a leed on tevue format.

New Acts

MATT MONRO Songs 35 Mins.

Matt Monro, a British singer who just passed his 28th birthday, lived up to his diskelick trailer, "My Kind of Girl," in his U. S. debut at New York's Roundtable. Monbut at New York's Roundtable Mon-day '2.' In the past year, through his Warwick label releases here of "Girl" and "Portrait of My Love," a Monro following began to build and word started to spread that there was a new singer around with a definite "Sinatra sound." In his initial Stateside showcas-ing Mondo does divisible showcas-ing Mondo does divisible to 6 the

In his initial Stateside showcasing, Mondo does display lots of the
Sinatra phrasing technique but he
has much to call his own, and that
could get him plenty of work on
the tv guestshot and nitery circuits. He's a cleancut looking
chap and, though, his somewhat
stocky butld may keep him from
becoming a femme teener's sex
symbol, he has a stage demeanor
and a singing approach that will
carry him through. Fortunately,
he's not pegging his act at the
juve set, although his single clicks
attest to his popularity in that
market, but at the adults, which
should interest the nitery owners,
because they're the people who
spend. ing. Mondo does display lots of the

becoming a femme teener's sex symbol, he has a stage demeanor and a singing approach that will carry him through. Fortunately, he's not pegging his act at the juve set, although his single clicks attest to his popularity in that market, but at the adults, which should interest the nitery owners, because they're the people who spend.

His repertoire, except for a breezy special material opener called "I'm a Limey," and the realized "I'm a Limey," which incidentally, gets a solid audience mitt when announced, is made up seem to be the letimotif. Most offer tunes are staples in several languages, but she makes them which brighter days of Vlenna seem to be the letimotif. Most offer tunes are staples in several languages, but she makes them do more while on this side of the domore while on this side of the Altantic.

COLLEARY & KEANE

**Some of the converse of many of the mannorisms of the continental chantoosies who are constantly in valid ing this country. Liane heads the handoosies who are constantly in valid ing this country. Liane heads the mannorisms of the continental chantoosies who are constantly in valid ing this country. Liane heads the mannorisms of the continental chantoosies who are constantly in valid ing this country. Liane heads the mannorisms of the continental chantoosies who are constantly in valid in chantoosies who are constantly in valid in chantoosies who are constantly in val

able.

He's backed in this setup by a 12-piece orch, built up from pianist Jack Kelly's trio and batoned by Munro's landsman Ralph Dollimore. The sound, although a bit too big at times, gives the singer a strong musical setting in which to move.

Alternating in the conclusion with

TERI NAPOLI
Songs
19 Mins.
Playboy Club, Chicago
Teri Napoli is an attractive and
Terinsing young songstress apparently trying to revive the Red Hot
Momma era of song. She punches
across her songalog of belters with
a good deal of maturity and showmanshin. She also gives evidence manship. She also gives evidence of being able to handle ballads and would do well to work a few more of the slower numbers into her

would do well to work a few more
of the slower numbers into her
repertoire.

Miss Napoll has a nice rocking
free and easy way with such numbers as "Goody Goody," "Good
Man Nowadays" and "Yes Indeed."
She also shows a distinctive delivery ia a chanted rendition of "You
Made Me Love You." Mor.

VAN DORN SISTERS (3) Tidelands, Houston

Polish-born Van Dorn Sisters, now citizens of Canada, have been playing U.S. for only four months, and they seem destined for big things. Girls have looks, are superbly gowned and harmony is excellent. If patter seems a bit forced, nobody seems to notice, or care. Girls run through ballads, show tunes and rousing closer, "Rampart Street Parade." Other tunes are "Small World." "April Showers," "I Wish You Love," and a "Wizard of Oz" medley featuring, "Over the Rainbow," "You Made Me Love You Cha Cha Cha," and "When I Fall In Love." Girls' arrangements are first-

and "When I Fall In Love."

Girls' arrangements are first-rate, and staging has been carefully organized. Delivery is professional, as they have considerable experience in Canada, and need only a small break in this country.

Skip.

were written by Alan

Were written by Alan

Despite her youth, Miss Paige is a show biz veteran, having joined per family's uncycle act. (Paige, Duke.)

LIANE 30 Mine

Songs
30 Mins.
Vienness Lantern, N.Y.
Liane, who is a staple in Vienna, is making her American debut with an engagement at Max Loew's Viennesse Lantern. The boniface had seen her during his recent European travels and pressed her into service for his Yorkville institution. She seems a breath of Al Wien. She has a deep husky voice, delivered in easy and charming register, and projects a feeling that she likes singing and music as well as an international repertory that makes her a performer who should reach out beyond the limits of this neighborhood. Indeed this spot seems to have a hislimits of this neighborhood, in-deed this spot seems to have a his-tory of performers stepping into the midtown posheries. Among others who have made this leap are Vicky Autler and Marguerite Sierra

The monomonickered Liane per-

30 Mins.
Black Angus, Boston
Lyric baritone and planist John
Colleary and tenor Marty Keane,
who have both been working solo
around New England spots, have
comboed their vocal talents, which
are considerable, for an act of
tunes from the musicals of new and old vintage.

12-piece orch, built up from pianist Jack Kelly's trio and batoned by Munro's landsman Ralph Dollimore. The sound, although a bit too big at times, gives the singer a strong musical setting in which to move.

Alternating in the spotlight with Monro is the Dorothy Donegan Trio, holding over for another week. She'll be replaced in the next frame by Cootie Williams' combo who'll stick with Munro until he finishes out his three-week stand.

TERI NAPOLI

TERI NAPOLI

TERI NAPOLI

Songs
19 Mins.
Playboy Club, Chicago

Teri Napoli is an attractive and promising young songstress apparently trying to revive the Red Hol Momma era of song. She punches across her songalog of belters with well as ty spots, vaude and cafes.

Guy.

KiKI & THE PAPE BOYS (7)
Songs, Dances
40 Mins.
Stardust Lounge, Las Vegas
Kiki Paige, brunete looker, is an
excellent singer who also excels
in the terp department, and registers strongly with impreshes.

in the terp department, and registers strongly with impreshes.

Miss Paige has surrounded herself with some topflight musicians, plus singer-guitarist Joley Marino, to form a fast-moving, highly entertaining new act. Pat Smith is on bass; Autie Goodman, alto; Luther McDonald, trombone; Boone. Stines, drums; and Clyde. Pound. 88.

Among the star's outstanding songs are a "Get To The People" medley, an "Old Song" medley, "My Buddy," "Ace In The Hole," "Bill Bailey," and "Mr. Banjo." "Singing partner Marino scores with a medley sung in Italian.

A stylishly dressed act with plenty of color and movement, it's highlighted by Miss Paige's devastating, vocal impreshes of such chirps as Dinah Shore, Mary Kaye, Lena Horne, Ethel Merman, Keely Smith and Judy Garland.

Act and clever arrangements were written by Alan Conceland of

Act and clever arrangements were written by Alan Copeland of The Modernaires.

Primitives' In House Reject, 173-166, **Federal Advisory Council of Arts**

Washington, Oct. 3.

Before adjournment, the House rejected by a close 166-to-173 roll call the Thompson Bill establishing a Federal Advisory Council on the Arts. The measure has long been strongly supported by numerous segments of the entertainment industry. It had the personal backing of President Kennedy.

The proposed Council of the control of the proposed Council of the control of the con

Kennedy.

The proposed Council would be purely "advisory," with no power or funds to dole out subsidies or other federal aid. Instead, programments of the bill sought official federal recognition of the nation's cultural resources. The Council with 21 members to be appointed by the President, would serve as a coordinating group between private and governmental activities in the arts.

vate and governmental activities in the arts.

Opposition to the bill followed a familiar pattern. There is a large bloc of Congressmen not interested in the performing arts who suspect show biz of being loaded with Communists and/or Commie sympathizers. Also, some legislators never pass an opportunity to make fun of anything arty, considering such a stand to be oppular with their rural constituencies.

encies,
Rep. Howard W. Smith (D-Va),
for instance, jumped on the uncertain definition of art. It has been
suggested, Smith said during debate on the measure, that poker
playing is "an artful occupation."
"Is the bill," he asked, "going
to subsidize roker players that get
into trouble?"

Trick Behind Tickets Is Making It Gay Evening,

riay Alone Won't Do It

Pitlochry, Oct. 3.

The play is no longer "the thing," according to enlightened theatre chiefs here. The stomach of the playoer matters as much in days when audiences can be held eartive by the tv fireside.

John Henderson, director of Scotland's Dundee Repertory Theatre, said here that theatres can no longer survive by sticking to the prewar system of the play and nothing else. They must provide what he called "an evening out."

vide what he called "an evening out."

Theatres, he said, must offer the customers meals, decent foyer space, gaiety in place of drabness, ample car park facilities, and good licensed bars, with adequate service at fair prices.

"Only four theatres in Britain, to my knowledge, provide these facilities." he said. "And it is significant that their attendances have increased year by year. Two are in cities—the Mermaid, in London, and The Belgrade, in Coventry.

"The other two are in the country—the Royal Shakespeare, at Stratford-on-Avon, Eng. and the Festival Theatre here in Pitlochry, Scotland."

Theatre topper stressed the im-

Scotland:

Theatre topper stressed the importance of civic authorities and the treasury getting together on the whole question of providing new theatre buildings.

"We must get the public away from the television set to have an evening out in congenial surroundings. Give Mum a night off from the sink," he said.

The Pitlochry Festival Theatre plan to offer customers pre-theatre dinners and snacks in a forthcoming season at the Lyceum Theatre, Edinbugh.

Mayo Succeeds Mantia As Equity Bonding Rep

As Equity Bonding Rep. Win Mayo has succeeded Charles Mantia as bonding secretary of Actors Equity. Mantia, who held the post the last 22 years, has retired and is moving with his wife to Clearwater, Fla. He had been an actor and chorus performer prior to joining the Equity staff in 1928. Mayo, a member of the Equity council for the past two years, resigned from the union's governing board to accept his new position. He'll also function as chief representative and liaison officer between Equity's representatives. Mayo has been an active performer in Equity's jurisdiction since 1942.

Milton Berle will star in "A Funny Thing Happened on the Way to the Forum."

Julia Wooten Manager For Old Vic's U.S. Tour

For Old Vic's U.S. Tour
London, Oct. 3.
Julia Wooten will be company
manager for the Old Vic for its
North American tour opening Jan.
15 in Boston and continuing for
five months. The Sol Hurok management is again the sponsor. The
American company manager will
be Les Appleby.
The troupe's repertory will include "Romeo and Juliet," "Macbeth" and "Saint Joan," playing
the Hub and Washington prior to
a six-week engagement at the City
Center, N.Y. The tour will extend
to Los Angeles and include a stopover at the Seattle Exposition '62.

Wilmington's Q.T. Legit Buildup At Student Cutrate

Veterans of show business tradi-tionally label the cities they play according to the quality and en-thusiasm of their audiences. Thus,

gested. Smith said during dee on the measure, that poker ving is "an artful occupation." Is the bill." he asked, "going subsidize roker players that get 'trouble?"

Ick Behind Tickets Is Making It Gay Evening, Play Alone Won't Do It Pittochry, Oct. 3. The play is no longer "the gir," according to enlightened are chiefs here. The stomach the playoer matters as much in s when audiences can be held tive by the ty fireside. Only Henderson, director of tland's Dundee Repertory astre, said here that theatres no longer survive by sticking the prewar system of the play nothing else. They must proe what he called "an evening "The stomers meals, deeent foyer the stomers meals, deeent fover the stomers meals, deeent fover the stomers meals, deeent fover the first the arrest meals, deeent fover the stomers may be remembered, unforced the storable for the store warmly as a "player's town."

If a program that has been developing quietly here for five or six years bears fruit. Wilmington has a good chance of becoming a favorite stand, for the avowed goal of the program is to build knowledgeable and appreciative audiences. Thus, we will alway a sort the looked to warmly as a "player's town."

If a program that has been developing quietly here for five or six years bears fruit. Wilmington has a good chance of becoming a favorite stand, for the avowed goal of the program is to build knowledgeable and appreciative audiences. Thus, we will be a program that has been developing users town."

If a program that has been developing quietly here for five or six years bears fruit. Wilmington has a good chance of becoming a favorite stand, for the avowed goal of the program is to build knowledgeable and appreciative audiences. Thus, we will be a program that has been developing users town."

If a program that has been

Recognizing the appeal of the proposal and its long-range value to The Playhouse, Doerflinger took to the idea at once, but both men

realized the difficulties that lay ahead in implementing any such plan.

As Doerflinger says, "Producers don't like to go into discounts, especially they're getting sellout houses." The student ticket program has been tried in a few places in the country, but has not been ac-cepted generally, for various reasons.

With hard work and enthusiasm (Continued on page 78)

Atlanta Theatre League Books Own Legit Season

Books Own Legit Season

Atlanta, Oct 3.

Marvin McDonald, manager of the Atlanta Music Club booking activities, has broken with the Broadway Theatre League over the latter's new rule against the sale of single tickets to its touring presentations, He has set up his own series and named it the Atlanta, Theatre League.

The locally-booked offerings, to play the Tower Theatre, include Arthur Treacher, Imogene Coca and King Donovan in "A Thurber Carnival" next Thursday Saturday (5-7): "Elizabeth the Queen," starring Eva Le Gallienne, Nov 13-15; "The Miracle Worker," a starring Eileen Brennan and Donna Zimmerman, Jan. 8-10, and "The Best Man." Feb. 5-7. McDonald first planned to present the National Repertory Theatre production of "Mary Stuart," with Fave Emerson in the title role and Miss Le Gallienne as Elizabeth, but protests from an amateur group. Theatre Atlanta, Inc., which plans to do the drama in January, caused McDonald to switch to "Elizabeth."

Also, McDonald is committed to include in his series "an out standing musical," which he has not yet been able to sign.

Angna Enters to Dallas As Artist in Residence

As Arust in Kesidence
Dallas, Oct. 3.
Angna Enters will be artist in
residence at the Dallas Theatre
Center during the 1961-62 season.
She will assist the center's director,
Paul Baker, in mounting productions.
Miss Enters, mime, acress, artist
and author, will also trees, artist.

and author, will also teach at the Baylor Univ. Theatre, Waco.

Big Season For TG-ATS Subscrip.

The 1961-62 semester looms as a banner season for the 22-year-old Theatre Guild-American Theatre Society. The organization, with its roster of subscribers increased to a high of around 127,000 in 20 cities, figures TG-ATS business on the road this season will climb to a record \$4,700,000.

The anticipated subscription gross, estimated by TG-ATS executive director Warren Caro, represents a jump of nearly \$500,000 over the \$4,205,264 shelled out last season by 119,974 TG-ATS subscribers. That membership figure has been increased by approximately 7,000 this semester.

Among significant developments in the TG-ATS setup this season is the extension of the subscription period in Chicago from three to four weeks, resulting in longer minimum stands for many shows booked there. With the reopening of the Pabst Theatre, Milwaukee is back on the subscription period has been reduced from two weeks to one week, but the number of subscription sales for this season, according to Caro, was the cooperation given TG-ATS on the grassroots level by local civic committees. These groups include the Playgoers of St. Louis, headed by Richard S. Jones: the Cincinnati Civic Committee, headed by Mrs. Jules C. Fern; the, St. Paul's Women's Institute, headed by Mrs. Agnes Kennedy Ridder, and the (Continued on page 80)

K. C. STARLIGHT SEASON WAS BEST IN HISTORY

WAS BEST IN HISTORY

Kansas City, Oct. 3.

Although an official audit is yet to be made, indications are that the 1961 season will prove one of the most successful in the 11-year history of the al fresco Starlight Theatre in Swope Park. Unofficial receipts for the nine shows and 11 weeks are \$700.453, with a total attendance of 370,158. That is about 3,000 less than attended the 1960 season, but a new scale of admissions more than made up the difference.

The season encountered rain on its opening night when the weather forced calling off the initial performance of "Destry Rides Again" mid-way in the show. It looked like a forlorn season might be on the books when "Destry," "Vagabond King" and "Redhead" all drew poorly. The civically supported operation got new life with "Calamity Jane" for two weeks.

The show drew 101.833 persons in the 7,600-seat theatre, grossing \$90,151 the first week, and \$107.744 the second week. Playing on a guarantee and percentage. Miss Burnet took out nearly \$28,000, highest figure ever paid here, but well worth it; according to production director Richard Berger.

The season had a better start than its predecessors, opening with \$10,000 worth of season tickets sold in advance through business manager William Symon's office. The season closer, "Flower Drum Song" totalled \$130,000 for its two weeks, being in the black and probably making the difference between a profit and loss for the schedule as a whole.

CHARLOTTE EYES TUNERS

Greensboro, N. C., O i. 3.
The Charlotte Music Theatre
may produce musical comedies at
he War Memorial Auditorium here

next summer.

A season of 11 to 14 weeks is contemplated by producer Ben Kapen.

N.Y. City Council Votes to Repeal 5% Legit Tax; Isaacs Sounds Off

Goes to Lincoln Center

Goes to Lincoln Center
John Totten, house manager at
Carnegie Hall, N.Y., since 1927,
goes in like capacity to the new
Philharmonic Hall at Lincoln Center. The job starts next January,
the hall being due for occupancy
by the Philharmonic Symphony in
the fall of 1962.
Totten started at Carnegie in.
1903 as an usher at \$1 a performance. Thus, he has a 58-year span
of service, unusual if not unique in
house management.

Off-B'way 'Penny' A Toronto Fold; 'Jane' Flops, Chi

The regular road hikes scheduled this season for touring editions of two successful off-Broadway productions have come a cropper. One of the entries, "Three-penny Opera," collapsed after the first two weeks of a contemplated 35-week cross-country trek and the other, "Hedda Gabler," failed to get off the ground

first two weeks of a contemplated 35-week cross-country trek and the other. "Hedda Gabler," failed to get off the ground.
"Threepenny," which costarred Gypsy Rose Lee and Scott Merrill, closed last Saturday night (30) at the Royal Alexandra Theatre in Toronto after playing a fortnight of a three-week booking there. The touring version of the six-year-old off-Broadway musical was capitalized at \$35.000, with provision for 20% overcall. The flop venture is figured to represent a lost considerably more than its investment.

The Toronto closing marks the second time "Threepenny" has failed to repeat its off-Broadway success out-of-town. An earlier touring production of the musical folded in Los. Angeles last December after a 12-week Coast run. The loss on that presentation is figured to have run rround \$135.000.

The two unsuccessful road companies were presented by Carmen Capalbo and S'anley Chase, pro-

The two unsuccessful road companies were presented by Carmen Capalbo and S'anley Chase, producers of the off-Broadway relition of the musical. The music for "Threepenny" was written by Kurt Weill and the book and lyrics sdapted by Marc Blitzstein from Bert Brecht's original textigin turn borrowed from John Gay's 18th century "Beggar's Opera."

The "Hedda" tour planned by David Ross has been scratched. A revival of the Henrik Ibsen play, in which Anne Meacham starred, "Continued on page 78)

Sues Leueen MacGrath Over 'Six Months' Script

A breach-of-contract suit for \$255.910 was filed in N.Y. Supreme Court recently by Broadway producer Joe Manchester against Leueen MacGrath and the executors of the estate of the late George S. Kaufman. The action involves a proposed production of the play, "I Give It Six Months," written by Kaufman and his ex-wife, Miss MacGrath.

The complaint charges that Man-

The complaint charges that Man-

the contemplated production. It's further alleged that Miss MacGrath refused to give the producer the revised script, which he asserts was nearly completed before Kaufman's death.

Co-defendants in the suit are the playwright's attorney, Howard E. Reinheimer and the Chemical Bank M.Y. Trust Co., the, executors, on the ground that they were parties to Miss MacGrath's alleged contractual breach, Kaufman and Miss MacGrath collaborated on several plays before "I Give It Six Months." Howard Teichmann, who co-authored "Solid Gold Cadillae" with Kaufman, was to have staged. "I Give It Six Months." Howard Teichmann, who co-authored "Solid Gold Cadillae" with Kaufman, was to have staged. "I Give It Six Months."

Manchester produced "The Deadle It Game" on Broadway two seasons ago, and has announced plans for the presentation of "Postmeridian." by scenarist - playwright Dalton Trumbo.

The N. Y. City Council last Thursday (28) voted for repeal of the city's 5% tax on Broadway legit theatres. The measure, recommended by Mayor Robert F. Wagner, now needs the endorsement of the Board of Estimate. If okayed there goes to the Mayor for a public hearing, with his assured approval.

The Council vote was 21 in favor with one asstention. The

The Council vote was 21 in favor, with one abstention. The latter registered by Hetbert B. Evans, who was newly elected to the Council the same day the measure was up for vote. Lifting of the 5°C levy will give, Broadway productions additional revenue of approximately \$2.000.000 yearly, on the basis of recent annual gross income.

approximately \$2.000,000 yearly, on the basis of recent annual gross income.

Broadway producers have publicly declared that scratching of the tax would not result in lower boxoffice prices, but that the remitted levy would be applied to pension coverage for all legit unions. League of N. Y. Theatres officials also figure that repeal of the 5% tariff by the city would be beneficial in its drive for elimination of the Federal 10% admissions tax.

Although he supported repeal of the tax, Councilman Stanley M. Isaaes, minority leader and Republican-Liberal, criticized the percentages of boxoffice receipts, that go to theatre owners, authors and stars. He claimed that only 46% of the gross is left for the production. The City official also (Continued on page 78)

Mireola Film Theatre Has Converted to Legit; **Booking Touring Shows**

Booking Touring Shows

The reversion of the Mineola (L. I.) Theatre to a legit policy with the opening there last Friday 129) of "Androcles and the Lion" in the afternoon and "Hamlet" in the evening gives Long Island lits first regular legit house in 30 years. Louis M. Simon, managing producer of the 1,220-seater, and Dr. Frank A. Calderone, president of the chain of theatres bearing his name, are responsible for bringing legit back to the house, which gave up live shows in favor of films in 1929.

Approximately \$40,000 has been spent on getting the house into shape for theatrical bookings. Dressing rooms and the backstage are a house of the house will be refurbished at the end of this year. The theatre has already booked one regular louring entry, "Taste of Honey," acheduled to begin a six-performance stand Nov. 8.

The "Hamlet" and "Androcles" offerings, produced by the Phoenix Theatre. launch a state-wide tour under the sponsorship of the N. Y. State Council of the Arts at the Mineola Theatre. Other bookings for the theatre include the N. Y. City Ballet and the N. Y. City Opera. The top price for straight plays will be \$4.30 weeknights and \$4.85 weekend eves.

Simon, a former executive secretary of Actors Equity, took a leave of absence from his job, with

end eves.

Simon, a former executive secretary of Actors Equity, took a leave of absence from his job with the Shubert theatre organization to devote full time time to the Mineola project.

Patricia Jessel Playing Lead in Touring Toys'

Shows on Broadway

Purlie Victorious

Although racial projudice isn't exactly a lau fining matter, actor () do Doy's best non with it in 'Purife Victorious," which opened less seen at the Cort Theare. This is an uneven play, considerably overwritten despite its slightly skimpy length, but it has several excellent scenes and leaves an audience in an appreciative mood.

mood.

The comedy should do fairly well on B-badway, but may be questionable for the road and is an uncertain prospect for pictures. Most important, however, it reveals a new playwright of promise, particulary in the rare field of broad comedy. Presumably, with more experience, the author will learn restraint in writing himself parts.

parts.

Davis and his wife, Ruby Dee, are costarred in this conglomerate mixture of comedy, melodrama, force, fantthy, and tolerance sermon, with a basically serious, if no intense, theme. The story concerns a fervent young Negro who returns to his rural Georgia home and, using a combination of mixture. home and, using a combination of guile and revivalist agitation, of guile and revivalist agitation, frees his people from the economic slavery of an unregenerate white supremacy plantation owner. In the process, the caricature Dixiecrat villain dies of race and frustration, and the epilog consists of his strictly-for-laughs funeral and the hero's tolerance spiel.

A novel if not unique aspect

Despite these overblown pas-nik ballad singers and teenage a.e.s, the author-actor gives at neuroses.

Tractically all the sketches could pressive performance. In a smaller, stand substantial cutting and point-

quite ready to settle for being his wife.

There are also articulate and

There are also articulate and skillful performances by Godfrey M. Cambridge as a resourceful cotton picker who can assume an Unrie Tom characterization whenever necessary to hoodwink the bigoted plantation owner, and Helen Martin as the aunt who cembines wisdom, generosity and the ability to handle a laugh line.

combines wisdom, generosity and the ability to handle a laugh line. Sorrell Booke plays the compone white boss with appreciation of the ridiculousness of race stereotyping and Alan Alda is received a some stereotyping and Alan Alda is received a some stereotyping and Alan Alda is received a role that appears to have been blurred in rewrite, and Ci Herzog and Roger C. Carmel are amusingly realistic as dimwit minions of segregationist law.

Howard Da Silva has staged the performance forcefully, but has allowed the actors to use a frequently unintelligible Deep South dialect. Ben Edward has designed a workable revolving to represent a ranshackle cabin, the plantation store and the outside of a tiny church.

From the Second City

According to people who saw it in its native habitat, a Chicago cabaret-theatre, "From the Second City" was a funny and captivating show. It would probably be enfertaining in such surroundings in New York, particularly off-Broadway. In the bigtime atmosphere of Broadway, however, it seems lightweight and inadequate.

Even with its low operating set-

and the hero's tolerance spiel.

A novel, if not unique, aspect of the play is its uninhibited use of racial stereotypes (both Negroard white for comedy. Beneath all the laughs, of course, the tauthor is purposeful, and his points are effectly made. On the points are not precish his-jokes at their expense, and whites are inclined to laugh at the jibes in their direction.

In one scene in the third act, plugging.

reish his-jokes at their expense, and whites are inclined to laugh at the libes in their direction.

In one scene in the third act. Davis has wriften himself an interminable, histrionically showy speech in which the aroused young preacher tells a fanciful story of having horsewhipped the whimpering villain. The lurid account is greeted with boisterous approval by the other characters, apparently forgetful of the dire consequences such an incident would have in that region.

Although a few of the jokes are primitive, others make ingenious fun of stereotype thinking. In the former category is the riteotrical question of the hero's aunit to her exasperating husband. "How with you git, Gitlow?" On the other hand, there's a glimmer of wisdom on the same character's wry observation, "Bein' colored can be a lot of fun, iff nobody's lookin."

When the Negro girl, who's hing coached to impersonate a deceased legatee, expresses doubt of her ability to carry off the si.am, the hero reassures her. "Wity, sone of the best acting in the world is done in front of white folks." And there's an element of truth about all races, creeds and professions in another remark by the preacher, "You are a disgrace to the Negro profession."

At times the play gets out of hand, although in one such scene the author makes acid and illuminating fun of racist thinking and the familiar Discertat argument that "sensible" Negroes really prefer segregation under southern paternalism. At other fines, however, Davis has merely indulged an actor's craving for a fat, Juicy part, with huge ethunks of solo pyrotechnics.

Despite these overblown passances, the author-actor gives a credity per portion and even in pressive performance. In a smaller, a gazue part with several challenge and profession in more controlled to the profession in more case of the sort of the story of the same controlled to the sort of the

pressive performance. In a smaller, stand substantial cutting and pointa accure part with several challeading shifts of mood, Miss Dee
gives a persuasive portrayal of
tindiffident girl who is eager
to be the preacher's disciple and
the show, and only a few com-

pelling moments. The best sketch, "First Affair," about an unhappy, synthetically carefree girl confiding in her sympathetic but baffled father, is muddled in development but has a touching fadeout.

but has a touching fadeout.

The performers are bright, personable and generally capable, if not yet big league professional calibre. However, one of the two girls, Barbara Harris, has a gleam of real talent and a suggestion of something rarer and more vital-stage, personality. She can play frumpy or odd-ball characters for broad comedy effect, and also project a quality of neurotic timidity for genuine pathos. She works with admirable *economy.

As an untidy, intense literature student and a bogusly brassy chan-

As an untidy, intense literature student and a bogusly brassy chantosey, she's broadly comic. But as a curious, inhibited art afficianado who encounters an amorous five guitarist-balladeer, she achieves a curious blend of humor and poignance, and as the frightened but would-be-blase daughter confessions have fost indiscretion she fort indiscretion she have fost indiscretions and so the frightened but ing her first indiscretion, she provices a vivid fadeout.

vices a vivid fadeout.

The others in the company, all good enough but not yet outstanding performers, include Howard Alk, Alan Arkin, Severn Darden, Andrew Duncan, Mina Kolb, Paul Sand and Eugene Troobnick. The show has been staged passably by Paul Silis and the simple decor of a uneventy curved prosenium an unevenly curved proscenium and a few brightly colored panels and drapes, was designed by Frederick Fox. The single-plano accompaniment is played by Garry Sherman from a platform onstage.

Hobe.

Choephori and Eumenides

Eumenides
City Center Music & Drams, Inc., in
association with Music & Drams, Inc., in
association with Music & Drams, Inc., in
association with Music & Drams, Inc., in
cation, Los Angeles (James A. Doolittle,
director), presentation of Greek Tragedy
theatre's revival of two one-act dramas
by Asschivius, translated by J. Gryparis.
Staged by Dimitrios Rondiris; producer,
Staged by Dimitrios Rondiris; producer,
Staged by Dimitrios Rondiris; producer,
was the Commission of Commission of Commission
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resies THE CHOEPHOR! D. Veakis lectra L. K. Pappa survant carrant A. K. Pappa survant Choeper Orestes ... Electra ... Servant ...

E. Zerva, A. Kariofylli.
Pythia M. Xenniha
Apollo A. Xenniha
Orestes D. Venkis
Clytemestra's shadow A. Fapathanassiou.
Pallas Athera C. Fapapa,
A. Fapathanassiou. cilterana K. Fapapa,
A. Karlofylli. N. Debousa.
Chorus of Women for both plays: M.
Chorus of Women for both plays: M.
Anapilotou. N. Emmanouildou. K.
Zakka, I. Korobilli. I. Konstandinou. N.
Margari. Z. Paptimpoulou, H. Farlor
Nargari. Z. Paptimpoulou, H. Farlor
Nyrafidou.

Distinguished production of the Distinguished production of the classic Greek tragedies are rare. It is no abuse of the word, however, to apply it to the Greek Tragedy Theatre's performances of Aeschylus' "The Choephori" and "The Eumenides."

"The Eumenides."

Dealing with such highly charged subjects as matricide, revenge and retribution, these twin tragedies from the "Orestia" trilogy require elevation of concept and nobility of performance. It is to these realms that the Greek Tragedy Theatre invites its audiences.

of performance. It is to these realms that the Greek Tragedy Theatre invites its audiences.

By virtue of heritage, training and experience, these actors have authority that is not strained. They evidence a conviction and purpose that might be usefully emulated in much contemporary theatre. Baldly stated, the play's plots. really acts rather than separate plays, deal with a son's revenge upon his mother for his father's murder, and the subsequent judgment of this matricide. Outstanding in a distinctive company is A. Papathanassiou as Orestes' mother, Clytemnestra. Although transistor radios are available for simultaneous English translations by Helen Conn and James Dimitrie, they can be switched off during Miss Papathanassiou's performance, for its majesty transcends the barrier of language.

As Orestes D. Veakis has a

and majesty transcends the barrier of the language.

Tical: As Orestes, D. Veakis has a tarriel personal for a sweep that might be neo-helpful. As Orestes' sister, Electra, poseducion fributes tense urgency.

In in the Greek Tragedy Theatre's beat-used is choirus is of its florius is of itself a theager; atrical event. The arts of dance, music, pantomime and the spoken ould invord, fuse into an impact that oint-is sustains the high reaches of play wing and performance.

Asides and Ad Libs

Norman Nadel, who recently moved from Columbus, where he was theatre editor of the Citizen-Journal, to succeed Frank Aston as drama critic for the N. Y. World-Teigram, has rented a house on Staten Island . . Edith Oliver, the New Yorker's off-Broadway drama critic this season, is also covering the Broadway opening while John McCarfen is ill. An editorial footnote in last week's issue indicated that former film critic McCarten will be out several weeks . . N. Y. Times columnist Brooks Atkinson, at an informal gathering last week in upstate Durham, N. Y., didn't even wait to be asked whether he misses his former duties as the sheet's drama critic. "When I look at the list of first-nights I'm glad I don't have to go through that any more," he volunteered.

Notinteered.

Bob Viano, a Boston publicity man, is writing a book to be titled "Back in Stock," and is seeking anecdotes, photos, programs and other material about the stock heyday (1900-1932) in the Bay City area. He's at 84 State St., Boston. Viking Press will issue a hard-cover edition of "The Complaisant Lover," Nov. 1, the same day that the Graham Greene comedy is due to open at the Barrymore Theatre, N.Y. The N. Y. Times published an editorial last week condemning the proposed repeal of the 5% New York City tax on boxoffice receipts ... John Shubert, currently in Europe, is due back late this week or next ... Broadway producer David Merrick is also due back from London this week ... Nathan Cohen, drama critic for the Toronto Star, was in New York last week to catch up on the Broadway and off-Broadway shows.

London this week . . . Nathan Cohen, drama critic for the Toronto Star, was in New York last week to catch up on the Broadway and off-Broadway shows.

Jane Romano has resumed her original leading role in the off-Broadway comedy, "Red Eye of Love." While she was on leave for a strawhat tour in "On the Town," her part was played by Frances Sternhagen, who has since taken over the femme lead in the off-Broadway revival of "Misalliance". . In case it signifies anything, at least four shows about the Army are due on Broadway this season. They are "Blood, Sweat and Stanley Poole," "A Cook for Mr. General." "The Captains and the Kings" and "Something About a Soldier." Broadway producer Gayle Stine is with the New York office of the U.S. Information Agency, producing radio programs for the "Voice of America". . The partnership agreement for "Blood, Sweat and Stanley Poole," or iginally to have been called The Stanley Poole Co., is now named The Poole Co., because the County Clerk of the City of N.Y. refused to accept the former, on the ground that no actual person named Stanley Poole is conducting the business. . The mother of Jack Schlissel, general manager for producer David Merrick, is critically ill in Monteflore Hospital, Bronx, N.Y.

James Campbell, who took over the leading part in the Paris production of "Louisiane" ("Louisiane") succeeding American singer-actor Hermann Ganti, is a native of Senegal, Africa, not the U.S., as erroneously reported in last week's issue. Ganti withdrew from the cast of the Marcel Ayme drama rather than portray a character he regarded as a Negro stereotype. In a letter to Vanitary, Gant says that although the part of a mulatto, played by Marpessa Dawn, is "falsely written," the American actress "does a magnificent plece of work." "Toulsiane" deals with race relations in the U.S. south. A review of the production appears elsewhere in the Legitimate section of this issue.

Shows Out of Town

Kernit Biogeografian presentation of musical comedy a resentation of musical comedy by Pty tool all the Arthur Schwarts; massessed by Arthur Schwarts; massessed by Arthur Schwithold, Staged by Garald Freedman; obsergably, Barghet Ross; scenery, Chiver Status engineers, Lucinda Ballard lighting, Jean Rosenthall, orchestrations, Don Willey; vocal arrangements and musical direction. Harbert ments and musical direction. Detroit, Oct. 3.

Elizabeth Allen
Jeanne Bal
Lu Leonard
Lucing Smith
Barbara Cook
Michael Quinn
Jack Adams
Yvonne Constant
Rico Froelich
Tony La Russo
rinos, Ken Ayres
Hal Norman
Michael Quinn Mimi Headwaiter Florist Waiters Ted Jeweler Jeweier Sommelier Hackman Spiller Coryel Teij...

Doorman Rico Froelich Headwaiter Carl Nicholas Piccoto Hall Common Tan Russo Fortune Teller The Rich Fortune Teller The Rich Fortune Teller The Rich Janc Coryell Musical Numbers "I Lost the Love of Anatol." Vigneties, "Why Go Anywhere at All." "Drink the Waters." "Now I'm Ready for a Frau. Frau Ballet. "Maste Kind of a Girl." "The Bloom is Off the Rose," "Something You Never Had Before." The Gay Life, "What Charming Couple." "You Will Rever Be Lonely, "Gow Will Rever Be Lonely, "Green Will Had Will Had Chance." "I Wouldn't Marry You." "For the First Time." I Never Had a Chance." "I wouldn't Marry You." "For the First Time." Singers: Ken Took Rich Rose Teller Lambilhook Carl Nicholas Hall Norman, Michael Quinn, Joyce Baker, Joan Bishop, Janc Card, Luce Ennis, Jeanne Grant, Carole O'Hara, Nancy Radellife, Joanne Spiller.

Spiller.

Dancers: Kip Andrews, Karoly Barta, Sterling Clerk, Thacher Clarke, Ray Kirchner, Louis Kosman, Michael Stuart, Gerald Teljilo, Patrick King, Arlene Flemming, Leelle Francos, Betty Jenkins, Doris Ortiz, Eleanor Reiber, Aura Vainio, Jenny Workman.

Neither a smash, nor a dud, "The Gay Life" is a better than middling musical with a good chance for a successful. Broadway run. It is serviceable, rather than distinguished, as to cast, book, score, choreography and other production values. The show has more attraction for women playgoers than for men.

The first official tryout perform-

to open the new Fisher Theatre to the public, although a dress rehearsal for invited guests only was staged Saturday night (30). The theatre, already acclaimed for its magnificent decor, proved to be practical as well. The accousitics, lighting, stage and other equipment were close to perfection.

As for "Gay Life," more creative work seems in order for this new Kermit Bloomgarden production. Fay and Michael Kanin's book, suggested by Arthur Schnitzler's "Anatol," centers of a Jaded Rake whose subdued condition provides plenty of comic situations. The music by Arthur Schwartz and the lyrics by Howard Dietz serve to advance and explain the story and provide three or four memorable tunes. The subject matter of the musical has obvious, though hardly new. Film possibilities and tour prospects are bright.

Walter Chiarl, in his American stage debut, projects a boyish charm which obviously is pleasing to the ladies, though his musical comedy talents are barely adequate. Dancing efforts resemble a modified march, with an occasional prance as a fillip.

Despite these not inconsiderable limitations, Chiarl's essaying of a jaded rake is believable. Although the audience is told that as Anatol, he is Vienna's most predatory male at the turn of this century, Chiarl plays the part broadly and alternately, as a very reluctant roue and as a bewildered boy. That characterization apparently titilates the mother instinct because the female viewers show their unqualified approval.

the female viewers show their un-

the female viewers show their unqualified approval.

Barbara Cook shows splendid character development as Liest, the mousey maiden who turns into a fierce female wrestler to win Anatol from one of his predatory women. Her voice is the best in the company and three of her songs, "Magic Moment" Something You Never Had Before" and "Who Can? You Can" seem to have the best chance of becoming the best chance of becoming

the best chance of becoming popular.

Jules Munshin is effective as Anatol's buddy. Loring Smith does well with a thin role as the hero's future father-in-law, Among Anatol's sweethearts, Elizabeth Allen, as a very direct Hungarian, has the most of it. Her madcap gambol with the dancing ensemble in the (Continued on page 781) attraction for women playgoers as a very direct Hungarian, has traction to the City Center was a great idea, but the stay is too short.

Georg.

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attraction for women playgoers than for men.

attraction for women playgoers as a very direct Hungarian, has traction to women playgoers attraction for women playgoers as a very direct Hungarian, has traction to the City Center was a great idea, but the stay is too short.

Georg.

Georg.

(Continued on page 78)

Bardfest Actors in Migration

Stratford (Ont.) Company Disperses for Various Dates in Other Languages in Both Hemispheres

Stratford, Ont., Oct. 3.

The close of the Stratford Shakespearean Festival season here Sept. 23 was followed by the annual exodus of the company to other jobs in legit and television. A few of the 52 actors and actresses, most of whom had worked together through nine weeks of reheastrals and 14 weeks weeks of rehearsals and 14 weeks of actual playing time, are moving on to Broadway assignments.

Britishers Paul Scofield and his Britishers Paul Scofield and his wife, Joy Perker, have returned to England, but will be in New York next month for Scofield's starring stint in the Broadway presentation of "Man for All Seasons." Also set for the Main Stem are Douglas Campbell and Edward Holmes, who'll be in "Gideon."

are Douglas Campbell and Edward Holmes, who'll be in "Gideon." Douglas Rain has two tv assignments in Toronto. He'll appear in the CBS-TV production of "Duchess of Malfi" and "Sleep of Prinoners." Also set for "Duchess" are Leo Ciceri, John Vernon and Michael Learned. William Needles has a role in a video version of "Elizabeth the Queen." in which Pat Galloway will also appear prior to going into George McCowan's production of a new Canadian play. "The Day of the Dodo."

Bruno Gerussi plans doing a play at the Crest Theatre, Toronto, and will follow that with television work and a picture assignment for the National Film Board. Max Helpmann, Hedley Mattingly and Zoe Caldwell will appear in the CBC's school production of "Macbeth." Miss Caldwell will spend three months in Toronto and then a few weeks in New York before returning to her native Australia where she'll play. "Saint Joan" at the Adelaide Festival of Arts, followed by a stxmonth tour of Australia in the same play.

The Canadian Players will again acquire several members of the

tralia in the same play.

The Canadian Players will again acquire several members of the Stratford troupe for its two tours, one in Canadia and the other in the U.S. Set for the Canadian tour of "Saint Jöän" and "Julius Caesar" are Claude Bed, Nelson Phillips, James Peddle, Joseph Rutten and Gary Krawford, Mervyn Blake and Maureen Fitzgerald will tour the U.S. in "King Lear" and "The Lady's Not for Burning." Blake will later make a picture for the National Film Board and conduct a Shakespeare lecture seminar at State College, Stevens Point, Wisc., in the spring. in the spring.

in the spring.

Guy Belanger will do two tours through the Province of Quebec with La Theatre Universitaire Canadien company. He'll appearinst in "L'Annonce faite a Marie" and then in "Le Cid." Louis Negin will appear in "The Chairs" at the Charles Playhouse, Boston. Alfred Euringer will direct plays in Toronto at Trinity College, Victoria College and Forest Hill Collegiate and Eleanor Stuart will return to Montreal to resume her post as a teacher at the National Theatre School.

Of the stage management crew Of the stage management crew, Tom Boldanetzky will stage man-age the Canadian Players' Cana-dian tour and Peter Mannering is at the Manitoba Theatre Centre to act and direct until next June.

NEW 'KICKS' DIRECTOR; POSTPONE_CHI PREEM

Chicago, Oct. 3.
Lorraine Hansberry, author of "A Raisin in the Sun," has taken over as a director of "Kicks & Co.,"

ever as a director of "Kicks & Co."
the new Oscar Brown Jr. musical.
She succeeds Vinnette Carroll,
who left the show after the first
preview last Wednesday (27) over
what reportedly were "artistic differences" with the management.
Miss Hansberry's husband, Robert
Barron Nemiroff, is co-producer
with Burt Charles D'Lugoff.

The new stager is being assisted y Marie Andrews, who has di ected off-Broadway and in summer

rected off-Broadway and in such stock.

"Kicks" was to have opened its tryout stand this Saturday (7) at the Arie Crown Theatre but the break-in performance has been postponed until next Wednesday (11), As of now, the musical has no theatre booking in New York. The production has been capitalized at \$400,000.

N.Y. City Ballet to Open Auditorium Season, Det.

Detroit, Oct. 3.

Detroit, Oct. 3.

The N. Y. City Ballet, under the direction of George Balanchine, will open Masonic Auditorium's annual concert series Oct. 13. Next will come the Mazowsze Dance Company of Poland, Nov. 3.

Also scheduled is the piano team, Pierre Luboschutz and Genia Nemenoff, Dec. 1; violinist Gino Francescatti, Jan. 12; soprano Mary Costa, Feb. 2; the Boston "Pops" Orchestra, Feb. 12 and Artur Rubinstein, March 23.

The Boston Symphony, directed by Charles Munch, will open the Masonic Aud symph series, Oct. 20, and other bookings include the Berlin Philharmonic, Nov. 10; N.Y. City Opera, presenting "Madame Butterfly," Nov. 17; Walter Susskind and the Toronto Symphony, Jan. 3, and the Philadelphia Orch, With Eugene Ormandy conducting, May 2.

'Actors Talk About Acting' (Tapes in Book Form) And It's Never Dull

"Actors Talk About Acting" by Lewis Funke and John E. Booth (Random House; \$6.95) is one of the most unique and valuable re-

cent books on the thespians' craft.

Funke, the drama editor of the Funke, the drama editor of the N. Y. Times the started there as a high school correspondent in 1927), and Booth, former Times staffer and freelance drama writer, have edited and arranged 14 interviews with prominent players from a series of tape recordings. At first glance, their tome of 469 pages may seem prolix. Perusal, however, indicates they have selected wisely from mountain of material. It is not easy to edit, with approval of theatre people, considered com-

It is not easy to edit, with approval of theatre people, considered comments and ad libs.

Team reflects spoken view of John Gielgud, Alfred Lunt, Lynn Fontanne, Helen Hayes, Katharine Cornell, Paul Muni, Bert Lahr, Sidney Poitter, Jose Ferrer, Vivien Leigh, Anne Bancroft, Morris Carnovsky, Shelley Winters and Maureen Stapleton. From such disparate sources, vital pro opinions are naturally filled with sharp contrast; also with considerable repe-

are naturally filled with sharp con-trast; also with considerable repe-tition. To editors' credit, they have preserved vivid reactions of all participants, together with il-luminating personal characteristics. Nothing better about the Lunts is in print than these interviews, capturing in typically overlapping dialog, the professional perfection-ism of this century's prime acting team. Gleiguds comments are (Continued on page 78)

(Continued on page 78)

Shakespeare Excerpts Slated for White House

Slated for White House
Washington, Oct. 3.
Jacqueline Kennedy. showing what she meant when she said she wants to make the White House a showplace for American cultural artists, has invited in stars of the American Shakespeare Festival Theatre and Academy of Stratford, Conn., to entertain after an official dinner tomorrow night (Wed.). The banquet honors Sudanese president Ferik Ibrahim Abboud, here on a visit.

A special stage will be set up in the East Room of the Executive Mansion. Portions will be played from "MacBeth," "Henry V," "The Tempest" and "Troilus and Cressida." The cast will include Margaret Phillips, Hiram Sherman, Franklin Cover. Donald Davis, Julian Millere, Carrie Nye and Ted van Griethuysen.

No one can recall Shakespeare or any other playwright being performed after a state dinner in the White House on a previous occasion. This is the second dinner of the first full social season of the Kennedy Administration. Classical music was sung after the first. (Davis and Miss Nye are currently appearing in off-Broadway shows, but are being excused to make the White House appearance.—Ed.)

'Lost Colony' Bettered Last Year's Attendance

Manteo, N. C., Oct. 3.
"The Lost Colony" surpassed its
1306 attendance record this year,
drawing 40,296 payees. Last year
the ozoner attracted 36,176. However. a hurricane destroyed sets caused a drop in attendance

in 1960. The Paul Green historical drama, oldest of the outdoor productions, was presented nightly except Sundays this season. In previous years the show was also presented on Sunday nights.

General Manager Sib Dorion attributes the increased attendance to several factors, but the most important was the weather, with only one complete rain-out in 1961. Next year will mark the 25th anniversary of the drama.

'Miracle Worker' A Madrid Smash

Madrid, Oct. 3.

Madrid, Oct. 3.

William Gibson's "The Miracle Worker" was received with rousing acclaim late last month and shows strong signs as a smash hit for the 1961-62 legit season. Maribel Ayuso in the role of moppet Helen Keller is being hailed as the discovery of the year. Lola Cardona is Annie Sullivan, and the parents are portrayed by Maruchi Fresno and Andres Mejuto.

Gibson actually inuagurated the legit season in Madrid when his "Two for the See-Saw" opened at Teatro Recoletos a month ago. It is still holding strong.

The Lorca family had a fallout with Luis Escobar, director of the Teatro Eslava, as a result of which two Lorca plays in blueprint—"Yerma" (as a reprise) and "Dona Rosita" were given hasty cancellation.

At the state-subsidized Espanol

Actine State-subsidized Espanol impresario Jose Tamayo is bringing back Marquina's "Sunrise in Flanders" in advance of the perenial hit "Don Juan Tenorio." Madrid theatregoers, however, are anticipating his announcement to stage "Hamlet" as freely adapted by playwright Buero Vallejo. Multi-faceted Tamayo will open his Bellas Artës saile in Dec. with "Caligula" of Camus and follow with Valle Inclan's Spanish classic "Divinas Palabras" (Divine Words).

with Valle Inclan's Spanish classic "Divinas Palabras" (Divine Words).

With the season only faintly budding, prolific playwright Alfonso Paso started things moving at the Teatro Goya with the first of four comedies ready for staging before the year ends. With his weighted social comedy "Las Buenas Personas" (Good People) lin which Angel Picazo plays the role of a priest for the first time in his long career. costarring with Maria Amparo Soler Leall, Paso turns to other marquees for "Vamos a contar mentiras" (Let's Tell Lies), "Con el pan debajo brazo" (Bread Under His Arm) and a fourth which Guillermo Marin and Gracita Morales have in rehearsal, "Juegos para Marido Y Mujer" (Pastime for Husband and Wife). With "Fiesta de Calidad" (Charity Benefit), playwright Calvo Sotelo opened the first of two he will launch this year at the Teatro Lara, while his second "El Avion de Barcelona" (Plane from Barcelona) is in rehearsal to follow "Good People" into the Goya when the Paso play expires.

Native plays are thus expected to be in the theatrical forefront until well past the year-end holidays.

WARM 'LA BONNE SOUPE' FOR LONDON'S WEST END

. London, Oct. 3.

"La Bonne Soupe," by French (originally Belglan) playwright Felicien Marceau, whose Garson Kanin adaptation, flooped in Broadway last season, is slated to open in two or three weeks here in the West End. Kitty Black's British adaption is "more literal," according to her in following the Mar-

adaption is "more literal," according to her, in following the Maricau original.

Some of the "party" groups, in New York, looked with jaundiced eye on the playwright's reputed "collaboration" during the Nazi conflict but, separate and apart from such organization and charity party cancellations, the U.S. version just happened to be dull and expired of normal boxoffice anemia.

Berlin Cultural Festival Rolling Despite Crisis; Negro Soprano Stars

Old Vienna Opera House To Reopen for '62 Fest

Vienna, Oct. 3.

The 160-year-old Theatre an der Wien, dark since 1955: will be repended for the 1962 Vienna Festival. The theatre, opened in 1801 by "Magic Flute" libretitis Emanuel von Schikaneder, is being refurbished to house an opera company during the festival season next May 26-June 24.

When the Vienna State Opera was destroyed during World War II, its company moved into the Theatre an der Wien and remained there until its new house was opened in 1955. The old house was then to have been torn down, but natives urged the city fathers to buy and preserve the landmark as a monument of the town's theatrical history. atrical history

atrical history.

Among performances scheduled for presentation at the theatre during next year's festival is a performance of Beethoven's "Fidelio" by the State Opera. The presentation, to be conducted by Herbert von Karajan, will commemorate the world preem of the work at the same theatre 156 years ago.

Say Argentina Should Send Legit Cos. Abroad; Question Which Plavs

Buenor Aires, Oct. 3.

Buenor Aires, Oct. 3.

The Argentine government is becoming legit-conscious. A meeting, attended by theatrical tradesters, was held recently by the Cultural Division of the Argentine Foreign Office to discuss methods of promoting Argentine legit abroad.

of promoting abroad.

The dissemination of legit inabroad.

The dissemination of legit information to foreign countries and the possibility of sending legit companies abroad were discussed at the meeting. Producer Cecilio Madanes talked about the reaction to his Teatro Caminito production of Conrado Naxle Rolo's "Difficult Wildow" in a Rio de Janeira openair theatre.

Inactivity of Argentine cultural attaches abroad on behalf of this country's legit interests was criticized by Carlos Fair, president of

country's legit interests was criti-cized by Carlos Faig, president of the Legit Critics' Assn. There was considerable discussion on the ad-visability of sending legit com-panies abroad and whether the plays, if such a move were made, should be by new or established

Chi's Company of Four Trying Off-Loop Stand

Chicago, Oct. 3.
The Company of the Four, a nonrefessional acting group which The Company of the Four, a non-professional acting group which has been operating for several years on Chicago's south side, has opened its new season with a temporary Equity off-Loop contract. The company had a growth in patronage and favorable critical attention the last two seasons and it is employing three professional actors for the first time in its initial production of Gogol's "The Morriage."

initial production of Gogol's "The Merriage."

The off-Loop status will obtain only for the two-week run of the show, subject to renewal for the second production if the company is able to manage it financially. The only other established local group under such a contract in Chicago is Playwrights at Second City. A sister group, Second City, is signed to a cabaret-theatre contract with Equity.

The Company of the Four gives five performances per week of each show, using the John Woolman Hall near the Univ. of Chicago. The shows generally run two weeks each. Scheduled for the coming season, in addition to the Gogol farce, are Lillian Hellman's "The Little Foxes," Albert Camus's "The Just," Denis Johnston's "The Moon in the Yellow River," a Christmas pageant from the York Cycle, and an original play.

The Company is offering \$250 plus travel expenses to the author whose work is chosen.

The 11th Berlin Cultural Fes-tival (Sept. 24-Oct. 10) is rolling. 'Despite the political high tension in our city, there were no cancellations," said Dr. Gerhart von Westerman, the director of this annual festival.

festival.

The traditional opening concert of the Berlin Philharmonic Orchestra, this time under Karl Boehm, took place Saturday (23) night at Highschool of Music. Soloists were U.S. Negro soprano Gloria Davy and Hungarian-born pianist Edith Farnadi. W-Berlin's Mayor Willy Brandt made the opening speech.

Most important feetival event

Mayor Willy Branct made the opening speech.

Most important festival event took place Sept. 24, when the new opera house "Deutsche Oper Berlin" was inaugurated with Mozart's "Don Glovanni." Prof. Carl Ebert, former head of Stactische 'Municipal' Opera herenow Theater des Westens, musical theatre now, did the staging. It was his last local assignment before his return to the U.S.

Ebert said: "Berlin was once, before Hitler, Europe's if not the world's leading music center. The inauguration of the new Berlin opera house may have been a historical moment—it may have been the beginning of a new musical era in this city."

Gloria Davy sang the title role.

era in this city."

Gloria Davy sang the title role in Verdi's "Aida" four times last week and this week at the house. She's hung "Aida" around 50 times before, but always in Italian. This time, she's going to sing the part in German.

in German.

The Santa Fe Opera ensemble performance here Sept. 26-29, Douglas Moore's "Ballad of Baby Doe" and Stravinsky's "Persephone" and "Oedipus Rex," latter under composer's conduction, at Theatre des Westens. It's the first time since 1910, when the Metropolitan Opera guested in Germany, that a complete foreign opera ensemble performed in this country. An allowance of more than \$100,000, which made this German trip possible, primarily comes from private American donations.

PREPARE OPENING OF NEW ARENA STAGE, D.C.

Washington, Oct. 3.

This city's home-town pride and joy of the dramatic arts, Arena Stage, dedicates its new theatre next Monday (9) and opens its new season Oct. 30. The schedule includes English, Russian and American place.

cludes English, Russian and American plays.

The 11th season is the Arena's first in its new and permanent building in Southwest Washington, on the Potomac River. In its rented quarters last season, Arena had 95% capacity. The new building will seat 750.

95% capacity. The new purious will sea 750.

The opening production will be Bertolt Brecht's "The Caucasian Chalk Circle," in 'a new translation by John Holmstrom, playing through Nov. 26.

Slated to follow are a double bill of "The American Dream," by Edward Albee, and "What Shall We Tell Caroline," by John Mortimer, Nov. 28-Dec. 25; "The Madwoman of Chaillot," by Jean Gidaudoux, Dec. 26-Jan. 21; "The Moon in the Yellow River," by Denis Johnston, Jan. 23-Feb. 18; "Misalliance," by G. B. Shaw, Feb. 20-March 18; "The Burning of the Lepers," by Wallace Hamilton, Feb. 20-March 18; "The Burning of the Lepers," by Wallace Hamilton, March 20-April 15; "Uncle Vanya," by Anton Chekhov, April 17-May 12; and "The Time of Your Life," by William Saroyan, May 15-

by William Saroyan, May 15-June 10.

Zelda Fichandler, the Arena founder, is producing director. The plays will be cast from Arena's resident professional com-pany. Alan Schneider and F. Cowles Strickland will again do the staging. Tickets are scaled from \$3.95 to \$2.

Shows Abroad

August for the People

Enuigate 10r the People
London, Sept. 13.

English Stage Co., in association with
Caroline Swann, presentation of comedydrama in two acts (with prolog and
epilog), by Nigel Dennis. Stars Rex
Harrison; features George Benson, Rachel
Roberts, Cyril Raymond, Edric Connor,
Hugh Latima Kendali. School
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Tostinaster Auwaltes Rev Harrison Mr. Bola George Benson Angela Pauline Munro Mrs. Fullon Rachel Roberts Finola Elizabeth Bell Lord Woodham William Kendalh Jor. Swimme Bugh Latimer Thompson Gordon Rollings Mrs. Thompson Gordon Rollings Mrs. Thompson Hate Lansbury Beamer Mrs. Thompson Laura Graham Reporters. Prior Pitt. The Mullard Miss Willoughby Laura Graham Reporters. Prior Pitt. The Millard Miss Willoughby Chamber McClellan French Lady Reporter Constance Lorne American Reporter Donald Subsciental Mother Caroline John Father dy in Red Hat Lichee of TambuccaEuric Connot Lichee's Press Attache.... John Junkin Aide to Lichee Yemi Ajibade

"August for the People," which gets its title from W. H. Auden, was previously presented at the Edinburgh Festival and is to be at the Royal Court for only a fortnight, because Rex Harrison has film commitments. That just about kills any hope of a transfer, as it would need his marquee appeal to sustain it in the more competitive areas along Shaftesbury Avenue. Āvenue.

Nigel Dennis describes his play as a farcical tragedy, but it would be more accurate to classify it as be more accurate to classify it as would-be satire heavily loaded with farcical twists. Its failings are many, yet it provides Harrison with one of the best straight roles he's had for a long time, and the high professional standard of his performance has immense compensating values.

Pensating values.

A brief prolog sets the scene for the action which follows. Harrison, as president of an organization for owners of stately homes (who make a handsome living in Britain by admitting the general public at 50c a head) startles his dinner audience by attacking democratic institutions and comparing the masses with apes and fleas. The masses, their curiosity aroused.

at 50c a head's startles his dinner audience by attacking democratic institutions and comparing the masses with apes and fleas. The masses their curiosity aroused, turn up in hordes to visit his stately home, only to be abused at first hand.

Not much more happens, other than the fact that he continues to abuse everyone within range, that his long-suffering estate manager is fired, his mistress walks out on him, and his daughter commits suicide, until he goes mad. The action is finally wrapped up by an in the street.

Although Nigel Dennis has a flair for satirical dialog, it takes more than a few erratic and witty passages to add up to a good play. Too often he strives for effect, and an overdose of would-be devastating comments becomes tedious long before the two-acter has come to its end. The best of the play is to he found in the first act, and

man's successor is lavishing sycophantic praise on the man in the street.

Although Nigel Dennis has a flair for satirical dialog, it takes more than a few erratic and witty passages to add up to a good play. Too often he strives for effect, and an overdose of would-be devastating comments becomes tedious long before the two-acter has come to its end. The best of the play is to be found in the first act, and interest begins to disintegrate shortly after the intermission.

Though there is a cast of 25 plavers, plus several extras, there is only one character of any significance, and that's another failing of the construction of the play. Too much depends on one man, and though the author could hardly hope to be better served, it makes an unrewarding excursion for the other performers.

Well known players like George Benson, Rachel Roberts, Cyrill Raymond, Edric Connor, Hugh Latimer and William Kendall do adquately, but have little chance.

George Devine's staging is firm and confident and Stephen Doncaster has designed an elegant set of the great drawing room at a stately home.

Myro.

entertainment and though not likely to lure the masses, it may be considered good enough to justify a transfer to the West End after it has concluded its four weeks season at this nabe aituation.

weeks season at this nabe situation.

The author shows power in his writing and has a forceful sense of characterization, but though the subject is dramatically compelling, there is an immaturity in the construction which becomes most apparent in the final act.

"A Whistle in the Dark" is about an Irish family living in Coventry. The eldest son, a reasonably decent character, has married a local girl, and when his

sonaby occent character, has mar-ried a local girl, and when his modest home is invaded by four brothers and his shiftless father he hopes to influence them for the better.

better.

They believe they have a mission to prove that the Fighting Carneys can beat all comers. When the talk is not about boozing, it is usually centered on gang warfare, with the bully of the family comparing the respective merits of razors, knuckle dusters and bicycle

razors, knuckle dusters and blcycle chains as weapons.
Having failed to impress his brothers or his father the eldest son finds himself in the role of a coward, contembutously treated by the others. The wife pathetically, but not too-convincingly, endeavors to persuade her husband to join in an imminent fight, so he can argue with them as an equal, but he goes out and gets drunk. The worm eventually turns, too late, and in the final scene the

drunk. The worm eventually turns, too late, and in the final scene the husband kills his young brother. whom he had hoped would respond to his advice, and the father gets his revenge by calling in the police. In many respects this is a terrifying play. The vivid dialog makes the horrible characters come to life. The most obnoxious of all is the father, magnificently played by Patrick Magee, a man who has been workshy most of his life; with a generous touch of the Irish blarney, he has tried to kid his children that he is a fighting hero, whereas he is nothing but a voluble, worthless drunk.

The Taming Of

to be found in the first act, and interest begins to defining the state of the Shrew

London, Sept. 14.

Royal Sakespeare Theatre Personal Sakespeare Theatre Preparation of the construction of the construction of the play in the p The Taming Of
The Shrew
London, Sept. 14.

Royal Shakespeare Theatre presentation of a two-set comedy by William Shakespeare Theatre presentation of a two-set comedy by William Shakespeare Alla Stone, leghting John Wyckham; music adapted by Brian Friestman, Opened Sept. 13, '61, at the Aldwych Theatre, London; 82.95 top. Critical Shakespeare Shakespear

Maurice Daniels, in his re-direction, has approached the play with gusto, at times excessively so. There is too much broad slapstick and knockabout business, with characters falling down, endlessly, hitting each other, guffawing and prancing around.

Much of it palls, but at least it enlivens the movement and disguises some of the tedious dialog. It also enables the strolling players who present the play within the play to overact as, undoubtedly, they would have done. While this broadens the whole effect suitably, it tends to make some passages exhausting to watch.

sages exhausting to watch.

The play stands or falls by
Katharina and Petruchio, and
Vanessa Redgrave and Derek Godfrey are a delightfully matched
couple. The interpretation in this
production is that the two fall inproduction is that the two fail instantly in love and that it is pride rather than sullen spirit that makes-her stand out against her fiery husband for so long. That is more charming and amusing than when Katharina is the grace-

is more charming and amusing than when Katharina is the grace-less virago and Petruchio just a swaggering bully.

Miss Redgrave gives a gay and spirited performance, perhaps over-pleasant in the early stages, where her shrewishness is at times little more than petulance. But, as she grows into the part she shows her full, extensive range and is both amusing and touching in the later scenes. Godfrey is a firstclass Petruchlo, fiery, yet winning, and with a tongue in the cheek sense of humor.

Patrick Wymark is a reliable Baptista and Peter Jeffrey as Lucentio, James Bree as Tranio, Ian Holm as Gremio, George Murcell as Hortensio and Diana Rigg in the coloriess role of Diana Rigg look after the Blance sub-plot adequately. Roy Dotrice brings observant comic touches to the role of Christopher Sly the peddler, who in this production remains on stage throughout, a visible audience to the strolling visible audience to the strolling remains on stage throughout, a visible audience to the strolling

visible audience to the strolling players.

The theatre's revolving stage adds briskness, and Alix Stone's rich costumes and autumn-brown decor are attractive. Rich,

Dr. Faustus

Dr. Faustus

London, Sept. 15.

Old Vic Co. redval of two-act drama by Christopher Marlowe. Staged by Marlowe. Staged by Christopher Marlowe. Staged by Marlowe. Depending the London Education of Charles West Charles West Still Angel Peter Ellis Mephistopheles Michael Goodliffe Lucifer & Marlowe. Marlowe. Marlowe. Seven Deadly Sinz. Wholer Eddison Seven Deadly Sinz. Wholer Eddison Seven Deadly Sinz. Wallam Marlow Sames. Robert Atkins, Dobtcheff, Rossmarie Dunham.

Emperor of Germany Maurice Good Empress of Germany Rosemarie Dunham.

David Bird.

Empers of Germany ... Maulice Good Empress of Germany ... Maulice Good Empress of Germany ... Movid Bird Pham Germany ... Milliam McAllister Others: Leader Hawkins, Brian Spink, Brian Hawkiley, Roger Grainger, Leon Shepperdson, Dona Martyn, Michael Turner, Meredith Kimmont, Raymond Clarke, Leonard Cracknell, Roger Frith, Kerry Gardner, Toyl McSally Ference and Charles of Carolina Carolin

fand Petruchio and also to the teamwork which this Royal Shake-speare company uses.

Maurice Daniels, in his re-direction, has approached the play with gusto, at times excessively so. There is too much broad slapstick and knockabout business, with characters falling down, endlessly, hitting each other, guffawing and prancing around.

Much of it palls, but at least it enlivens the movement and disguises some of the tedious dialog.

The Fantasticks

The Fantasticks

Londion, Sept. 8.
Toby Rowland Lid. & Frank Productions (U.K.) Ltd. presentation of musical consedy in two acts, with book and lyrics by Tom Jones; music by Harvey Schmidt. Staged by Word Baker: original production designed by Ed Wittstein; costumes, ing. Joe David; musical director, Raymond Holder: planos. Raymond Holder, planos. Raymond Holder, and Charles Mallett; harp. Patricia Willey; percussion. Joe Watson; orchestrations, Julian Stein and Raymond Holder, Opened Sept. 7, 61, at the Apollo Luita London; 83 of Stephanie Vost El Gallo Terence Cooper Matt. Peter Gilmore Bellamy Timothy Bateson Hondies of Michael Barrington Henry Albertson. John Wood Henry Mayon in the Company of the Prentice Melvyn Hayde of Marchael Barrington Henry Albertson. John Wood Frentice Description of the Company of the Prentice of the Company of the Comp

There is no equivalent of off-Broadway in London and that is one of several reasons why "The Fantasticks" just won't do in a big West End theatre. If it is to have any success at all in London, which is doubtful, it would need a small theatre with an intimate stage. Although it is obviously not a costly production to mount or operate, it hasn't much chance.

The Romeo Juliet theme has obvious charm, but is staged with un-

The Romeo Juliet theme has obvious charm, but is staged with unnecessary pretention. The plot comes to its logical end by the first-act curtain, but is padded to make a full evening's entertainment. The contrived nature of the second act is patently obvious, even though it has diverting gimmicks.

Musically, the show is only moderate. There are one or two pleasant little numbers, but none makes a lasting impression. A competent

ant little numbers, but none makes a lasting impression. A competent cast has been recruited for this off-Broadway import. Stephanie Voss has good looks and a fine voice. Terence Cooper vigorously impresses as the bandit-narrator, and John Wood and John-Cater provide occasional diversions as the two actors recruited to help in the mock rape scene.

Peter Gilmore is rather colorless as the boy next door; and Timothy Bateson and Michael Barrington have gusto as the parents of the

have gusto as the parents of the young couple. Word Baker, who have gusto as the parents of the young couple. Word Baker, who staged the original off-Broadway production, has apparently not attempeted to elaborate the show, with the result that large areas of the stage remain unused, even though the four piece combo fills in the back part.

Myro.

King John

King John

London Sept. 20.

Old Vic presentation of a two-part drama by William Shakespeare. Staged by Peter Potter: costumes and decorder of the Comment of John Charles of East of Saisbury Michael Turner Lord Bigot Leader Hawkins Philip the Bastard Paul Danneman James Guraleonbridge Leader Hawkins Philip the Bastard Paul Danneman James Guraleonbridge Leader Hawkins Philip the Bastard Paul Danneman James Guraleonbridge Leader Hawkins Philip the Bastard Paul Danneman Peter of Pomret Robert Eddison Lewis the Dauphin Jerome Willis Duke of Austria Roger Grainger Cardinal Pandulph Williwalter Hudd

lamation, but little powerful

lamation, but little powerful speaking.
Several scenes come off reasonably well, such as the early exchanges between King John and Philip of France, the by-play between the Duke of Austria played on the first night by Roger Grainger owing to the sudden indisposition of Robert Atkins) and the Bastard, the clashes between Constance and Elinor and, inevitably, the touching scenes in the Tower between Hubert and Arthur.
But the drama as a whole leaves

But the drama as a whole leaves a muzzy impact. Robert Eddison, with melancholy nobility of voice, is an excellent Philip of France and Maxine Audley brings flashes of excitement to the role of Constance. Paul Daneman's Bastard is a lightwidth interpretation. stance, Paul Daneman's Bastard is a lightweight interpretation but has plenty of bravado and spirit, and Michael Goodliffe scores as Hubert. Maurice Denham makes a brave

Maurice Denham makes a brave stab at King John and may surprise those who think of him mereily as a comedy actor in films, and on the radio. He is a good actor and, in this his debut with the Old Vic, he offers an interesting performance as John, investing the character with a slyness and oily villainy which is particularly effective in the opening scenes, but which tends to monotony as the play advances. 'Rich.

Louisiane

LOUISIANE
(Louisian, Sept. 25.

Vera Korene presentation of four-act
drama by Marcel Ayme. Staged by Andre
Villers: sets. Villers: music, Jean
Wiener. Stars Marpesse Dawn. Magail
Noble Statuce. Bernard hot Madelshin
Noble Statuce. Bernard hot Madelshin
22, 61, at the Theatre Renaissance, Paris;
3 top.

22, 61, at the Theatre Renaissance, Parist Sa top.
Jessele Marpéase Dawn Lorna Magail Noel Lorna Magail Noel Jenniter Madeleine Barbulee Richard Robert Party David James Campbell Sheriff Jacques Hardea

Sheriff James Capbell
Sheriff James Capbell
Sheriff James Capbell
After his "The Blue Fly" satirized American social and sex
mores unsuccessfully three years
ago. Marcel Ayme has turned to
the theme of racism in the American South today. "Louisiane"
("Louisiana") also fails, because of
its forced characterizations, sluggish action, awkward symbolism
and general inaccuracy.
The synthetic plot involves a
pretty mulatto girl, two southern
bigots and two northerns who
must live together on a Louisiana
plantation in order to inherit a
fortune. The play is overly melodramatic, with pat dialog and
stereotype characters, so it lacks
conviction and force.

Jean Wiener's background music and Andre Villiers' direction
underline the uneven aspects of
the drama. U.S. actress Marpessa
Dawn brings a measure of feeling
to the bitter mulatto girl who had
been farmed out by her white
mother and had never known her
tamily till the will brought her
together with her sister. The other
actors are mired in obvious roles.
Ayme's luridly fanciful idea of
the American race problem turns
the play into antiquated, unbelievable melodrama.

La Coquine

La Coquine

(The Wench)

Paris, Sept. 18.

Simone De Letraz presentation of comedy in two acts 10 scenes by Andre Roussin, adapted from The Land Meyer; festigated from the Land Meyer; festig

Kean' 65½G, Bost.; 'Succeed' \$60,001, 'Ride' \$28,788, 'Cook' \$5,860, Philly; 'Shot' \$27,108, N.H.; 'Opal' \$6,766, Balt.

Business on the road last week ranged from good to great for a number of shows. However, it was murder again for most of the Broadwayhound straight plays. The only exception was "Shot in the Dark," a sellout in its first five performances in New Haven. Of the musical tryouts, "Kean" hit capacity in Boston, while receipts rocketed in Philadelphia for "How To Succeed in Business Without Really Trying."

The tour of "The Tenth Man" got off to a strong start in Washington and "Sound of Music" and the "Gypsy" road company, headed by Ethel Merman, went clean in Denver and San Francisco, respectively. There was one touring casualty, "Three-penny Opera," which folded last Saturday (30) after two weeks in Toronto, its first road stand.

Estimates for Last Week

Estimates for Last Week

Parenthetic designations for out Parenthetic designations for outof-town shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses are net: i.e. exclusive of
taxes. Engagements are for single
week unless otherwise noted.

BALTIMORE Everybody Loves Opal, Ford's (C-T) (\$5.43; 1,819; \$49,966). Previous week, \$5.855 for five performances, Playhouse, Wilming-

ton.

Last week, \$6,766 after opening here Sept. 25 to three unfavorable notices (Cedrone, Evening Sun; Gardner, Morning Sun; Gavin, Gardner, News-Post).

BOSTON

BOSTON Caretaker, Wilbur (CD-T) (2d wk) (\$4.95-\$5.50; 1,241; \$33,699) (Donald Pleasence, Robert Shaw, Alan Bates). Previous week, \$10,084.
Last week, \$10,184.

Last week, \$10,184.

Kean, Shubert (MC-T) (3d wk) (85.50-\$7.50; 1,717; \$65,000) (Alfred Drake). Previous week, \$62,141.

Last week, \$65,568.

Kwamins, Colonial (MD-T) (1st wk) (\$6.50-\$7.50; 1,685; \$62,000).
Previous week, \$44,331, O'Keefe, Toronto.

Previous week, \$44,331, O'Keefe, Toronto.

Last week, about \$24,500 for five performances after opening here Wednesday (27) to two favorable reviews (Doyle, American; Maloney, Traveler), two yes-no (Durgin, Globe; Hughes, Herald) and two unfavorable (Maddocks, Monitor; Norton, Record).

CHICAGO

CHICAGO

Best Man, Blackstone (D-RS) (1st
(\$5.50-\$5.95; 1,447; \$45,000)
(Melvyn Douglas, Frank Lovejoy,
James Westerfield). Previous week,
\$23,110 with Theatre Guild-American Theatre Society subscription,
Hanna, Cleveland.

Last week, \$21,821 for seven performances with TG-ATS subscription after opening here Sept. 25 to
three endorsements (Cassidy, Tribtune; Harris, Daily News; Norris,
Sun-Times) and one lukewarm review (Dettmer, American).

Bye Bye Birdie, Erlanger (MCRS) (4th wk) (\$6-\$7; 1,380; \$43,000).

Previous week, \$46,780 with TG-ATS
subscription.

Last week, \$48,105 with TG-ATS
subscription.

My Fair Lady, Subert (MC-RS)

My Fair Lady, Subert (MC-RS) (2d wk) (\$5.50-\$6.60; 2,100 \$71,500) (Ronald Drake, Caroline Dixon). Previous week, \$44,002.

Last week, \$47,700.

CINCINNATI

Music Man, Tatt (MC-RS) \$4.50\$6; 2.510; \$72,000. Previous week,
\$56,838, Murat, Inianpolis.

Last week, \$61,133.

CLEVELAND

Taste of Honey, Hanna (D-RS)
(\$5.50; 1.515; \$48,500) (Hermione

(\$5.50; 1,515; \$48,500) (Hermione Baddeley, Frances Cuka), Previous week, \$39,647 with TG-ATS subscription, National, Washington.
Last week; \$23,555 with TG-ATS subscription after opening here Sept. 25 to three raps (Anderson, Press-News; Hoyt, Plain Dealer; Spaeth, Heights Sun-Press)

Previous week, \$102,407, Audi-orium, Pasadena.

Last week, \$70,106 for seven per-ormances with TG-ATS subscrip-

DETROIT

Gypsy (2d Co.), Shubert (MC-RS) (3d wk) (\$6.90; 2,050; \$35,000)

(Mitzi Green). Previous week, around \$22,800 Last week, about \$24,200.

HARTFORD

Flower Drum Song, Bushnell (MC-RS). Previous week, \$38,056, Ford's, Baltimore,
Last week, \$46,230.

LOS ANGELES
Guys and Doils, Philharmonic
(MC-RS) (2d wk) (\$5.90-\$6.75;
2.670; \$83,400) (Dan Dalley, Shelley
Berman, Constance Towers). Previous week, about \$77,800 with
Clvic Light Opera subscription.
Last week, around \$79,500 with
CLO subscription.

NEW HAVEN

Shot in the Dark, Shubert (C-T) 4.80; 1,650; \$27,300) (Julie

Last week, \$27,108 for five per-formances after opening here Wednesday (27) to two endorse-ments (Johnson, Journal - Courier; Leeney Register).

PHILADELPHIA

Cook for Mr. General, Forrest
(C-T) (1st wk) (\$4.80-\$5.40; 1.378;
\$50,724) (Bill Travers), Previous
week, \$10,711 for five performances, Shubert, New Haven.
Last week, \$5,860 for seven performances after opening here
Sept. 26 to three mixed opinions
(Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

quirer; Schier; Bulletin).

Blood, Sweat and Stanley Poole,
Locust (C-T) (2d wk) (\$4.50-\$5;
1,419; \$42,000) (Darren McGavin).
Previous week, \$6,613.

Last week, \$10,245.

How to Succeed in Business
Without Really Trying, Shubert
(MC-T) (4th wk) (\$6-\$7.50; 1,878;
\$72,364) (Robert Morse, Rudy Vallee). Previous week, \$43,262.

Last week, \$60,001.

Let It Ride, Erlanger (MC-T)

Let It Ride, Erlanger (MC-T) (4th wk) \$6-\$7.50; 1,894; \$67,600) (George Gobel, Sam Levene), Pre-vious week, estimated under \$20,000.

Last week, \$28,788 claimed by theatre.

SAN FRANCISCO

Gypsy, Curran (MC-RS) (8th wk) (\$6.90-\$7.25; 1,758; \$71,000) (Ethel Merman). Previous week, \$71,361. Last week, \$71,520.

ST. PAUL La Plume de Ma Tante, Audi-torium (R-RS) (\$4.40-\$5.50; 2,697; \$79,000). Previous week, \$44.448 for seven performances with TG-ATS subscription, Auditorium, Denver.

Last week, \$52,149 with TG-ATS subscription.

TORONTO

Threepenny Opera, Royal Alexandra (MC-RS) (2d wk) (\$6; 1,525; \$43,529) (Gypsy Rose Lee, Scott Merrill). Previous week, \$17,941 for seven performances.

Last week, \$17,997. For Saturday (1).

WASHINGTON
Tenth Man, National (D-RS)
(\$4.95-\$5.95; 1,683; \$41,335).
Last week, \$34,547 with TG-ATS subscription after opening tour here Sept. 26 to three raves (Carmody, Star; Coe, Post; Donnelly, News).

WILMINGTON

Toys in the Attic, Playhouse
(D-T) (\$4.85; 1,251; \$23,900) (Constance Bennett, Scott McKay, Anne

Revere, Patricia Jessel).

Last week, \$16,511 for five perances with TG-ATS subscrip-

Miraele Worker (D-RS). Pre-vious week, \$20,705, Nixon, Pitts-

Miraele Werker (D-RS). Previous week, \$20,705, Nixon, Pittsburgh.

Last week, \$41,125 for seven performances: Municipal, Charleston, Monday (25), one, \$7,869; Indiana U, Bloomington, Tuesday (26), one, \$4,905; Purdue Music Hall, Lafayette, Ind., Wednesday-Thursday (27-23), two, \$21,181; Memorial, Lousiville, Friday (29), two, \$2,268; Memorial, Dayton, Saturday (30), one, \$3,902.

Thurber Carnival (R) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, about \$10,000 for two-performance split.

Last week, \$27,804 for six performances: Keith-Albee, Huntington, Monday (25), one, \$5,385; American, Roanoke, Tuesday (26), one, \$5,000; Page, Durham, N.C., Wednesday (27), one, \$3,581; Camp Theatre, Camp Lejune, N.C., Thursday (28), one, \$4,615; Ovens, Charlotte, Friday (29), one, \$5,000; Civic Knoxville, Saturday (30), one, \$4,223.

Dallas Civic Opera Will Do 3 Works This Season

Dallas, Oct. 3.

The Dallas Civic Opera Co. will offer three productions of two performances each this fall at the State Fair Music Hall. New season includes "Thais," Nov. 3 and "Lucia de Lammermoor" Nov. 5-10, and "Lucia de Lammermoor" Nov. 16-12. 16-18.

General manager Lawrence Kelly says the company is already at work on the 1962 season, when four operas are expected to be of-fered. Nicola Rescigno is artistic director and Jean Rosenthal is lighting director. lighting director.

Off-Broadway Shows

Uff-Broadway Shows

(Figures denote opening dates)
Balcony (Rep.), Circle in Square (3-3-60)
Blackx; St. Marks (5-4-61).
Connection, Living (Rep.) (9-12-61).
Dram & Bessle, Cherry Lane (3-1-61).
Dram & Bessle, Cherry Lane (3-1-61).
Brappy Days, Cherry Lane (3-17-61).
Hi Paisano, York (3-3-661).
Krapp's & Zoo, East End (9-12-61).
Mary Sunshine, Players (13-16-50).
Matasiliance. Sheridan Sq. (3-3-61).
Matasiliance. Sheridan Sq. (3-3-61).
One: Way 'endolum E. 14th St. (3-18-61)
Piraries of Penzance, Phoenix (9-6-61).
Premise. Premise (1-12-2-60).
Red Eye. Provincet'n Playirs (3-12-61).
Send Life i Sher. Sq. (10-3-61).
There Milk Wood (Rep.) Circle (3-23-61).
Send Life (1-1-61).
Send Dulled (1-1-61).
Send Life (1-1-61).

SCHEDULED OPENINGS
Many tows Living Rep. 0.10-01.
Living the profits of the control of the contr

racian Herses, Orpheum (9-27-61); osed last Sunday (1) after seven perclosed last Thursday (28) after two performances.

London Shows

(Figures denote opening dates)
Affair, Strand (9:21-61).
Amorous Prewn, Piccadilly (12:9-59).
Androcles - Fosner, Mermaid (10:3-61).
Androcles - Fosner, Mermaid (10:3-61).
Androcles - Fosner, Mermaid (10:3-61).
Billy den (10:3-61).
Fings Alety, Garrick (2:11-60).
Miracle Werker, Wyndham's (2:9-61).
Miracle Werker, Wyndham's (3:9-61).
Music Man, Adelphi (3:16-61).
Music Man, Adelphi (3:16-61).
My Fair Labe (4:30-58).
Oliver, New (8:30-60).
One For the Pety, Whitchall (3:2-61). (Figures denote opening dates) My Fair Lady, Drury Lame traceson. Oliver, New 6-30-60. One For the Pot, Whitchall (8-2-61). One Over Eight, Duke York: (4-5-61). One Over Eight, Duke York: (4-5-61). Repertory, Aldyrich (12-15-60). Repertory, Old Vic (9-14-61). Ross, Haymarket (5-12-60). Seund of Music Palace (3-18-61). Stop the World, Queens (7-20-61). Whistie In Dark T. Koyal (9-11-61). Wildest Dreams, Vauderille (6-3-61). Young in Meart, Vic. Pat. (12-21-60). SCHEDULED OPENINGS

DO Re MI, Prince Wales (10-12-61).
One Day of Year, Royal E. (10-23-61).
CLOSED
Tis Pity She's, Mermaid (8-29-61): closed
last Saturday (30) after 57 performances.

ek, \$23,555 with TG-ATS in after opening here to three raps (Anderson, S; Hoyt, Plain Dealer; eights Sun-Press).

DENVER

of Music, Auditorium (Florence Henderson).

- **Reces with TG-ATS subscription.

SPLIT WEEKS | Broadway conductor Lehmann Engel will undertake his first directional assignment as stager of Hope A belson's contemplated week, \$26,266, Biltmore, Los Broadway production of "Siegel Street," a musical with score by Earl Robinson and lyrics and book by Lewis Allan.

Tuesday-Wednesday (36-27), three, \$11,093; ERRT, 200 Moines, Thursday-Saturday (26-30), Four, \$17,431. 'Camelot' \$81,742, 'Do Re Mi' \$48,213, 'City' \$15,366, 'Purlie' \$11,565 in 4

Broadway rebounded last week McClain, Journal-American; Nadel, from the sour previous session.

Business is expected to continue healthy this stanza, with some managers hopeful of unusually strong b.o. from the influx of out-of-towners for the World Series games at the Yankes Stadium. However, there are others who believe the baseball crowd for the three Stadium games starting today (Wed.) week, \$73.25. Martha Wright will be more of a boon to niterial states with the standard of Music, Lunt-Fontane (MD) (92d wk; 732 p) (\$8.60; 1.407; \$75,000) (Mary Martin). Previous week, \$73.25. Martha Wright will be more of a boon to niterial states which was not standard to the standard of t will be more of a boon to niteries than to legit.

than to legit.
"Mary, Mary" and "Sound of
Music" rejoined "Carnival" in the
sellout category last week, while
"Camelot," although not capacity,
continued as the Main Stem's topgrosser. The season, which started
rolling last week with two preems,
picks up additional steam this
frame with the bow of three more
shows.

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue)
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia), Rep. (Repertory), DR
(Dramatic Reading).
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, togacity gross and stars.
Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cutrate tickets in circulation.

Bye Bre Birdie, Shubert (MC)

Bye Bye. Birdle, Shubert (MC) (76th wk; 599 p) (\$8.60-\$9.40; 1,461; \$61,000). Previous week, \$30,482. Exits next Saturday (7) to tour. Last week, \$34,648.

Camelot, Majestic (MC) (43d wk; 345 p) (\$9.40; 1,626; \$84,000) (Julie Andrews, William Squire). Previ-ous week, \$74,462. Last week, \$81,742

Carnival, Imperial (MC) (25th wk; 196 p) (\$3.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previ-ous week, \$68,312. Last week, \$68,368.

Come Blow Your Horn, Atkinson, (C) (32d wk; 253 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$16,197.

Last week, \$24,111.

Do Re Mi, St. James (MC) (36th wk; 288 p) (\$8.60-\$9.50; 1,615; \$59,500) (Phil Silvers). Previous week,

\$38,481. Last week, \$48,213.

*Far Country, Music Box (D) (26th wk; 207 p) (\$6.90\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Ludwig Donath). Previous week, \$14,379.

Last week. \$18.808.

*Fiorello, Broadway (MC) (96th wk; 763 p) (\$5-\$7.50; 1,900; \$59,-000). Previous week, \$26,840. Moves Oct. 31 to the Alvin The-

Last week, \$32,732.

From the Second City, Royale (1) (1st wk; 7 p) (\$6.90-\$7.50; 999; \$41.158)

\$41,159.

Opened Sept. 26 to two favorable reviews (Kerr, Herald Tribune; Nadel, World-Telegram), two yesno (Taubman, Times; Watts, Post) and three unfavorable (Chapman, News; Coleman, Mirror; McClain, Journal-American).

Last week, \$15,366 for seven per-formances and one preview.

*Irma La Douce, Plymouth (MC) (53d wk; 420 p) (\$8.60; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$32,098. Last week, \$38,568.

Mary, Mary, Hayes (C) (30th wk; 236 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nel-son, Michael Wilding). Previous week, \$43,058. Last week, \$43,430.

*My Fair Lady, Hellinger (MC) (289th wk; 2,302 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$41,111. Last week, \$43,405.

Purlie Victorious, Cort (C) (1st wk; 4 p) (\$6.90-\$7.50; 1,155; \$41,000).

Sound of Music, Lunt-Fontane (MD) (92d wk; 732 p) (\$9.60; 1.407; \$75,000) (Mary Martin). Previous week, \$73,135. Martin wright succeeds Miss Martin next Monday (9).

Last week, \$75,914.

Unsinkable Molly Brown, Winter Garden (MC) (48th wk; 380 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$45,419.

Last week, \$53,136.

Closed Last Week

Closed Last Week
Rhinoceros, Longacre (CD) (2d
wk; 16 p) (\$6.90; 1,101; \$37,000)
(Zero Mostel, Alfred Rydgr). Previous week, \$12,748. Ended twoweek return engagement last Saturday night (30) and began a road
tour Monday night (2) at the Alcazar Theatre, San Francisco.
Last week, \$13,920.

Greek Tragedy Theatre, City Center (D) (2d wk; 16 p) (\$3.95; 3,090; \$60,000). Previous week, about \$54,500 for "Electra."

Last week, around \$40,000 for double-bill of "Choephori" and "Eumenides." Foreign-language troupe ended two week engagement last Sunday (1).

Opening This Week

Sali Away, Broadhurst (MC) \$8.60-\$9.40; 1,214; \$58,500.
Bonard Productions, in association with Charles Russell, presentation of musical by Noel Coward.
Budgeted at \$400,000, cost approximately \$235,000 to open last pight (Tues.) and can break even at around \$47,000.
Last week, \$29,816 for five previews.

views.

Caretaker, Lyceum (C-D) (\$6.90-\$7.50; 955; \$32,582. (Donald Pleasence, Robert Shaw, Alan Bates).
Roger L. Stevens, Frederick Brisson and Gilbert Miller presentation of play by Harold Pinter.
Capitalized at \$45.000, opens tonight (Wed.) at a cost of about \$42,000 and can break even at around \$15,000.

around \$15,000.

Blood, Sweat and Stanley Poole, Morosco (C) (\$6.90-\$7.50; 999; \$41,-960) (Darren McGavin).
Roger L. Sfeveñs and Fields Productions presentation of play by James and William Goldman, Capitalized at \$100,000, opens tomorrow night (Thurs.) at a cost of about \$86,000 and can break even at around \$17,000.

Other Theatres

Other Theatres

Alvin, Ambassador, ANTA, Barrymore, Beck, Belasco, Biltmore, Booth, 54th St., 46th St., Golden, Hudson, Miller, O'Neill, Playhouse,

London Charity Revue May Move to West End

London, Oct. 3.
"Sloane Street Southwest One,"

"Sloane Street Southwest One," an intimate satirical revue opening tonight (Tues.) for a three-day charity run at the Carlton Tower Hotel is being considered for a possible West End transfer.

The show, with a professional cast, is being staged by Broadway director Alex Horn as a theatre-in-the-round presentation. The script and lyrics are by Peter Townsend, with music by Maleolin Sircom and decor by Loudain Sainthill. The company includes Nicholas Parsons, Gillian Lynne, Patricia Routledge, Joanne Rigby, Tony Tanner and Robin Palmer.

OFFER COURSES ON LEGIT

on, Michael Wilding). Previous reek, \$43,055.
Last week, \$43,430.

*My Fair Lady, Hellinger (MC)
289th wk; 2,302 p) (\$8.05; 1,551; 68,500) (Michael Allinson, Margot Moser). Previous week, \$41,111.
Last week, \$43,405.

Parlie Victorious, Cort (C) (1st vk; 4 p) (\$6.90-\$7.50; 1,155; 41,000).

Opened last Thursday night (32)

Opened last Thursday night (32)

of five endorsements (Chapman, News; Kerr, Herald Tribrae; 1000-1000 to 1000 to 1

South Africa Discovers Critics, And Also Bromides About 'Em

By EVELYN LEVISON

By EVELIN LEVISON

Johannesburg, Oct. 3.

The legit critic has made it in South Africa. Increased theatrical activity, particularly in this city, has resulted in the allocation by the South African press of more apace to dramatic reviews. Consequently, the position of the aislesitter has grown in importance. It's the same old story as in the rest of the theatrical world. Having achieved new stature, the South

rest of the theatrical world. Having achieved new stature, the South African critics are now subject to the traditional boosts and knocks of the trade. Producers love 'em when the reviews are good and hate 'em when the reviews are bad. Inevitably, the public attitude is that the reviewers are hatchet men, capable of verbally chopping a production to death.

But, as elsewhere, a sex-angled play can still weather a barrage of critical raps. Despite tepid notices, such recent productions as "Chambarne Complex," "Marriage-Go-

such recent productions as "Champagne Complex," "Marriage-Go-Round" and "World of Suzie Wong" with their emphasis on bi-

Round" and "World of Suzie Wong" with their emphasis on bikinis and lingerie, have been hot b.o. entries.

In a survey of managements, the kindest criticism of the criticism comes from the Kushlick-Gluckman team, which presented two his in succession, a revival of "The Women." and "Dear Liar" with Jerome Kilty and Cavada Humphrey. Leon Gluckman, who will direct the African musical, "King Kong." when it transfers from England to Broadway, figures that the general standard of criticism has improved greatly during the past few years, but adds that the level is seldom consistent and that there is still not enough praise for good shows and outstanding performances. performances.

performances.

There is no question here of payola affecting local criticism. Some managements think they have been placed in an awkward position, however, by reviewers who are also playwrights offering scripts for consideration. Doubt is expressed as to whether the man on the alsle, an matter how herd he tries to be

playwrights offering scripts for consideration. Doubt is expressed as to whether the man on the alsie, no matter how hard he tries to be objective, can divorce his critical reactions from the personal feetings of an author who has had his play accepted or rejected by the management in question.

No rules or regulations exist as to what the critic may or may not say. Free seats are sent to all dailies and Sunday papers, both English and Afrikaans, irrespective of the language medium of the play, and to the Jewish weeklies. A critic would be free to write a notice even if no "invited," but managements reserve the right of admission and, theoretically could stophim from entering the theatre even though in possession of a purchased ticket.

Such a situation has never arrisen, although some months back Mi-G-M stopped sending complimentary tickets to Percy Blakeney (ex-broadcaster Percy Baneshik) who combines film reviewing with legit for The Sunday Express. Blakeney subsequently poked fun at this move in his column, but latest reports hint a truce.

Amateur Woollcotts

A recurring complaint against the Johannesburg reviewing setup is that openings are frequently at the mercy of inexperienced junors. When Brian Brooke's production "Five Finger Exercise," with three actors were imported from England, was rapped by a cadet with the potential of companies, distributors of RCA Records, and his ex-actress wife Cvnthla Klette.

as nis principal aides, Doerlinger hat the University hit back Paul Bothner, head of the Bothner group of companies, distributors of RCA Records, and his ex-actress wife Cyntha Klete, bought space in morning and evening papers and quoted favourable opinions expressed by well-known theatre-lovers, but the rebuttal apparently had no effect on the box office and the play was a flop. The most controversal Johannesburg critic is The Star's Oliver Walker, tagged by many in the profession as a many-headed threat, since he 'sits in ailst-ead at the profession as a many-headed threat, since he 'sits in ailst-ead at the profession as a many-headed threat, since he 'sits in ailst-ead at the profession as a many-headed threat since he 'sits in ailst-ead approach to the students a certain number of students a certain number of sales and awance sale and his estigal easistant reviewers when there are first-night conflicts. On the Sunday Times, shows are often to simmer Night's Dream," with Bert Lahr, to approximately 75 at one assign assistant reviewed by a youthful critic who is himself an aspiring playwright and amateur actor, having appeared in several ceilere productions.

In most cases if the more in-

fluential critics pan a show they can sign its death-warrant, especially in the case of locally-written material unfortified by the blessing of overseas approval. The biggest flops of the past year have been the Johannesburg-penned musicals, "Platonic Nymph" and "King Of Dlamonds." By contrast, a rave from Sunday Times senior drama critic James Ambrose Brown helped the Kushlick-Gluckman stable register a winner with "The Women," staged here for the third time.

man stable register a winner with "The Women," staged here for the third time.

Actress-producer Margaret Inglis, one of South Africa's best known theatrical personalities and a member of the Board of National Theatre Organization, expresses the familiar opinion that actors and actresses will accept adverse notices from critics whose judgement they respect, but resent a play being sacrificed for the sake of a wittiesm. If plays merit adverse criticism, it should be constructive, she adds, although it isn't apparent just how that should be defined. Petrina Fry, accress-wife of Brian Brooke who has been touring the Republic and the Central African Federation with his successful production of "Roar Like A Dove," offers another familiar theory. She says that reviewers here rarely take note of general audience reaction but merely air their own personal views. She believes that in a country like South Africa, with its limited theatre public, the theatre would benefit if dramatic criticism were abolished altogether. The boxoffice is the biggest barometer, she maintains, and the public should speak for the theatre.

Tax Repeal

Continued from page 73

cited "waste and extravagance" in advertising shows, and condemned special allocation of tickets which, he said, "obviously go to the black market."

No Place for Ignorance

No Place for Ignorance
(Councilman Isaacs has apparently been getting coaching on
Broadway theatre economics, but
obviously hasn't yet mastered the
subject. There is no specific percentage of the gross that goes to
all shows—the share varies according to a number of variable factors. As to the respective percentages to theatres, authors and stars,
they vary widely and, in all instances, are established by negotiation.

tiation.

(There are good and bad theatre deals. As for percentages to authors, any management would jump at a chance to get a musical show by Richard Rodgers and Alan Jay Lerner for 20% of the gross, while a script by fictional Joe Blow wouldn't be worth 1%. Similarly, Ethel Merman is obviously a bargain at 10% of the gross plus a share of the net, whereas any sane producer would pay fictional Bessie Blow to stay away from the theatre.

(Politicians are always welcome

(Politicians are always welcome in the theatre, but they belong out front, not backstage or in the office. —Ed.)

Wilmington

Continued from page 73

as his principal aides. Doerflinger as his principal aides, Doerflinger has made it work here. Not all producers were receptive to the idea—some still are not—but he has built up through the years a broad appreciation of the value of the student ticket program. During the past season, for example, one producer added a performance, just for students, of "The Miracle Worker."

The advance agent of each pro-

offers student tickets for opening night (Monday) and for Wednesday matinee. If the production moves in on Wednesday, as many do, then student tickets usually are offered for opening night and the Saturday matinee.

matinee.

Prices have been \$1.35 to \$1.50 for a dramatic production; \$2 for a musical. These compare with the general agmission range of \$2.65 to \$5.50 for a musical. When possible, orchestra or mezzanine seats are offered, before using the balcony area. On a sellout, sometimes standing room is made available to students.

The offer is open to all students of all grades in Wilmington and surrounding areas. In addition to the University of Delaware, high-schools and some grade schools are now participating. Doerflinger's contact at each school is usually a teacher of drama or English literature. Dr. Kase continues to be the principal liaison with the University.

When it appears that the theme of the play or musical might not be suitable fare for youngsters, Doerflinger reminds the teachers of this point, but in all cases leaves of this point, but in all cases to the decision up to the school.

Actors on Acting

Continued from page 75

crisp, witty, intellectual and neatly pointed. A great service is performed in setting down what amounts to Muni's summary of his long theatre and film career; and the deeply-felt reactions of Carnovsky and Poitier are monuments to players who have risen in roles where restrictions, at times, would mave confounded lesser talents.

"Most disaponinting entry nos-

Most disappointing entry, pos-sibly, comes from Miss Cornell, whose report, with comments from her husband, Guthrie McClintic, are somewhat strained in formality. Misses Stapleton and Winters are outclassed in this formidable com-nany but because of their position pany, but because of their position pany, but because of their position in contemporary theatre, their views need not be discounted. Lahr's assessment of comedy and his unusual position as a great clown gone "legit" give him an historic niche in show biz, making his presence here obligatory and welcome.

elcome. Curiously, one actor who influ-Curiously, one actor who influences comments of almost every "speaker" in this report, is Marlon Brando, who does not have to be interviewed in person to emerge as the one trouper who has colored an entire generation of stage interpretation. While "The Method" and The Actors' Studio get plenty of attention, these influences for the first time in a general sweep of theatre reporting assume a proper theatre reporting assume a proper frame of reference. Rodo.

Off-B'way Tourers

Continued from page 73

ended a 340-performance run Sept. 3 at the 4th Street Theatre, N. Y. Signe Hasso had been mentioned as star for the tour.

Signe Hasso had been mentioned as star for the tour.

"Jane" a Flop in Chi
Chicago, Oct. 3.

"Leave It to Jane," the offBroadway import staged in-theround at the Prudential Building
Auditorium here, will fold this
Friday (6) after an unprofitable
five-week engagement.

It is the third off-Broadway
show to do poorly in Chicago
in the past year, the previous
ones being "Epitaph for George
Dillon," which the University
Theatre of the Univ. of Chicago
had brought in, and a road company of "Fantasticks," which
finished in the red both at the
Del Prado Hotel and at the Conrad Hilton Boulevard Room.
Nevertheless, Bill Rach, who
produced "Jane" in Chicago, using
four principals from the New
York cast, says he is seeking a
two or three-month lease from
the Prudential to bring in another
off-Broadway show. Rach, who
along with Charles Comiskey and
Irving Vaughn operates the Melody Top Theatre in Hillside during the summer, wants to produce in-the-round shows in the
Loop during the winter season.
The Prudential Auditorium will
revert to a meeting hall room,
with a platform stage.

Regina Wallace filled in for Mar-

Shows Out of Town

"Come-A-Wandering" production number is a rollicking standout.

number is a rollicking standout.

Jeanne Bal, as an adulterous
woman, effectively sings "Why Go
Anywhere at All," which also may
have possibilities of going somewhere: Yvonne Constant is funny where: Ivolne Constant is fullify as a French toughle. Anita Gillette is hampered by an ill-conceived, curtain-up fake suicide scene.

Choreographer Herbert Ross, costumer Lucinda Ballard and scenic designer Oliver Smith combine for a near showstopper in "The Liebchen Waltz," midway in the first act. The dancers change partners in an intricate, exciting routine made colorful by red gowns and black evening clothes and the setting of light blue and white.

Smith earns additional applause for other settings of Anatol's apartment and a Vienna street on Christmas Eve. The designer has mixed drops, sliding panels and turntable settings for dramatic scene changes. Jean Rosenthal's lighting is effective throughout.

lighting is effective throughout.

Director Gerald Freedman has done well with what he has. It is obvious that some cutting is necessary, with the first act running an hour and 40 minutes and the second and final act an hour, the creation of another top tune or two, plus a couple of sparkling dances and better costuming of Miss Cook would make life even gayer for all concerned when "The Gay Life" reaches Broadway.

Tew.

A Shot in the Dark

A Shot in the Dark

Leland Hayward presentation of comedy-drama in three acts, adapted by
the state of the

"A Shot in the Dark" is a surefire hit, a must-see that has bubbling good humor, sparkling dialog,
bright staging and outstanding
performances. Playwright Harry
Kurnitz will enhance his reputation as a wit with this adaptation
of Marcel Achard's Parisian success. "L'Idlote."

Without considering how much
"A Shot in the Dark" owes to the
original French, it's evident again
that Kurnitz knows how to create
laughs and where to spot them.
The characters are human and the
situations are believable.

The play is primarily a threeact interrogation, as a French magistrate seeks to determine whether
or not to hold a murder suspect
for trial. It is by no means routine
hearing, however, and therein lies
considerable of the play's merit.

The body of a chauffeur for a
French bigshot has been found
shot in the maid's room, with the
maid lying unconscious and nude
on the floor. She is the obvious
suspect, and it is her questioning
that constitutes the meat of the
play, with a satisfactory climax all
around.

Julie Harris, best known for
sombre and mousey delineations,
shines forth as a topflight come-"A Shot in the Dark" is a sure

Julie Harris, best known for sombre and mousey delineations, shines forth as a topflight comedienne. Conversely, Donald Cook, noted as an expert farceur in debonair, rakish roles, gives a performance of real depth. For Miss Harris, the part of the maid requires a variety of emotions, all of which she expresses skillfully. Cook still plays a rake, but this time it's on a higher plane. [Review written before Cook's sudden death of a heart attack last Saturday (30). The star's understudy, Joel Thomas, is playing the part pending the engagement of a permanent replacement—Ed.)

William Shatner, third member of the top frio, impresses favorably as the conscientious young magistrate and there are commendable.

ing suits requirements. Harold Clurman has staged the play effectively.

Bone.

Leave It To Jane

Leave It To Jane

Chicago, Sept. 6.

Bill Rach, in association with Charles
A. Comiskey & Joseph R. Vaughn, presentation of two-act Co seemes) revival on
the control of two-act Co seemes) revival on
the control of two-act Co seemes) revival on
the control of two-act Co seemes) revival
with book and lyrice by Guy Bolion and
P. G. Wodehouse. Staged by Jay Harnick;
settings, Robert L. Adams; choreography,
Larry Stevens; lighting, Al Millman; arrangements and musical direction, Joseph
acting Greener, John Stratton, Ray Tudor,
James Moore. Caroline Worth Opened
Sept. 5, '61, at Prudential Au (torium,
Chicago; Sc. 40 top Friday-Saturday nights;
\$4.50 weeknights
\$4.

Although not without certain enduring charms, Jeronie Kern's "Leave It to Jane," first produced in 1917, is only a museum piece at mid-century. That it had a run of two and a half years off-Broadway doesn't necessarily make it a promising entry for Chicago.

ising entry for Chicago.

That also goes for most other hinterland cities, since there isn't the latitude outside New York for mere curiosity-seeking in the theatre. This Chicago production, built around a nucleus of the off-Broadway cast, is like a frait element in the Chicago Loop.

the Chicago Loop.

Bill Rach and his producing colorts in the successful tunetent, Chicago Melody Top, have painstakingly mounted the show for a downtown presentation in the belief that, against today's headlines, theatre audiences would welcome an escape into the comfortable good old days. Their thinking may have some valldity, but "Jane" is simply too removed from reality and too lacking in substance to be absorbing. absorbing.

absorbing.

There is generally merit in the casting and in Jay Harnick's resourceful staging for the makeshift arena theatre in the auditorium of the Prudential Bldg. Of the four principals taken from the New York company, Kathleen Murray and John Stratton best communicate the manners and mannerisms of the bygone era in their sketchbook portraits of the "college widow" and the football hero. Miss Murray alone manages to be both plausible and satirical.

Ray-Tudor makes a funny car-

both plausible and satirical.

Ray-Tudor makes a funny carton of the country bumpkin, but Dorothy Greener resorts to a vandeville exhibition, irrelevant to the play, in making a bid as the chief crowd-pleaser. She addresses herself more to the audience than to the play.

to the play.

James Moore and Caroline Worth are commendable choices for the tertiary love interest, and do well in their musical numbers. Most of the character parts are well in hand, but the male chorus, supposed to represent a football squad, looks anemic.

The settings are modest a few

Iooks anemic.

The settings are modest, a few fences, benches and sprigs of oak leaves, but Robert L. Adams is able to make them convey a sense of more elaborate decor.

Les.

Choice' Replacing 'Toys' For Toledo Subscription

For Toledo Subscription

Toledo, Oct. 3.

The Toledo Civic Playgoers
Assn., launching its 1961-62 membership campaign, has announced a change in one of the four scheduled offerings. Instead of "Toys in the Attic," the group will bring "Critic's Choice," starring Betty Garrett and Larry Parks, in March. The season opener will be "The Music Man," Oct. 24-25, followed by "The Best Man" in January and "The Miracle Worker" in February.

Jane R. Marks, of United Performing Art, Inc., is in town to help launch the campaign. Toledo ploneered in the organized audience plan fourlyears ago.

Glenn Jordan will be general director of the St. Paul Civic Opera this season, but will finish the stint in time for musical stock assignments next summer.



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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Vaniery Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (Cl Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

BROADWAY

"Carnival" (MC: Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520; Parts available for two midgets or two dwarfs, male or femme, who can play the trumpet. Mail photos and resumes immediately mediately c o Robinson Stone, ove address.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1659) Broadway, N.Y.; JU 6-5570. Part available for a 14 year-old boy, slim, earnest, sensi-tive, must be experienced actor. Call Nicholas Gray, above number, interview appointment.

"Jennie" (MD. Producer, New-burge-Porter Prods. (1619 Broad-way, N. Y.; JU 6-4886. Available parts: male lead, 30's, tall; femme, 2.), etherial, small, lovely, lyric soprano; femme, 50's, strong per-sonality; male, 50-60, timid; three sonality; male, 50-60, timid; three men, 33-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

man, 19-21, tall, handsome. man, 19-21, tall, nanosome, car-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual qual-ity, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Ne-gro. Mail photos and resumes to above address.

"Time Is a Thief" (D). Producer, "Time Is a Thlef" (D). Producer, N.Y.; YU 6-4284. Available parts: male lead, 55-65. large character man; femme lead, 50's. small, proud, character woman; character man, 50's small, meticulous, character fram, 50's small, meticulous, character fram, 30's solid, rugged; man, 30's. tall, wirey; two juves, 12-14. Mail-photos and resumes, through agents only, c/o above address.

agents only, c?o above address,
"Sound of Musle" (MD). Producers, Richard Rodgers & Oscar
Hammerstein 2d (488 Madison
Ave., N. Y.; casting director, Eddie
Blum. Auditions for possible future
replacements for girls, 7-16, and
boys, 11-14 all with trained voices,
characters. Mail photos and
resumes to above address.

"Put It In Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme re-Parts

address.

"No Strings" (MC. Producers, Richard Rodgers & Samuel Taylor (488 Madison Ave. NY; MU Producer, Noel Weiss (c/o Savan-B-3640. Auditions for dancers: Equity call Oct. 17, boys at 11:30 NY; PL 2-13601. Available parts: a m. and girls, at 2 p.m.; open call oct 19, same schedule as Equity 25; man, 25, under 5 feet, 6 Inches calls, both at the Alvin Theatre (250 W. 52d St., N.Y.).

"Place Without Twilight" (D) Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; SU 7-4774). Parts avail-NY; LA 4-2844). Available parts: able for male and femme actors

18-35, who can sing and have comedy ability. Mail photos and resumes c/o above address.

"Bella" (MC). Producers, Lance Barklie & Ned Hendrickson (80 W. 3d St., N.,Y.; GR 5-7188). Available parts: leading femme, comedienne, solid voice both belt and legit; femme, willowy but sexy, strong soprano. Call above number for audition appointment.

"Looking Glass" (improvised children's theatre). Producer, Steven Mellow (364 W. 51st St., N.Y.; JU 6-4596). Parts available for JU 6-4596. Parts available for male and femme actors with back-ground in improvisational work. Call above number, 10 a.m.-6 p.m. daily. Show will be performed weekends at Judson Hall, N.Y., be-ginning Oct. 28.

ginning Oct. 28.

"Shadow of Heroes" (D). Producers, Warner LeRoy & Paul Libin (21 E, 63d St., N.Y.; TE 8-5188). Available parts: man, 35, tall, handsome, gaunt; man, 55, thin, dignified; woman, 30-40, warm, strong, attractive; character men, 35-45; boy, 7; character woman, 50's; men 45, big, rough; man, 30, sensitive; 10 non-Equity non-speaking roles. Mail photos and resumes c/o Mary Jordan, above address. Open call for non-Equity males and femmes Friday (6), at the York Playhouse (64th St. and First Ave, N.Y.

"Whom the Gods Love" (D).
Producer, D'Arcy Productions (66
W. 46th St., N.Y.; JU 2-4860, Ext.
63: Part available for young, Latin
type femme, for lead. Apply
through agents only, c/o Scotti
D'Arcy, above number.

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers. Contact Peggy Shields, above number. Open call for singers tomorrow (Thurs.): tenors, 2.45 p.m.; baritones, 3:15 p.m.; sopranos, 3:30 p.m. and girls, 7-10, who sing and op oint work, 4 p.m., all at the Imperial Theatre (249 W. 54th St., N.Y.)

N.Y.).

Music Box Theatre. Producer, Al Reiners (Box 395, Hyannis, Mass.). Photos and resumes being accepted of male and femme chorus, dancers and dramatic performers for three musical comedies and two musical revues that will be toured in a package company this winter. Company will perform in Florida and other states in cabaret-style theatres. Auditions will be held in New York by appointment only.

"With Love" (R). Producer, Her Rogers (Mayflower Hotel, 61st St. and C.P.W., N.Y.; CO 5-0060). Spots available for musical combos

that also do comedy routines and other vaude acts for this Genevieve starrer. Mail photos and resumes c/o above address.
"World of Suzie Wong" (D). Producer, David Kltchen (118 W. 79th St., N.Y.; TR 4-7760). Parts available for young, attractive Oriental femmes for a 20-week bus and truck company which opens Oct. 28. Call Ed Douglass, above number, 11 a.m.-3 p.m., Monday-Friday.

• OUT OF TOWN

CHICAGO

"Medium Rare" (R). Producer,
Robert Weiner (234 W. 44th St.,
N. Y.; LO 3-4370). Part available
for a male singer 20-25, virile. Call
above number for appointment.

TORONTO

Premise (improvisational group). Producers, Theodore J. Filcker & Monty Shaff (c/o the Premise, 154 Bleeker St., N.Y.; AL 5-9692). Parts available for male and femme performers to do improvisational show at a theatre to be established in Toronto within the next few weeks. Mail photos and resumes c/o Zev Putterman, above address, or call him at above number.

STOCK
MILLBURN, N. J.

"Music Man" (MC). Producer,
Frank Carrington (Papermill Playhouse, Millburn, N.J.). Auditions
tomorrow (Thurs.) for Equity
dancers, men, at 10 a.m., and girls,
at 11 a.m.; Equity singers, girls,
at 2 p.m. and boys, at 3 p.m.; child
singer-dancers, not under 14, males
and femmes at 4 p.m., all at Variety Arts Studios (225 W. 46th St.,
N.Y.).

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions '410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

c/o above address. No duplicates, "Maked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting phoso and resumes of general male and female dramatic talent by mail only, c/o above address.

WBBM-TV, Chicago, (630 N. Mc-Clurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime

workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films.

"Mademoiselle Omaha" (featurettel. Producer, Creative Mart Films (507 Fifth Ave., N.Y., OX 7-5895). Available parts: two at-ractive girls, 20-25, one a model type; two young men, early 20's. Mail photos and resumes c/o above address.

Cabaret

Trudy Heller's Versailles, (9th Trudy Heller's Versailles. (9th St. & 6th Ave., N.Y.) Jazz singers and instrumentalists and hip comics and comediennes being interviewed. For appointment call Dori Davis (TR 4-2234), Thesday-Fridays, 11 a.m.-5 p.m.

Washington Square Singers.
Managers, Judy Rutherford & Kelsey Marechal (1 Sheridan Square, N.Y.; YU 9-1334). Spot open for a femme singer with a strong folk background. Familiarity with an instrument preferred but not necessary. Call Miss Rutherford, above number, tomorrow (Thurs.), 11 a.m. 2 p.m.

Liverpool Troupe Hit By Baggage Car Delay

By Baggage Car Delay, Pitsburgh, Oct. 3.

Theatre Outlook, a professional nonprofit company from Liverpool, Eng., had to improvise costumes and sets for the first performance here recently of its scheduled 16-week tour of the U.S. A baggage car containing the scenery, costumes and personal belongings of the company failed to arrive from Montreal in time for the troupe's preem performance at the Hamlet Street Theatre of the Pittsburgh Playhouse.

Hamlet Street Theatre of the Pittsburgh Playhouse.
The company of 22 arrived Sept, 19 in Montreal from England. The Hamlet Street enagement was to have opened with 'The School for Scandal,' but because of the delay in the arrival of the baggage car, the group substituted a new play. "Four Men." by Andre Davis. The original schedule at the Hamlet Street called for six performance of "Scandal," then four performances of "Men." followed by two more performances of "Scandal." Except for the opening night switch, the original schedule was followed. followed

In addition to the two plays being In addition to the two plays being presented here, Theatre Outlook will also present. "Coriolanus" elsewhere on tour. The company, which will not play New York, is headed by Eric Salmon. The tour is slated to end with a four-week engagement at the Studebaker. engagement at the Studebaker Theatre, Chicago, beginning Dec.

TG-ATS Season

Continued from page 73 i

Columbus Civic Committee, headed by Mrs. Robert G. Kanengeiser.
Subscription offerings this season, covering shows now on the road and others scheduled to entark on tours later in the semester, include "Sound of Music." "Bye Bye Birdie." "La Plume de Ma Tante," "Flower Drum Song," "Gypsy," "Irma La Douce." "Unsinkable Molly Brown," "Music Man." "My Fair Lady," "Florello," "Taste of Honey." "Toys in the Attic," "Best Man." "Tenth Man" and "Rhinoceros." The lineup also includes a number of pre-Broadway tryouts.

It's figured most of the touring straight plays among the TG-ATS entries would not have undertaken road hikes without the assurance of subscription support. The 20 citiles comprising the TG-ATS network which operates under the auspicies of the Council of the Living Theatre, are Baltimore. Boston, Chicago. Cincinnati. Cleveland, Columbus, Denver, Detroit, Kansas City, Los Angeles, Louisville, Milwaukee, "Philadelphia. Pittsburgh, St. Louis, St. Paul, San Francisco. Toronto, Washington and Wilmington.

Broadway legit pressagent-producer Arthur Cantor, in an expansion of his p.a. activities, has formed with Don Bishop a new division of Arthur Cantor, Inc., vision of Arthur Cantor, Inc., which will have offices in New York and Los Angeles for the han-dling of publicity for industrial

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"Dear PHYLLIS MCGUIRE..."



THE SPRINGFIELD UNION, MASS. by JOHN M. GORDON

"The Music Fair stage has been trod by some of the top stage performers but none has been seen 'Doin' What Comes Naturally' more effectively than Miss McGuire, the sister in the middle of the famed singing trio. Those who may have seen the production in New York may have some doubts the Annie of the original performance could be surpassed. It is by Miss McGuire. On opening night she virtually stopped the show with each of the toe-tapping, ear pleasing songs.

"Miss McGuire, not only sings with the quality that has come to be associated with the sister trio, but she acts her part with all the finesse of a seasoned actress. She lives the part of Annie Oakley and her performance is the finest of the season at the Music Fair. Musical Comedy needs what she has to offer and ably demonstrates in 'Annie Get Your Gun'."

HARTFORD TIMES, West Springfield, Mass.

"We've seen many Annie Oakleys but there has never been an Annie like Phyllis McGuire . . . She's a gal who actually lives the part—her first musical comedy role—and projects her emotions in a manner that has her audience cheering over her successes and tearful at her serbacks. Phyllis McGuire belongs in musical comedy, but it's too much to ask that she step out of that million dollar combination which she's sparked for quite a few years." WIDEM

Dear Phyllis McGuire,

We want to thank you for playing the lead in our production of "Annie Get Your Gun" for five glorious weeks this season while the lovely McGuire Sisters were on vacation.

You were magnificent!

LEE GUBER, FRANK FORD and SHELLY GROSS
The Music Fairs, Producers

P.S.: Looks like the critics loved you too.
P.P.S.: Please come back next year.

Westchester and Paoli Local MISS McGUIRE HITS BULL'S EYE AS ÁNNIE OAKLEY

"Phyllis McGuire, this year's Annie Oakley of 'Annie Get Your Gun' now playing at the Volley Forge Music Fair, last night blasted her way into the hearts of an overflow audience of first nighters with a command performance that ended with a standing avation.

"Comely Miss McGuire, the middle sister of the famous singing 'Macs,' proved to be a first class pro in the 'summer round' as she handled her job with all the stage finesse of an 'old trouper'." HARTFORD COURANT, CORR. by MAUREE BOWE

"As the pistol packing Annie Ookley, Miss McGuire (of the famous McGuire sisters) is a sure-fire success. Her obvious delight in the zesty role and her breezy rendition of a song immediately captures the audience's enthusiasm."

R. H. GARDNER, The Sun, Baltimore

"In what I presume to be the first stage role of her career, Phyllis McGuire succeeds with such an obundance of native talent and exhuberant personal charm that one wonders why she waited so long to take the step. Miss McGuire who combines a natural flair for acting with an excellent voice is truly first rate."

WILLIAM ESPOSITO, Holyoke Transcript-Telegram "GREAT"

"This girl is great. The Berlin tunes, written especially for leather-lunged Ethel Merman, proved no obstacle for her. Phyllis belted them out in fantastic style and bounced around the stage with grace and zest. She drew wild applause from the first night audience."

Legit Bits

Broadway producer Leonard S. Human Pattern," which Richard W. Field planed to London last Satur-Krakeur intends presenting on day 300 to cast players for his proposed presentation of "The Composed presentation of "The Composed presentation". "Sing Muse," a musical by Joe

Mentator."

Alexander H. Cohen's upcoming presentation of "Nine O'Clock Revue," in which Lena Horne will star in the second half of the program, will spotlight the Delta Rhyhim Boys, Don Adams and Augie & Margo in the first part of the offering. Ronnell Bright will be the star's keyboard accompanist.

Edward Choate, business manager for "Rhinoceros," left New York with the production last Sunday (1) for its opening Monday night :2) at the Alcazar Theatre, San Francisco.

Replacements in the Broadway roduction of "Soun of Music" ext Monday (9) will include Replacements in the Broadway which Alan Partia plans producing production of "Soun of Music" on Evadway.

An off-Broadway revival of "Golden Apple" is planned by Golden Howell for featured players Theodore Bikel and Particial Participation of "The Fantasticks" last Neway.

tists Committee for the 1960-61
sc 1801.

Boyd Dumrose will design the selfs for "Poppa is Home."
London producer Anna Deere Wiman arrived in New York last Monday 12 to 0.0. the legit scene.
The League of N.Y. Theatres is asking Broadway producers and pressagents to honor a unanimous decision by its board of governors that Irving Cheskin, executive director of the League; Ruth Green, assistant executive secretary, and Mike Kavanagh, executive director of the Independent Booking Office, he added to the second night press liv.

Richard W. Krakeur will be director and Paul Morrison set designation and Paul Morrison set designations. The second might press in the second night press in the

Richard W. Krakeur will be director and Paul Morrison set de-signer for Irving H. Cooper's "The

ATTENTION:

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Broadway in association with David Kaufman.

"Sing Muse," a musical by Joe Raposa and Erich Seral, is planned for off-Broadway production next December by Robert Feldstein, with Bill Penn staging.

Charles Lisanby is designing the sets and costumes for the off-Broadway musical, "All In Love." Jerry Jarrett, a member of the cast of the Broadway production of "Florello," has succeeded Sorrell Booke as Tom Bosley's understudy in the musical.

Myrna Loy will make her Broadway legit debut as star of James Kirkwood Jr.'s adaptation of his novel, "There Must Be a Pony," which Alan Pakula plans producing on Broadway.

May Jackson Plans Big Sked for Rochester Aud

Sked for Rochester Aud
Rochester, Oct. 3.
Convinced that enjoyment is what patrons really want, a Rochester promoter plans an active legit season here with a series of touring Broadway shows. May Jackson opened the season with "Music Man" at the Auditorium recently, and it clicked despite warm weather, back-to-school and end-of-summer problems and lively interest in the local International League baseball team. Mrs. Jackson, wife of Matt Jackson of the Rochester Times-Union sports department, got her start working with the Famous Artists Country Playhouse, a summer theatre group in nearby East Rochester which started in 1950 and folded in 1953. Then came work at the Auditorium here with Bob Corris. On her own but with some excellent schooling from Broadway producer Manny Davis, she has had success with a replay of "My Fair Lady" in 1959, "The World of Suzie Wong" in 1960, "Gypsy" and "Flower Drum Song."

With The Play of the Month Series as a promotional device to spur ticket sales, there are plans. It is bring such shows as "Carnival," a tryout engagement of Tennessee, Williams's "Night of the Iguana."

"Bye Bye Birdie," "Irma La Douce," "La Plume de Ma Tante," "The Unsinkable Molly Brown."

"Do Re Mi" and others here this season.

Robert Paine-Joan White Will Retain Stockbridge

Stockbridge, Mass., Oct. 3:
The Three Arts Society Inc., which owns and operates the Berkshire Playhouse here, has invited Robert Paine Gross and his actress-wife, Joan White, to return next summer for their third season are disastered in the hearter.

next summer for their thris season as co-directors of the theatre.

The Society will hold its annual meeting Oct. 7 to formulate plans for the 1962 season at the Playhouse and the Playhouse Drama School.

Legit Followup

Medium Rare (HAPPY MEDIUM, CHI)

Chicago, Sept. 20.

From a standpoint of profits and From a standpoint of profits and consecutive performances, "Medium Rare" is probably the most successful legit revue in modern Chicago annals. It has played 64 weeks, given over 760 performances at the rate of two a night, and is still running indefinitely.

How to account for its durability.

Jimmy Wax, British producer and authors' agent, is in New York for the opening tonight (Wed.) at the Lyceum Theatre of 'The Caretaker' by his client, Harold Pinter.

Franz Allers, conductor assee manager, and Adrienne Lurdager, william Dodds, producer and musical director of 'Camelot,' left for West Berlin last Sunday (1) to start rehearsals for the Oct. 25 preem of 'My Fair Lady' Theater Des Westens there.

Julius Epstein is in New York from Hollwod to begin writing the book for the musical vestion of 'The Night They Raided Minsky's.

David Hays is set designer for "Sunday in New York."

The American Creative Theatre will present Rev. Alvin Ben Moring's 'Out of the Box' at the Eleanor Gould Theatre, N.Y., be is direct.

Allan Lewis, currently a lecturer on the contemporary drama at the New School, N.Y. is executive director of the New Dramaticts Committee for the 1980-61 screen.

Boyd Dumrose will design the selfs for "Poppa is Home."

London producer AnnWiman arrived 'Men' and the Resist for "Poppa is Home."

(THEATPE Test and Gerald Krone.

Patricia by Gerald Krone.

Patricia by Gerald Krone.

Patricia by Gerald Krone.

Patricia by Gerald Krone.

The Franksticks' last when at the outset the of well and and arche at the town of "Sure Intended Pinter of "Caretive Intended Pinter of "Or "Caretake Intended Pinter of "Caretake I

nal cast, and it is good luck that Jean Arnold and Tom Williams are among them. Both are performers of high promise, and each has grown in satiric stature since the opening. They now carry the major weight of the show. Judy Bement and James Inman have also remained, and it is well that their parts have been expanded. They are proficient dancers who contribute besides, the needed aura of youthfulness and vitality.

None of the replacements impresses, although Linda Donovan and Bob Dishy suffice in most of their scenes. Cindy Whitsell and Denise Foster are below par comedically. Bert Vallencourt was ill the night the show was caught and was replaced by an apprentice. Perhaps partly because some of his numbers were dropped, the show seemed tighter.

Les.

Touring Shows

Advise and Consent—Shubert. Cincy (2-8); Loew's. Evansylle, Ind. (9); Paragount. Anderson. Ind. (10); Municipal. Charleston (12); Memorial. Dayton (13-14). Best. Man.—Blackstone. Chi (2-14). Best. Man.—Blackstone. Chi (2-14). By Bye Bye Birdle (2d Co.)—Shubert. Boston (9-14). Eye Bye Birdle (2d Co.)—Etlanger. Chi (2-14). Complaisant Lover (tryout)—Colonial. Boston (1-14). General (tryout)—Forcest. Philly (2-14). Evening With Yves Montand (tryout)—Filly (2-14). Evening With Yves Montand (tryout)—Capitol, Quebec (2-4); Capitol. Ottawa (5); St. Dennis, Montreal (6-14). St. Dennis, Montreal (6-14). Boston (2-7). moves to N.X.). Fiorelio (2d Co.)—Orpheum. Mpls. (2-7); Auditorium, St. P. (9-14). Fisher. Det. (2-14).

Inside Stuff—Legit

Estate of comedian Frank Fay, who died last week, is described as in good order, including his valuable cooperative apartment at 470 Park Avenue in Manhattan where he lived until making his recent journey to Californis where his adopted son, now 23, resides. The comedian had not taken a drink, according to friends at the Lambs Club, for some 26 years. His health had been uneven for some years but he had survived a cancer operation and got around okey until recently. He participated in a benefit on Long Island about five weeks ago.

Lamb Bill Drake, who saw "Faysie" off for his final trip to the Coast, describes him as beginning to show weakness but insistent upon making the journey. (Drake is the former partner of the late Billy B. Van in the Pine Tar Soap business). Actor-like, Fay dreamed to the last of one more show. He had the rights to "Halligan's Halo," a hobo outside a church situation which he hoped might be another "Harvey."

There was a memorial mass for Fay at St. Malachy's, "The Actor's Chapel," off Broadway last Friday (29) and Billy Gaxton was on NBC one night to talk about Fay.

Judges for the Midwest Playwriting Contest; the deadline of which has been extended to Oct, 15 by the Stratford Investors of Chicago, include Dr. Walter B. Scott, professor of Dramatic Literature at Northwestern Univ.: Bernard Sahlins, co-producer of "From the Second City," currently running on Broadway, and Glenna Syse, drama critic of the Chicago Sun-Times. The Stratford Investors, a group of legit backers, with headquarters in Wilmette, Ill., is offering a prize of \$250 to the midwest playwright submitting the best full-length script. The contest is open to all persons 18 years of age or older who live in or are students in the states of Illinois, Ohio, Michigan, Wisconsin and Indiana.

Actor-singer Michael Sinelair, who came to the U.S. on a Fulbright scholarship from his native England in 1951, has been awarded a Ford Foundation grant through the New Dramatists Committee as a director-observer. The grant will enable Sinclair to go to the Coast to sit in on rehearsals of "The Captains and the Kings," which Joseph Anthony is staging for an Oct. 30 pre-Broadway opening at the Cyrran Theatre, San Francisco.

Bob Fosse Wins Award Of 6c for 'Hero' Dances

An arbitration decision, unani-mously supporting Bob Fosse in a dispute over the use of his dances dispute over the use of his dances in the Broadway production of "The Conquering Hero," resulted in an award of 6c in damages to the choreographer-director. The amount was all that Fosse had requested to vindicate his rights to ownership of his choreography.

ownership of his choreography.
Fosse claimed that the management of the musical had no right to use his dances after he had been fired as the show's choreographer-director prior to its N.Y. opening. The stager-choreographer, who received his full contractual compensation of 1½% of the gross as choreographer, was replaced in the dance department by Todd Bolender and as stager by Albert Marre. "Hero." produced under the management of Robert Whitehead

der and as stager by Albert Marre.

"Hero," produced under the
management of Robert Whitehead
and Roger L. Stevens, folded last
January after seven performances
at the ANTA Theatre, N.Y. The
dispute stemmed from the alteration of two of Fosse's dance numbers in the show. The arbitrators
were Herman Bernstein, a Broadway general manager; Joseph L.
Stein, theatrical attorney, and comnoser Ray Henderson. poser Ray Henderson

BROOKLYN OPERA COSTS UP

Salmaggi Nervous With \$500 Added To \$3.50 Top Saturdays

Salmaggi's Brooklyn Guido Guido Salmaggi's Brooklyn Opera Co. which operates Saturdays at the Academy of Music in that borough is proceeding with some caution this season, per the maestro. It's a seventh season for the meat-and-spagheth! repertory but Salmaggi reports the production costs up \$400 to \$500 per. That's threatening with a scale top of \$3.15 and no subsidy of any kind.

Schedule as set runs Oct. 7.

Schedule as set runs Oct. 7, "La Traviata" with Olivia Bonelli; Oct. 14, "Rigoletto" with Frank Guarrera; Oct. 21, "Alda" with Herva Nelli; Oct. 28 "La Boheme," with Francesa Roberto; Nov. 4, "Carmen" with Joann Grillo.

SCHEDULED B'WAY PREEMS

SCHEDULED B'WAY PREEMS
Stanley Poole, Morosco (10-561).
Milk & Money, Martin Beck (10-161).
Beck

16-7: Municipal, Pensacola (9): Lanier High School, Montgomery (10): Temple, Birminchan (11): High School, Hutsville, Als. (12): Memorial, L'ville (13): Indiana (13): India

N. Y. Rep Theatre Gets Mixed Response in Mex

Mixed nesponse in mex.

Mexico City, Oct. 3.

The wind-up tour of the New York Repertory Theatre group at the Palace of Fine Arts here got mixed public and critical acceptance. Tenessee Williams, represented by "Sweet Bird of Youth" and "Suddenly Last Summer," was especially singled out and panned for the "decadence" of his themes and sordid characters.

and sordid characters.

The acting, staging, sets, lighting and special effects were, in the main, described by local critics as "discreet and functional," with the level highly professional. Attendance for the six-day engagement was chiefly by the American and foreign colonies, with a sprinkling of Mexican high society, politicos, actors and military brass.

Since the plays ware precented.

Since the plays were presented in English, audiences came mostly from the upper levels of Mexican people, and between the acts there was sharp discussion of the plays, with sentiment divided.

with sentiment divided,
"Sweet Bird of Youth" had already been given here in Spanish
as "El Duice Pajaro de la Juventud," and "Suddenly Last Summer" in film version recently. Both
stirred up considerable comment
because of their controversial
themes and characters.

The December These are a server.

The Repertory Theatre engagement was generally a success. By special permission of the authorities, admissions ranged from 48c in the balconies to \$4 for sholce orchestra seats.

Marvin Schwartz, son of the late actor-director-producer Mau-rice Schwartz, will appear in the Yiddish production of "Back Lane Center," scheduled for a Nov 11' opening at the Folksblene Play-house, N. Y.

THE GIRL

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SCULLY'S SCRAPBOOK

++++++++++++ By Frank Scully +++++++

San Francisco.

This is still the delightful town where the winter spends the summer and when winter comes has nothing to use for an encore. The idea of wearing a strawhat to a strawhat theatre would only be done by a beat, unless the dicer were lined with mink.

But natives insist they like it that way—sunrise at 3 p.m., the raw winds, the fog, unpredictable changes in weather but rarely in temperature.

Decorates sell here less than any place else, not merely because people shower more often but because they don't get warm enough to sweat.

to sweat.

The papers try to heat things up with circulation wars but the end result seems to take readers from each other. The dailies have long diminished in number. The three afternoon papers are now one—The News-Call Bulletin, a Scripps-Howard product with touches of Hearst features like Walter Winchell, Inez Robb and Harrison Carroll. N-CB also carries Ann Landers and two local wide-angle gossip cols—Arthur Caylor and Jack Rosenbaum—both pretty good but not as hot as Herb Caen. Marsh Maslin does their book col called "The Browser."

Chronicle Leads, Counting Hix.

Chronicle Leads, Counting Hix

Arthur Caylor and Jack Rosenbaum—both pretty good but not as hot as Herb Caen. Marsh Maslin does their book col called "The Browser" Chronicle Leads, Counting Hix

Being alone in the afternoon field, their circulation tops either of the morning dailies. That is, within the city limits. Overall the Chronicle leads in circulation by about 19,000.

The morning battle still rages, however, between the Chronicle and the Examiner, with the Chronicle having held the advantage for some time now. Herb Caen, who was batted back and forth like a tennis ball for a while, seems set now to stay with Chronicle. They give him big type (11/12) and wide range. He is being syndicated well, an oddity because syndication was one of the rivers whose directional currents had previously flown only from east to west.

The Examiner's opposition to Caen is Dick Nolan. He also enjoys 11-point type, well leaded, so a full column isn't really so much keypounding as it seems. His m.e. plugs him on tv.

Though the Examiner is the Hearst plot paper (the Senator gave it to W.R.H. as a toy in 1887) no Hearst name appears on its masthead or editorial page any longer. It still, however, boasts that it is the "monarch of the dailies." That could be, considering how motheaten monarchies have become of late.

The Chronicle bills itself "the voice of the west," a less vulnerable boast than moving in among crumbling royalty. It is in its 97th year. Both are sold for a dime, except in hotels where the rap is 12c.—quite a nipup from much better papers which sold in various parts of the country for a penny 50 years ago.

Who Thinks For Himself Any Longer

The E. and the C. banner the same stories in about the same type with slightly different wordage day, after day. We may not be a regimented peasantry but it's unsettling to see with what uniformity editors frontpage the day's news on the assumption all of think alike. As for wired Hollywood features, the Chronicle has Hedda, The Examiner, Lolly and the News-Call Bulletin, Harrison Carroll whose base is H

who's Counting Except Honest Abe?

The Chronicle also has a hot feature called "Morning Report." It is by Abe Mellinkoff. He has his say in 120 words or less and it's high in humor and research. He noted recently that Khrushchev's last billet dur to our Mr. K. contained 3,281 words and called East Germany a "democratic" country 15 times.

"But Mr. Khrushchev." wrote Mr. M., "should know we Americans are campaign-hardened when it comes to advertising. I know lots of people who can sing a beer commercial backwards and still drink nothing but bourbon."

Mellinkoff has been city editor of the Chronicle since the end of World War II.
However, our man in San Francisco, Bill Steif, must have his own

Menunkont has been city editor of the Chronicle since the end of World War II.

However, our man in San Francisco, Bill Stelf, must have his own pipeline to Moscow because he was heading for Berlin for a holiday right after Labor Day.

The Chronicle also caters to culture chumps with features on books by William Hogan and on records with commentary by Ralph J. Gleason. Their best pull on the page opposite, however, are Drew Pearson and Abigail Van Buren, though I suspect a character who is photographed in a derby and wears hornedrimmed cheaters, billed as "Charles McCabe, Esq." is not without his followers. He thinks culture should be discussed while sitting on a curbstone—with, I'm afraid, his bowler being spat on by passing outlanders.

The Examiner seeks to match all this splendor in printer's ink with a book column by Lester Gorn, a piece of Jim Bishop, a lonely hearts item by Monique Benoit, which is as French as you can get in an old Spanish town, and Washington features from Ruth Montgomery and George Dixon. A piece bylined by Barry Goldwater and written by the senator's \$3,000 a month ghost, Steve Shadogg, is also an Examiner feature.

Local Girl Makes Bad

Examiner feature.

Local Girl Makes Bad

On Sept. 18 the town's opera company will hold a preem of Norman Dello Joio's "Blood Moon." a romantic version of the life of Adah Isaacs Menken, a 19th century actress who hopped from here to New Orleans, New York and ultimately to Paris to get away from her mixed racial background. There Dumas, himself part-Negro, helps get over the worst prison in the world, being born inside the wrong-colored skin. Saturday the columnists lay off and the niteries splurge. The town has a lot of them, not merely the hungry i and the Purple Onion. They are all over the place—from Buddy Hackett at the Fairmount to the Stardust Motel, which features no names, only "entertainment." And of course there is Turk Murphy at Earthquake McGoon's and Wild Bill Davison at the Black Sheep.

Legit runs from Ethel Merman in "Gypsy" at the Curran to oldtime meller 100 miles down the coast in California's first theatre—at Monterey. Strawhatters encircle the vivacious ville and seem to do all right, though traffic out-of-town is more congested than a guy with double-pneumonia.

What, No Spanish?

What, No Spanish?

All the papers are friendly to show biz—for a price, of course.

All the papers are friendly to show biz—for a price, of course.

The Chronicle heads pix as "general" and "international." Ours are general. The foreigners get special subheads: Italian, Swedish, Japanese, French, Polish, Russian. I saw a house running Chinese pictures but it wasn't listed in the papers, and with the international situation being more sensitive than Jack Paar I didn't feel like asking if the pix were from Formosa or Peking.

The Chronicle heads pix as "general" and winternational." Ours are wallpaper," made up of newspapers from scores of cities, shellacked and painted. Bar area with pix were from Formosa or Peking.

The Chronicle heads pix as "general" and "international." Ours are wallpaper," made up of newspapers from scores of cities, shellacked and painted. Bar area with pix walls adorned with "newspaper spapers from scores of cities, shellacked and painted. Bar area with city room" lighting and set off in a walnut hue, is decorated with from the city room. I lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room. I lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room is lighting and set off in a walnut hue, is decorated with from the city room.

Publishing Stocks

(As of Oct. 3, 1961, closing)
Allyn & Escon (OC) ... 241/2-11/2
American Book (AS) ... 65 ... 14
Book of Month ... 231/5-14
Conde Nast (NY) ... 105% + 5% American Book (AS) ... 65 ... 4, 4 Merican Book of Month ... 2313-2... 14 Conde Nast (NY) ... 1056+ 54 Crowell-Collier (NY) ... 3454+11/2 Curtis Pub. Co. (N.Y.) ... 111/4 Ginn & Co. (N.Y.) ... 111/4 Groiter (OC) ... 524/4+21/4 Grosseit & Dunlap (OC)2234-1/4 Harcourt Brace (OC) ... 4234+ 3/4 Hearst (OC) ... 4234+ 3/4 Hearst (OC) ... 4254+ 1/2 Macfadden (AS) ... 91/6-11 L.A. Times Mirror (OC) .34½+1/2 Macfadden (AS) ... 91/6-11/4 McGall (NY) ... 28 ... 34 McGall (NY) ... 28 ... 34 McGaraw-Hill (NY) ... 391/6+11/2 New Yorker (OC) ... 94 ... 1 Pocket Books (OC) ... 934-1/2 New Yorker (OC) ... 94 ... 1 Pocket Books (OC) ... 934-1/2 Trime Inc. (OC) ... 301/2+2 H. W. Sams (OC) ... 46 +4 Western Pub. (OC) ... 74

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Wall St. Journal's Sun. Paper Wall St. Journal will start a new national Sunday newspaper in about 90 days, it's reported. Called National Observer, it'll handle business and political features and so in for general news briefs.

go in for general news briefs.

Company will simultaneously print the Observer in all WSJ plants—and on the same presses which turn out the business daily. New sheet will probably go for 25c a conv.

a copy.
Understood WSJ is already in the process of organizing a special staff for the Observer.

Cooke Unloading
Jack Kent Cooke of Toronto, who has become a U. S. citizen by a special bill in Congress and is mooted to be trying to buy into U. S. tv, has sold his two remaining mags—monthly Liberty and biweekly Satürday Night. Former is profitable, but SN is not.
Purchaser of both is Fengate Publishing Co., owned by Percy W. Bishop, a Toronto stock promoter who intends to enlarge SN's staff and size. Fengate's prexy is Arnold Edinborough, ex-prof and editor of Saturday Night, which was founded in 1877.

founded in 1877.

Blum's 17th 'Theatre World'
Daniel Blum's 17th volume of
'Theatre World' Chilton; \$61
covers 1960-61 season on and off
Broadway, on tour, and at Shakespeare Festivals in U. S. and Canada. With John Willis as assistant
editor, book is in traditional format, carrying cast and staff lists,
replacements to some degreel,
obits, and Blum's customary bio
section in which outstanding players are thumbnailed alongside virtual unknowns, with almost equal
space for both categories.

Tome's annual selection of
"promising personalities" includes
Robert Goulet. James MacArthur,
Joyce Bullfart, June Harding,
Dennis Cooney, Joan Hackett,
Bruce Yarnell. Ron Husmann and
Nancy Dussault. With many photos and reasonably complete seasonal statistics, book continues to
serve as useful stage reference
item and general casting aid.

item and general casting aid.

Ohio In Show Biz

The story of Ohio and Ohioans in the entertainment world, past and present, is told in the 1962. Engagement Calendar Year Book published by the Ohioana Library, nonprofit organization located in Columbus. Among the Ohio theater guests included are Doris Day, Bob Hope, Al G, Field, Elsie Janis, Clark Gable, Eileen Heckart. Ted Lewis, the three Frohman brothers, Joe E. Brown, Howard Thurston, Julia Marlowe Mrs. Leslie Carter, Tyrone Power, the Gish Sisters, the Nugents, etc.

Among those who have contributed articles are Brown, Lewis, Charles E, Frohman, Grace Goulder, Louis Seltzer and more.

Hub Club's Facelift

Hub Club's Facelift
Boston Press Club has formally reopened after extensive renovation. Function room of the club, at 40 Boylston St., has had its walls adorned with "newspaper wallpaper," made up of newspapers from scores of cities, shellacked and painted. Bar area with city room" lighting and set off in a walnut hue, is decorated with framed newspapers dating back to

ing, the annual Jimmy Fund party was held at the club, which last year, according to club prexy Hank Santosucsos, Boston Herald-Trav-eler, realized \$500 donated to blood cancer research in children. Ruth Kinder, Boston Herald-Traveler, was chairman of both events.

Ga. Kayos 'Obscentty'
Fulton (Atlanta) Superior Court
Judge Jeptha C. Tanksley has
ruled Georgia's obscene literature
law unconstitutional and quashed
an indictment returned under the

Robert A. Werner, a stockholder Mid-South News Co., of Knox-

Robert A. Werner, a stockholder in Mid-South News Co., of Knox-ville, Tenn., had been indicted and charged with "unlawfully bringing obscene pamphlets, magazines and books into the state." (Georgia). Indictments were result of standitaneous raids on Atlanta news-stands last December. Officers collected a "truckload" of books, magazines, literature and pňonograph records they alleged were obscene.

CHATTER

At the request of Mrs. Marjorle Saville, president of California Press Women, Lee Gill, who emceed a successful awards contest in March 1961, will act as Awards Chairman again in 1962. Winning entries in newspapers, magazines, and in tv and radio were later entered in the National Federation of Press Women contest, where they piled up more points for California than any other state achieved.

Mrs. Roser Starrept Williams

achieved.

Mrs. Roger Starrept Williams is taking over the directorship of the Beverly Hills Circle, books and authors group founded and directed for seven years by Henrietta Jelm. Mrs. Jelm resigned when she became west coast public relations director for Doubleday. BHC differs from most literary groups in underwriting fairly heavy purchases (about 50 books, and distributing them as gifts to members.

as result of a bad auto crash in Switzerland where the youngster and actor William Holden's son were vacationing this summer. Both were badly cracked up.

Both were badly cracked up.

Nathan Kelne, former manager
of editorial planning of the N.Y.
Stock Exchange and previously
senior editor of Printers' Ink, has
joined Arthur Wiesenberger & Co.,
prominent Wall St. investment
house and member of the N.Y.
Stock Exchange, as executive
editor. Wiesenberger's expanding
publication activities will be under
Kelne's direction.

Three hook mublishers received

Three book publishers received Infee book publishers received honorary degrees of Doctor of Humane Letters at Staten Island's (N. Y.) Wagner College: Cass Canfeld, Harper & Bros.; Storer B. Lunt, W. W. Norton Co.; and Victor Weybright, New American Library. tor we Library.

tor Weybright, New American Library.

George H. Waltz Jr., freelance writer and former editor of Popular Science, died at Norwalk (Conn.) at 55.

N.Y. Times' Gerd Wilcke did a feature on the quietly celebrated 75th anniversary of S. Fischer Verlag of Frankfurt, which first survived the Kaiser's and later Hiter's restrictions, latter on ethnic grounds.

ABC's William H. Lawrence delivered the dedication address at the new quarters of the Minnesota Press Club in Minneapolis' Radisson Hotel on Saturday (30). Sheldon Peterson is the incumbent prez of the club.

Thomas Wiseman, longtime London Evening Standard show biz columnist, and more recently Sunday Express film critic, will now concentrate solely on the latter chore.

is taking over the directorship of the Beverly Hills Circle, books and authors group founded and directed for seven years by Henrietta Jelm. Mrs. Jelm resigned when she became west coast public relations director for Doubleday. BHC differs from most literary groups in underwriting fairly heavy purchases (about 50 books applece of each speaker's books, and distributing them as gifts to members.

Harvey Associates (Franciska—Bambi—Neumann), which long handled Duell, Sloan & Pearce publicity, resumed ditto for Meredith Pub. Co., which now publishes the trade books not only of DS&P but also Appleton-Century-Crofts and Better Homes & Gardens.

Leonard L. Levinson, having eaten his way through Italy on a local cookbook project, is in Londing at the local cookbook project, is in Lon

Backstage with John Gielgud. Alfred Lunt. Helen Hayes, Anne Bancroft, stars as they discuss their passion, profession, and art

Talk Paul Muni and nine other great About Acting

and JOHN E. BOULE \$6.05, now at your b RANDOM HOUSE

Broadway

Is ac Don Levine back from Europe

Marilyn and Hè Gardner "pour-ing" for comedian Buddy Hackett at their new Old Greenwich (Conn.)

Jue Levine, after 44 years in Byston has become a Gotham resi-dent with a co-op on Sutton Place South

Continental chief Eric UAS Ple-skow, with wife and baby, in on a six-week sabbatical from their Paris inq.

La, rence Weiner, theatrical advertising agency topper, back at work after a lengthy stay at Poly-cline Hospital.

Freda Joel, widow of George Joel, who headed Dial Press, left New York last week to reside here-atter in Los Angeles.

rain. ..erman Robbins, board chairman of National Screen Service, and Mrs. Robbins off to Genoa yesterday 'Tues.' on the Leonardo De

publicity assignments for financial and industrial accounts. He retains his post as director of special serv-ices for the Armed Forces News Magazine.

s of the American Federation of for "expenditures and losses suf-Television & Radio Artists and the fered as well as lost earnings."

American Guild of Musical Artists, American Guild of Musical Artists, and Don Conaway, national executive secretary of AFTRA, will plane Sunday (8) to Rome to represent the Associated Actors & Artistes of America as advisors to the U.S. delegation to the Diplomatel Conference on the International Protection of Performers, Producers of Phonograms & Broadcasters. Phonograms & Broadcaster They're due back about Oct. 26.

'Cleopatra'

Continued from page I

charges of racial discrimination among the "Cleopatra" dance troupe; a suit filed against Miss Taylor by a Rome real systet agency; plus the report (in at least one Yank daily! that the pic had been delayed a week as Miss Taylor was "too fat" to fit her costumes.

What obviously like the 20th

New York last week to reside herealter in Los Angeles.

Bras Rail restaurants talking merger with the Chi's Interstate Vending Co. automatic dispensers of foods and beverages.

A monument for the late manager Harry D. Squires is being unveiled Sunday 6. at the Mt. Ararat Cemetery, near Amityville, L.I.

Aris, James Donald, theatrical producer, and British songwriter to the producer to the producer and British songwriter to the producer t

rman Robbins, board chairman of National Screen Service, and Mrs. Robbins off to Genoa yesterday 'Tues.' on the Leonardo De Vincl.

Robert Trout. CBS newscaster: Metop baritone Cesare Bardelli and impresario Albert Morimi in from Europe last week on the Liberte.

Vickey Manners, "the destitute man's Mort Sahi," on the pultical situation, "Remember, it's always darkest—just before things black out completely."

"The Sleeping Prince," which was a Marilyn Monroe-Laurence Olivier film, may become a legit resident of the mands of "Cleo's" first shooting day were simply so heavy that was principally and unfair statements attributed to them. According to Wanger more bitterly added that he could not understand "how any of our Congressional Incident of the Congressional Incident of th

Olivier film, may become a legit reave the set to speak with the reset in dee Herman Levin's aegis, with Jule Styne doing the score.

Lou (Mrs. William Anthony) McGuire back in Manhattan after summering in Madrid and Barce-lona. Death of Cameron Shipp who was going to do the biog of her late playwright-husband, has put her again in quest of a writer. While Broadway expatriates Marian and John Byram quondam legit p.a. and Par exec respectfully were up from their Naples. Fla., home for two weeks they saw 12 Broadway shows, two in Philly, one rehearsal and two runthroughs of new plays.

The Waldorf-Astoria's Walldorf-keller has added an imported-from-Kitzbuchel zither player, Hermann Primus, for mood music. He doubles with the Sun Valley (Id tho Lodge during the winter sports season, leaving the Waldorf on Dec. 2 for the resort.

Liargaret Leighton, who'll appear in Tennessee Williams' "Night of Dec. 2 for the resort.

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Largaret Leighton, who'll appear in Tennessee Williams' "Night of Decenter on his Walt of Friday (20), and creases Margot Grahame and Arthur Hays Sulzberger, board chairman of the N. Y. Times.

Maurice Chevalier flies in the night before the April in Paris ball, scheduled for Friday (20), and returns on Saturday to London to resume on his Walt Disney filming.

More the set to speak with the discremination story, in which a Bone-communist daliv. The discremination of the Story of the darcers working on "Cleopatra" had to take separate buses ate one arear they and colored the reaches working on "Cleopatra" had to take separate buses, ate one arear they and colored the matter reached Italian and colored the for the matter reached Italian and colored the form of the Marchard profession of the darces working on "Cleopatra" had to take sep

the 7th Regiment Armory into an made Javre Mansfield starrer, with authentic French motif; he too, is case slated to come up in Oct. in in the midst of a stage production. U.S., where Stillman and Stillman Former light and welterweight are repoing Schermi.) champ Barney Ross, for many years [Galtea's heef, directly related director of client relations of the to "Cleonatra", is that 20th signed Millon Blackstone Agency, has an agreement with Calatea towards joined the Bennet's public relations of the end of 1979 for the production tons office and will handle special of "Cleonatra." to be shot by them publishing assignments for timerial to the end of 1979 for the production of "Cleopatra." to be shot by them in Italy for 20th, with Rouben Mamoulian directing. Pact also called for other pix to he made toinfly, but only one of these. "Fether and the King" was even-

Magazine.

The Moss Harts (Kitty Carlisle) and the Arthur Hornblows (Bubbles Schinasi) weekended at the Schinasi weekended at the Schinasi weekended at the Office of the "Cleopatra" thank the Grand of the "Cleopatra" of the men retired to see "Little Lord with "Esther", diving pressing femmes came in to fetch them, the trim were in sentimental tears. Phyllis Cerf observed, "Nobody would believe three sophisticates would be bawling like dames at such an old film too."

This 'r Becke', national couns of the American Federation of the American Federation of the Country of the American Federation of the Country of the Country of the American Federation of the Country of the Country of the American Federation of the Country of the Count

London

(HYde Park 4561/2/3)

Actress Sylvia Syms and her susband have adopted a baby boy W. H. Jamieson, Rank's rep in Latin America in town for busi-ness huddles.

Beverley Nichols is writing a ballet for Anton Dolin called, "Penny In The Slot."

T. O. Beachcroft retired after 20 years as chief publicity officer of the BBC Overseas Service.

Douglas Bodkin named as assistant to Derek Coyte, Pinewood Studios publicity director.

Margaret Leighton and Margot Grahame sailed on the Queen Elizabeth for Manhattan.

Mike J. Frankövich celebrated his birthday on Friday (29) and also his 22d wedding anni to Binnie Barnes

nie Barnes.

Joan Littlewood is back from Nigeria to produce "The Lion And The Jewels," by Nigerian playwright Wole Soyinka.

A midnight matinee of the Bernard Delfont show, "An Evening With Sammy Davis Jr., is being staged tomorrow (Thurs.) in aid of theatrical charities.

Pater Bridge threw a backstage

Peter Bridge threw a backstage party to celebrate "Guilty Party" notching its 50th performance. Guests included all the front of house and back stage staff.

Show biz personalities in town include Garson Kanin, Ruth Kanin, Ruth Gordon, Milton R. Rackmil, Barbara Rush, John Haussman, Leonard Canter, John Mehegan, and Lawrence Weingarten.

Madrid

. By Hank Werba (Gral Sanjurjo 24; Tel. 2344865) Los Xey, Basque vocal group, has disbanded.

"Alamo" entering 25th frame at Todd-AO salle Cine Paz

Egyptian belly dancer Kubrah takes over the spotlight at Cabaret

torso-tosser Egyptian Cherky returns for another season, her fourth, at Cabaret Morocco.

Flamenco cellar Arco de Cuchileros in old Madrid reopened with Maria Magdalena and her Goya ballet.

Teatro Maria Guerrero opens legit doors with reprise of "Cerca de las Estrellas" (Close to the

Antonio and his ballet company will headline in "Gran Parada"— in re-inaugural of Moviecord's 90-minute tv variety program.

Spanish actor Eduardo Fajardo returned from a nine-year stay in Mexico where he appeared in 18 films and 25 legit productions.

Reports from the Sun Coast say Nati Mistral's song-and-guitar stand at the Hotel Pez Espada (Sword-fish, in a word) was boffisimo.

Flameco dancer and choreogra pher Rafael de Cordoba takes his ballet group to Gotham's Latin Quarter next month for a 12-week stand.

Dorothy Peterson follows her Emporium stint in Barcelona with another Madrid appearance (she tuned in at Pavillion earlier this summer).

Maria Montesino's brand of Spanihe ballet and Mexico's Ca-nilejas Four are topnotch in ex-tened late spot run at swank Florida Park.

Florida Park.

John Ireland will star for debuting producer-director Sumner Williams in Spain next January after he winds a previous assignment in Italy.

Countess of Quintanilla.

Countess of Quintanilla new Mary Aline Griffiths Dexter and Ricardo Sicre recently formed Cine.

Publicidad to produce screen and

y Publicidad to produce screen and tv commercials.

Alfredo Alaria interrupted film-ing of "Newcomers" here to re-stage his legit musical. "Las Vegas to Spain," at the Atlantic resort city of Santander.

to Spain, at the Atlantic resort city of Santander.

Sean Flynn arrived to star in "Son of Captain Blood," which Hollywood old-timer Harry Joe Brown is copproducing with Italospanish copartners.

"Yerma," modern legit classifrom the pen of Garcia Lorca, slated as upcoming film venture with Ana Esmeralda starring under Alberto Cavalcanti's direction.

Mustafa Club, self-advertised as an Arabian oasis in the heart of Madrid, is featuring cus-cus and mint tea instead of the more fleshy exoticism of the Near East.

Jose Green and his ballet com-

pany to headline in Barcelona durthe annual Catalan Fiests la Merced. Other events include the Third Annual Mediterranean Song Festival and the Third Int'l Film Congress.

Spain has authorized hard cur-Spain has authorized nard currency purchase of projectors, camera equipment and photo lenses in the amount of \$437,530, and has also authorized the sum of \$150,000 for the purchase of musical instruments and sound equipment.

Instruments and sound equipment.
The permanent committee of the
Berne Copyright Union and
UNESCO's Intergovernmental
Committee on Authors' Rights
held their annual meeting in Madrid's National Library, with
UNESCO director Rene Maheu atleading lending.

Disneyland

Continued from page 2

them rapidly to slope seats; ele-vatored as well as revolving stages; wind as well as snow machines, etc. Idea would be to give the outdoor theatre all the production facilities of an indoor film studio

stage.

Productions would be of vehicles Disney would develop not only for summerlong runs at the park, but for later engagements on Broadway or as tv spex. In each instance, their finale would be a feature film version. There is reason to speculate that had not "Babes in Toyland" already been filmed, a Disney-fied version might have been the initial bowl attraction.

200G For Musicians

Great stress this summer has been made to hypo night stiendance at Disneyland. Under entertainment director Tommy Walker, about \$200,000 was spent on musicians between Memorial Day and the end of September. That it paid off, according to Walker, is the fact park drew 100,000 more patrons this summer than last, although not as many as during the record year of 1959.

Throngs lured by music to his

rons this summer than last, at though not as many as during the record year of 1959.

Throngs lured by music to his park is not the only aspect of tune biz that caught Disney's eye. He became aware of how musical tents all over country had a record 1961 summer; of tall takes registered in outdoor songfests by Judy Garland, Harry Belafonte, et al.; of L.A. Civic Light Opera having its biggest year in history; ditto the Greek Theatre here.

Saturday the big lure at the park obviously was Louis Armstrong buttressed by five Dixieland combos boasting most of the top dropheat tooters hereabouts; plus the 50-voice Albert McNeil choir.

The setting was the artificial river. Each combo drifted by on a barge first, playing a set for thousands "alligator'd" along the river banks. Finale was the Mark Twain sternwheeler "Comin' Around the Bend" with all hands horning in and all the McNeil voices lifted in a stirring "Saints In." Just before that there had been a warm, nostalgic touch provided by Satchmo, working with Harvey Brooks' Quintet, regulars all summer on the riverboat.

Reunion in Anaheim

Reunion in Anaheim

Reunion in Anaheim

Satch did a set with banjoist
Johnny St. Cyr and tram-man Kid
Ory. a reunion after 36 years, for
they worked with "Armstrong's
Hot Five" in 1925 when he went
upriver from New Orleans and Chi
and started making jazz hjstory.
It will be remembered, too, that
Ory gave Satch his first professional job when the trumpeter
was in his teens. They put to the
beat "Muskrat Ramble." which
Ory cleffed in 1906. Armstrong,
61, never in better form (particularly vocalizing "Up the Lazy
River"), was the youngest in combo with which he worked. Ory is
75. St. Cyr 71.

Other combos were Teddy Buckner's six. Firehouse Five Plus Two,
Matty Matlok's Seven and Warren
Gale (Disneyland's regular Dixieleader) and his five sidemen. Cost
of talent and 32 technicians who
handled the sound and myriad
spots approximated \$10,000. Tix
were \$4.50 exclusive of tax if
bought beforehand; \$5 at gate, and
entitled the purchaser to all rides.
Biz topped last year's first Disneyland Dixie doin's, when Bob Crosby and his reassembled Original
Bobcats, plus other bands, pulled
9,052 customers.

After the show all the combos
set up in different sectors of park
and played for dancing till the
wee hours.

Dixieland Night will be a cinch

wee hours.

Dixieland Night will be a cinch annual from now on.

Hollywood

Raoul Levy in from Gotham. Martin Manulis returned from Europe.

Jules Strickland rejoined Jay

Jules Strickland rejoined Jay Faggen praisery. Paul Anka skied to Paris to join DFZ on "The Longest Day." Bert Fink joined Cleary-Strauss-Irwin & Goodman as veepee.

Peter G. Levathes due on "Cleopatra" set in Rome next week.

Chuck Moses ankled account exec spot with Rogers & Cowan.

Delmer Daves returned with "Lovers Must Learn" troupe from Rome.
"Stovepipe Hat" shuttered at Music Box Theatre after four per-

formances.

Music Box Theatre after four performances.

Bill Lyon left for Zurich for publicity huddles with Hardy Kruger on upcoming product.

Johnny Cash to make nationwide p.a. tour to baily Pathe-America's "Five Minutes to Live."

Motion picture industry employment for August dipped 700 from previous month to 42,300.

Charles Lang Jr. and Walter Tyleth sua of ueder of papes 127 wallis" "A Girl Named Tamiko."

Barry Ashton added Chase Hotel, St. Louis, to lineup of niteries for which he provides revues.

Monte Blue makes local stage bow in "Halo On a Shelf," opening Friday (6) at Cahuenga Playhouse.

C. Edward Goldstone ankling Goldstone-Toblas Agency in December to launch own management farm.

firm. Dorothy Parker and Alan Camp-bell checked into 20th-Fox to pol-ish their original "The Good Soup"

script.
Ray Stark enlarging Seven Ray Stark enlarging Seven Arts Productions offices to consolidate all production activities under single roof.

Gene Kelly to receive honorary

single roof.

Gene Kelly to receive honorary degree this week at fall convocation exercises of his alma mater, U. of Pittsburgh.

John Wayne named best foreign actor and Melina Mercouri best foreign actress in French Victoire Awards in Paris.

Sammy Fain and Sam Berns composed original ballad, "How Beautiful You Are," for annual Deb Star Ball Nov. 25.

James B. Conkling and Paul Weston added to local board of Governors of National Academy of Recording Arts & Sciences.

Hubbell Robinson and Mary G. McCall Jr. repping Hollywood entertainment industry as members of national delegation making 10-day inspection of Radio Free Euglish day inspection of Radio Free operations in Munich

Las Vegas

By Forrest Duke (DUdley 4-4141)

Lyle Thayer named entertainment director of the Flamingo by prexy Lansburgh.

Roman Bros., European comedy act, added to Lou Walters' Folies Bergere at the Tropicana.

Gene Murphy, Desert Inn and Stardust publicist, back on a full work sked despite recent surgery.

NBC's Hal Kemp huddling with exec producer Barbara Belle, of the Desert Inn's "Return of the Wildest" Louis Prima-Keely Smith musical revue, in regard to doing the show as a spec this fall.

Varel & Bailly, appearing opposite Jerry Colonna in the Trop lounge, will film a Las Vegas segment of a "Three Penny Opera" type musical in January, then return to Paris to complete the feature.

Winnipeg, Can.

By Robert Hucal (WH 2-5435) Rancho has Earl Grant through

Saturday (7).
Liberace due tonight (4) for one-

Liberace due tonight (4) for one-niter at the 4,400-seat Auditorium. Enzo Stuarti completed a month at The Towers with thrush Peggy Lord now in. Roberto Iglesias' Ballet Espanol opens Celebrity Concert season at Playhouse Oct. 9.

Playhouse Oct. 9.

Manitoba Theatre Centre opens winter season Oct. 6 with Christopher Fry's "The Lady's Not For Burning."

"La Dolce Vita." on a hard ticket

"La Dolee Vita." on a hard ticket, basis at Gaiety, and "Guns of Navarone" at Capitol, are both strong going into their third weeks.

British variety show, headlining Kenneth McKellar, kicked-off a Western Canadian tour with three capacity houses at 1,400-seat Playmouse.

Chicago

(DElaware 7-4984)

Katz press staff.
Nick Noble currently at My Lady
Fair, remme keyspeak on Walton
Place.

lace. Maureen O'Sullivan opens to-ight (Wed.) in Edith Sommer's A Roomful of Roses" at Drury

Theatre

Chicago Stage Guild opens its 17th season with William Inge's "A Loss of Roses" opening this Friday (6) for three consecutive

Friday (6) for three consecutive weekends.

Diplomat Motel in Gary, Ind., imported a production of Gilbert & Sullivan's "H.M.S. Pinafore" by the Pink Garter Players, a theatre

& Sullivan's "H.M.S. Pinafore" by the Pink Garter Players, a theatre group from Wyoming.

Lou Simon, recently appointed national sales director of the Philips Division of Mercury Records, off on a tour of key markets the promote the firm's Mercury-Wing and Childcraft catalogs.

I. J. Boyer producing a musical revue for a 16-week USO tour, which will feature Peg Wathen, Patricla Unger, Dale Philips, Judy Harris and Jim Jarrett. It starts a world swing Nov. 1.

Oscar Brown Jr. preemed his "Kicks & Co." via a special benefit performance for the Chicago Urban League last Wednesday (27) at the new Arie Crown Theatre, McCormick Place. Theatre will have official dedication, with ribbon cutting by the mayor and governor, on opening night of "Kicks" this Saturday (7).

opening night of "Kicks" this Sat-urday (7).

More than 3,000 Chi beauty op-erators previewed Universal's "Back Street" as guests of produc-er Ross Hunter last week at Cener Ross Hunter last week at Cen-tury Theatre. Hunter checks in again next Wednesday (11) for world preem of "Back Street," along with John Gavin, Virginia Grey, Universal's ad director Phil Gerard, and designer Jean Louis at United Artists Theatre. Hunter's production of "Flower Drum Song" is set to open at Chicago Dec. 22.

Tokyo

By Dave Jampel (Press Club-211-3161)

"Last Sunset" (U) opened strong-ly at Hiblya.
"Woody Woodpecker Show"

"Woody Woodpecker Show" bowed here on NTV Saturday eve slot with first of 52 episodes. Japan Broadcasting Corp. (NHR) expected to erect tele center at site of former Hardy Barracks.

Benson Fong here on vacash and plugging "Flower Drum Song" (U) before heading for Hong Kong. Young and Rubicam board (U) before heading for Hong Kong.
Young and Rubleam board
chairman Sigurd S. Larmon in for
goodwill visit prior to agency tieup with Dentsu.
Harp soloist Mildred Dilling
here for month of concerts, recitals and lectures under U. S.
State Department banner.

citals and lectures under U. S. State Department hanner.
Keiko Kishi to join cast of European stars for "Riffifi in Tokyo," skedded to roll Oct. 23 for Cite Films under producer Jacques Bar.

Nashville, Tenn.

By Red O'Donnell (1100 Broadway; AL-5-5401) Art Linkletter in for a day. Connie Francis here for a week;

Connie Francts here for a week; silcing MGM platters.

The Wil-Helm Agency placed Loretta Lynn with Decca.
Roy Acuff & Smoky Mountain Gang at Vegas'-Show boat.
The Lone Ranger & Co. booked for annual Tennesseee State Fair.
Don & Phil Everly in from LA & N.Y. for Warner Bros. wax ses-

chet Atkins & Boots Randolph

apotlighted at Carous.
Alley.
Veteran mikeman Dave Overton
daily music show on

Morument artist Roy Orbison winged out for personals in Australia.

Soprano Roberta Peters signed r appearance with Nashville

Symphony.
Victor Borge skedded for one-nighter next month at Ryman

contract with Liberty. He's 18 year old from Clarksville, Tenn.

Andy. Goodrich Quinter, with Paula Greer vocalist from Chicago, into Black Poodle in Printers Alley for four-weeker with options.

Composer-singer Marijohn Wil-kins (cowriter with Kent Westbury of Ann-Margnets' "I Just Dany" Understand") out of hes.

bury of Ann-Margi Don't Understand") out of hos

pital.

NBC-TV camera crew here to shoot films of Flatt & Scruggs banjo picking & singing. Segment slated for "Here And Now" pro-

gram.

Don Russell departing WSM to return to New York. He'll continue to tape a daily 50-minute radio show—music & commentary—for

show—music & commentary—for the 650 watter. Floyd Rice, former manager of uptown Tennessee Theater, ap-pointed managing director of new Civic Auditorium, scheduled for completion in early 1962.

Bublin Fest

Continued from page 2

tival and (to this reporter's mind) the best. Last year and the year before there were more important individual items, perhaps—but s, perhaps—but all-over exciting igle-o brilliance individual items, perhaps—but this year it was all-over exciting without the single-o brilliance. Where it fell down (if that is the word) is on the tendency towards adaptations, rather than originals. But in its favor is the fact that all the adaptations are second to wards. But in its favor is the fact that air the adaptations seemed to make in advance, that is) theatrical sense and excitement. Thus there were adaptations of works by James Joyce, Bert Brecht, Ibsen and Kafka—which is not a bad

and Aalas parlay.

Among the revivals was a bright new version of Shaw's "Mrs. Warren's Profession," which will go touring. Other Irish "classic"

Bests

Dublin, Oct 3.

Private poll conducted among critics present (and unpublished) showed these re-

Ills:
Best femme acting, Eithnee bunne in "Mrs. Warren's Pro-

Best direction, Louis Len-ton, "Voices of Shem." Best writing, Mary Man-ning, "Voices of Shem" (which

actually an adaptation)

Best adaptation, Hugh Leon-rd, "The Passion of Peter

Best drama criticism, di-vided equally among all the critics voting.

writers who were represented included Oscar Wilde and Yeats, but there was no O'Casey. O'Casey is still feuding with his home town and won't permit his plays to be produced by pros there. When an O'Casey play appears in Dublin it is played only by amateurs via early contractual error he does not control amateur rights of his own plays), and there were no amateurs during this Festival.

Sidelights
There were a half dozen Ameri-

during this Festival.

Sidelights

There were a half dozen American actors involved in the activities. George Mathews flew in from New York for the male lead in "Joan of the Stockyards," the cast of which also had Jack Aranson and Herb Moulton. Anne Stockale, daughter of the U. S. Ambassador to Ireland, was in "The Temptation of Mr. O." as also Claire Marshall, from New York; American femme Sandra Gardner had the lead in a minor-key "Miss Julie". Tom Stix, New York television exec, "just happened" to be vacashing here, so went to all the plays. Arthur Dreyfus, Hollywoodite, missed most of the plays because he was huddling with Brendan Behan. Dreyfus is scripting and will direct a film version of "The Hostages," to be filmed locally ... Phil Stern, Hollywood lenser, in for a few days of golf with another Hollywood guy named B. Crosby who claimed (hal) that he wante dto be incognito. Oscar Lowenstein, London producer, will take the Brecht play, "Joan of the Stockyards" (starring Sio-

VARIETY Rome

By Robert F. Hawkins tampa Estera, Tel. 675906) (Sta

Edward Dmytrick here to work n "The Reluctant Fate" (Col).

Sophia Loren to Lugo, in Po Valley, for an episode in "Boccac-cio '70" (Concordia-Embassy) un-der the direction of Vittorio De-

Sica. Walt Disney interviewed by RAI-TV during visit to Turin Cr-carama exhibition. Plans two features, one set in Florence, the other in Siena. RCA's Nico Fidenco awarded Golden Disk for millionth platter cale in this country. He herteel.

sale in this country. His bestsell-ers are "Grain of Sand," "What a

Golden Disk for millionth platter sale in this country. His bestsellers are "Grain of Sand." "What a Skw." and "Come Back Suizie."

Connie Francis on Italo tour, also including some tele appearances, in the wake of her recordiplatter sales this year. Also sang for GI's at Leghorn Camp Darby.

Columbia contingent here to see "Barabbas" and other Columbia destined Dino DeLaurenttis product includes Mike Francovitch, Jonas Rosenfield, Robert Ferguson, Rube Jacker, Mo Rothman, Jack Wiener, Eric Mueller, Alan Tucker, Ken Hargreaves and Pat Williamson.

Actors here or due fer film stints: Tab Hunter and Tom Tryon for Titanus-Metro's "The Golden Arrow"; Claire Gordon for "Belle of Brutte Placcion a Tutti", Richard Burton, Rex Harrison for "Clearetre" (20th). Kibst Tougles for

of Brutte Placeion a Tutti"; Richard Burton, Rex Harrison for "Cleopatra" (20th); Kirk Douglas for "Two Weeks in Another Town" (M-G); Jeanne Crain for "Col Ferro e Col Fuoco" (With Iron and

In-and-out: Gina Lollobrigida to In-and-out: Gina Lollobrigida to Switzerland for vacation; Joan Blackman; Tommy Sands and wife Nancy Sinatra for quickie visit; Jacques Tati due in; Herb Meadows here to touch up script on "Capri" for CalVic and Martin Ransahoff; Mel Ferrer to Yugoslavia and "The Black Lancers" location; ditto John Drew Barrymore; Kurt Frings; Frank Folsom; Walter Koppel, Real Film topper, in on film biz; Gloria Swanson; Guy Williams in for "Damon and Pythias"; Yul Brynner and Harold Hecht due in; and Akim Tamiroff.

Boston

By Guy Livingston (423 Little Bldg.; DE 8-7560) Milton Berle booked for Blinstrub's Oct. 6.

Bobbi Baker set for the Revere Frolic following return from Euro

reforce following feturn from European tour.
George Frazier returned to the Boston Herald after 20 years to write a daily column on the town. Sammy Dale fronting the orch at the Statler Terrace room for Show Toppers salutes to composers

posers.

"Route 66" troupe pulled out of the Madison Hotel for Baltimore, after shooting three tv shows in Boston and Gloucester.

Adela Rogers St. John in for two days of press rounds on "King of Kings" Oct. 2-3. Film opens roadshow at the Saxon Oct. 25. Bradford Roof Theatre vying with the legiters presenting theatre-in-the-round with Toni Arden in "Pajama Game" current; "Student Prince," with Carla Albershetti Oct. 23-Nov. 25; and "Lil" in rajama Game current; "Student Prince," with Carla Alber-ghetti, Oct. 23-Nov. 25; and "'Lil' Abner," with Dagmar, Nov. 27-Dec. 30, booked.

Philadelphia

By Jerry Gaghan (319 N. 18th St.; Locust 4-4848)

"West Side Story" set for the Midtown Theatre, on hard ticket

Midtown Theatre, on hard ticket policy, Nov. 7.

Tom Marchisello, operator of Andy's Log Cabin, in Temple Hospital for surgery.

Elia Kazan met local press and highschool editors to discuss "Splendor in the Grass"

Barney Sackett, WIP legit critic, doing his after-the-curtain interviews at the Beef 'n' Bourbon restaurant.

aurant.

Ronny Graham doing a rewrite
job on "Let It Ride." the George
Gobel-Sam Levene musical at the Erlanger.

biz clientele, with ads in dailies announcing cast parties, etc. The Sinatrama Room distributed discount cards backstage.

Jules Cavaliere, uncle of Alphonse Cavaliere, former orchestra manager of the Erlanger Theatre and now with "West Side Story." named orch manager for the new Locust Theatre

Syracuse, N.Y.

Bus and truck edition of "Music Man" booked for Oct. 11 at Loew's State.

Aussie soprano Joan Sutherland pened Civic Morning Musicals eries at Lincoln Auditorium opened

founder and

Oct. 2.

Mrs. Eric Gates, founder and president of the Syracuse Symphony, resigned post to make permanent residence in New York.

Signe Hasso in "Hedda Gabler" will open the University Regent Theatre's 1961-62 Celebrity Series Oct. 14. Show is a David Ross production. production. Nat Cole's Three Rivers Inn en-

gagement postponed until April 20, 1962. Singer bowed out because

gagement postponed until April 20, 1962. Singer bowed out because his wife is expectant, and also because of a film commitment in Mexico, boniface Dom Bruno said. Freliminary plans being made at Syracuse for a Sawyer Tsalk Memorial Theatre. Falk, who died in Paris Aug. 20, was head of the University Drama Department and had been at the university for 27 years.

years.
Testimonial dinner for Harry Testimonial dinner for Harry Unterfort, regional zone manager for Schine Theatres, in the Hotel Syracuse. Unterfort, now in his 25th year here, has managed every downtown theatre with the exception of Loew's State.

Hong Kong By Ernie Pereira (Tel. 774156)

By Ernie Pereira
(Tel. 774156)

London's Lord Mayor, Sir Bernard Waley-Cohen and Lady Waley-Cohen, flew in from London on their Orientour.

Circus Brizal from Europe opens here Sept. 21 for two months in Kowloon, then moves over to Hong Kong island for a similar run.

Australia-bound British pop singer Tony Brent, who records for Columbia, in brief nitery engagements at Golden Phoenix and Maxim's before resuming his trip to Australia and Japan.

"Guns of Navarone," originally set for four-week run, now in its sixth week and may do two more. Film has already grossed over \$100,000 on first-run at King's and Broadway; but take is still below "Ben-Hur's" 199G, all-time high for Hong Kong.

Jack Kahane

Continued from page 1 i

years ago and his murder remains unsolved.

Beating of Kahane recalls a similar attack on Joe E. Lewis in Chi in 1927 in which Lewis skull was fractured and his throat slashed. Lewis was said to 'vave been beaten because he left a nitery owned by one mob to work in another spot.

The routine that Kahane feels may have precipitated the assault involves a conversation between Capone and his accountant concerning his income tax return. At one

involves a convensation.

Capone and his accountant concerning his income tax return. At one noint the accountant says: "Mr. Capone, on your income tax form you can't charge off as entertainment this item: One St. Valentine's Day surprise party."

On St. Valentine's Day in 1929

On St. Valentine's Day in 1925 seven members of the Bugs Moran gang were lined up against the wall in a near north side garage and machine-gunned to death in a jurisdictional dispute with the Capone

Wheeler's Biog

Continued from page 2 presidents, assorted guys and dolls
—all news familiars and all sub-

Note the state of the state of

Paris

By Gene Moskowitz (66 Ave. Breteuil, SUF. 5020)?

Richard Davis egling local fare for U.S. acquisition. He heads back to N.Y.

Title of Anatole Lityak's next lm is now "For All The Gold film is now In World."

Rising film star Jean-Paul Bel-tondo to join the nationalized git group, the TNP, for special legit group, ti starring roles.

regit group. In FNP, 107 special starring roles.

After a successful 18 week firstrun in two houses. "Goodbye Again" (UA) goes into second firstrun setup in four theatre: Alain Resnais, director of the Venice prizewinning "Last Year in Marienbad," will do "The Adventures of Harry Dickson" next.

Maria Callas may not appear at National Opera because of inability to decide on an opera and stager with Opera director A. M. Julien.

stager with Opera director A. M. Julien.
Armand Salacrou's new play,
"Boulevard Durand," done in Le Havre by a provincial company, Comedie Du Nord, before bowing

Comedie Du Nord, before bowing in Paris in November.

The Cannes Film Fest already put in bid to have currently-shooting Italo sketch pic, "Boccacio 70" to open the festival next year,

wo open the festival next year, probably out of competition.
Roger Leenhardt, ex-film critic, who has one feature pic and many shorts to his credit, now winding his second feature pic, "Le Rend-ez-Vous De Minuit" (Midnight Meeting).

Rockland County, N. Y.

By Hobe Morrison

John Patrick, of Hasty Hill Farm,
Suffern, is on the road with his
pre-Broadway comedy, "Everybody
Loves Opal."

Lee Bellaver, of Tappan, daughter of actors Harry and Dudley
Bellaver, is touring with the busand-truck company of "The Music
Map." Man.

Ted Yates, the NBC-TV produc-

Man."
Ted Yates, the NBC-TV producer whose camera crew was roughed up recently in Grosse Point Park, Mich., is a resident of Snedens Landing with a couple of legit irons in the fire.
Broadway producer Ted Ritter, of Palisades, is in London for the presentation of "The Devil's Palm," by Robert Crean, but he's due back for the Oct. 19 stockholders' meeting of Theatrical Interests Plan, of which he's president.
Because of lack of interest on the part of local firms and other potential participants, the proposed revival of the Rockland County Fair has been abandoned. It was to have been held on the old fair grounds at Orangeburg, owned by Manhattan realtor and Nyack resident Irving Maidman.
"Exurbia '61." a topical revue

dent Irving Maidman.

"Exurbia '61," a topical revue, will be presented Oct. 28 at the Elmwood Community Playhouse, Nyack. Former dancer Geraldine Harris, wife of Broadway general manager Joseph Harris, is staging the dances; Katy Feller, wife of Broadway scenic studio exec Peter Feller, is doing the costumes, and Donald Jennings, of the Lyric Theatre, Piermont, is choral director. Mrs. Harris and Mrs. Feller are residents of New City. dent Irving Maidman. "Exurbia '61," a to

Minneapolis

By Bob Rees (4009 Xerxes Ave. So.; WA 6-6955)

Hotel Radisson Flame Room has Kirby Stone Four through Oct. 19, Conway Twitty played one-night-er at Excelsior Park Danceland

er at Excelsior Park Danceland Saturday.
Ella Fitzgeraldi with Paul Smith trio set for one-highter at Minneapolis Auditorium Sunday (8).
Morris Chalfen, Minneapolis promoter of "Holiday on Ice" show, inked Frenchman Alan Gileti, world skating champ.
Jazz pianist Barbara Carroll is topper at Padded Cell this week, Buddy DeFranco-Tommy Gumina quartet moves in Monday (9).
St. Paul paper manufacturing exec John H. Myers elected prexy of Minnesota Orchestral Assn.

exec John H. Myers elected Assn. of Minnesota Orchestral Assn. which sponsors Minneapolis Sym-

OBITUARIES

DONALD COOK

Donald Cook, 60, actor, died O. 1 in New Haven, Conn. He suifered a heart attack in his how, room shortly before his seneduled matinee appearance in '\ Shot in the Dark' at the Shuber'. Theatre there. The play, which also stars Julie Harris, is scheduled for a Broadway preem larer this month.

He began his career with and Co or 1 in No suifored a b hoth ro-son

later this month.

He began his career with a short-lived vaudeville act, Later he organized a little theatre group and studied drama. In 1925, he joined Mrs. Minnie Maddern Fiske and a company playing the road circuit in "The Rivals." He made his Broadway bow in 1926 as John Roberts in "Seed of the Brute" This was followed by a role with Pauline Lord in "Spellbound."

In more than three decades on

bound."

In more than three decades on the American stage he has appeared in numerous productions

SEYMOUR REBERDAL

SEYMOUR REBERDAL

Froducer, died Sept. 25 in Munich, Germany. He produced the Germany.

continued at the head of manage-

continued at the head of management.

Note of condolence was sent to Mrs. Wilby, the widow, by Francis Haimon, former New York v.p. of the Motion Picture Assn. of America, in behalf of himself, George Schaefer, Si Fabian and Arthur L. Mayer. All worked together five years in War Activities projects. Said Harmon, in part: "Bob's blunt talk and direct action created a facade of brusqueness, belled by his warm heart, genuine understanding and capacity for sincere friendship. He was Intensely loyal to his friends, completely devoted to the south and to his country."

In addition to his widow, Wilby is survived by two daughters, a sister and two grandchildren.

SEVUOUR NERENZAL

MARIO LANZA

(Henceforward . . . October 7 is MARIO LANZA MEMORIAL DAY In Philadelphia by proclamation of Mayor Richardson Dilworth.

with many of the top femme stars including "Skylark," with Gertrude Lawrence; "Private Lives," which starred Peter Lorre. Nebtrude Lawrence; "Private Lives," which starred Peter Lorre. Nebtrude Lawrence; "Private Lives," which starred Peter Lorre. Nebtrude Lawrence; "Paris dook over and went to Hollywood. He returned to Germany after the Dorothy Maguire and "Love Me Little," with Joan Bennett.

He appeared in numerous films, including "The Man Who Played God," with George Arliss; "Public Enemy," "Showboat," Viva Villa," "Patrick the Great," "Our Very "Patrick the Great," "Our Very "Patrick the Great," "Our Very He also appeared in a series of radio and tv shows, including NBC's domestic comedy "My Son Jeep." His wife and two brothers survive.

ROBERT B. WILBY Robert B. WILBY Robert B. WILBY Robert B. WILBY Rayren Research Resear

ARTIE (Mr. Kitzel) AUERBACH

October 3, 1957

a prominent figure in theatre exhibition in the south, as well as in national film trade affairs, died in his sleep at his home in Atlanta Sept. 25 after a long illness.

Wilby retired in 1957 after nearly 50 years in show business. He was the longtime partner of H. F. Kincey in the operation of Wilby-Kincey Service Corp. which, as an affiliate of United Paramount, grew to be a chain of more than 159 theatres in Alabama, Tennessee and Georgia.

139 theatres in Alabama, Tennessee and Georgia.
Wilby was one of the founders of Theatre Owners of America and its predecessor, American Theatres Assn., and was an exec participant

In Loving Memory RUTH HAVRILLA MURPHY

(Killed in auto accident Oct. 6, 1958)

Sadly missed by Husband, Mom, Dad, baby son Michael, sister Joan

Hollywood he served as an ecutive producer with Metro.

LOUIS GOLDSTEIN
Louis Goldstein, 64, former film-tv executive, died Sept. 28 in Los Angeles. In 1952, he founded Hygo Television Films with his nephew Jerome Hyams. Previously he was with the international department of Columbia Pictures. He retired in 1939.

After serving in World War I, he represented the Inter-Ocean Film Company in Trinidad and Venezuela. In 1925, Goldstein joined Metro and opened exchanges in Central America. Later, he became manager in Cuba. He became Latin America sales manager for Columbia in 1933, later managed the Milwaukee branch of United Artists. The following year he rejoined Columbia, serving as district distributor for Brazil and later as South American supervisor.

His wife and two sons survive.

We'll always therish you in our hearts'

MARION SELEE

Marion Selee, mezzo-contralto and actress, died Sept. 17 in New York after an illness of several gord war II.

Shortly following graduation from Georgia Tech, Wilby, who was born in Selma, Ala, became the manager of the Atlanta Operation. He later became associated with Southern Enterprises, under Y. Frank Freeman, then became an independent exhibitor, and later of aligned with Kincey and Par. Upon the 1950 divorcement of Par Theatres from Par Pictures, both Wilby and Kincey sold out their interests to Par Theatres but i Her husband, actor-singer Tom

MARION SELEE

Marion Selee, mezzo-contralto and attress, died Sept. 17 in New York after an illness of several grams, on Mobile, Butler and King."

Thomasville, Ala., radio stations, at the time of his death. Thomasville, Ala., radio stations, at the time of his death. The earlier days he was a vaude-formances at the off-Broadway Theatre polymorphic and the proposition of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production in 1954. She left the production late the production of the production of the production of the production in 1954. She left the production late the production of the production of the production of the production in 1954. She left the production late the production of the production of the production in 1954. She left the production late and trooted regional dance and in the original Butler, Ala., of a heart attack on Marion Marion on Mobile, Butler and King."

The exam Committee during the female lead in the original Butler, Ala., a of a heart attack on Mobile, Butler and King."

The are readio and ty perfor

Emlyn Williams, a son and sister survive.

JOHN HOBART

John Hobart, 50, writer and theatre critic, died Sept. 24 in San Francisco. After graduating from Princeton in class of 1932, Hobart took to journalism and eventually became legit reviewer for the San Francisco Chronicle During the war, he served briefly on the Stars and Stripes.

For the past several years, Hobart had lived in Rome, where in addition to other writing he contents.

Surviving are his son and a sistence of the stars and sang in the fair mont to the past several years, Hobart had lived in Rome, where in addition to other writing he contents.

and Stripes.

For the past several years, Hobart had lived in Rome, where in addition to other writing he conducted the Rome Daily American's "Lend Me Your Ears' column. He had been ill for some time, but had recently recovered sufficiently to spend a convalescent vacation in his bears town whose he died of a his home town, where he died of a

Survived by a brother.

PAUL GANGELIN

PAUL GANGELIN
Paul Gangelin, 64, vet film-tv
writer, died of a heart attack in
Hollywood Sept. 25 after having
been active since 1922. He entered
film shortly after graduation from
the U. of Wisconsin, and had
worked in both Hollywood and
London.

London.

Among his screen credits were such films as "Cover Girl," "Tarzan's Secret Treasure." "Nazi Agent" and "Under California Skies." He also turned out many telescripts for Flying A Productions. Member of Writers Guild of America. West, since 1940, he had served on the Council.

Surviving are his wife, son and a brother.

WILLIAM D. WEINBERGER
William Dezen Weinberger, 72,
chaifman of the board of the Jewish Theatrical Guild, died of a heart attack Sept. 30 in New York. heart attack Sept. 30 in New York. Weinberger, together with the late Sime Silverman, founder of Variery, and William Morris Sr., founder of the talent agency bearing his name, helped form the Guild.

Weinberger, a friend of many in Weinberger, a friend of many in the theatre, was prominent in the insurance business. He was a mem-ber of the N.Y. Fire Insurance Ex-change and was the only honorary president of the National Assn. of

Public Insurance Adjustors.
Survived by a brother and two sisters.

DR. J. CLARENDON McCLURE
Dr. J. Clarendon McClure, 82,
noted composer, organist and onetime accompanist for such singers
as Lawrence Tibbett and Rosalie
Miller, died recently in Mobile,
Ala., after a long illness. He also
taught piano, voice and organ.
Mrs. Edward MacDowell, the
composer's widow, invited him to
the colony at Peterboro, N. H.,
where in two summers he wrote
his Choral Mass in G, "Judas and
the Master" and his Miniature Organ Suite. Among his works and
arrangements is music for the Jewish ritual and religious works in she ritual and religious works in se in many churches. His wife and two brothers sur-

JUANITA HANSEN

JUANITA HANSEN
Juanita Hansen, 66, silent screen
actress who started as a Mack Sennett bathing beauty and graduated
to leading lady with William S.
Hart, was found dead Sept. 26 in
her Hollywood apartment. Death
was apparently due to natural causes

of motion pictures' most beautiful blonde actresses, she beautiful blonde actresses, she also starred in serials and performed her own stunts. She subsequently appeared in Broadway musical comedies, but her career was cut short when she was severely scalded in a hotel shower accident. In recent years she had worked as a railroad train order operator.

EVAN J. MAGEE

Evan J. (Monte) Magee, 56, free lance radio and tv performer, died at Butler, Ala., of a heart attack on Sept. 30. A singer-planist, he was -performing via taped programs, on Mobile, Butler and Thomasville, Ala., radio stations, at the time of his death.

In earlier days he was a vaudevillian and fronted regional dance bands on the Texas-Louisiana hotel circuit. Later he soloed on many

BILL MINSHALL
Bill Minshall 35, a former WHAS,
Louisville, Ky., news editor, died
Sept. 25 in Peoria III., apparently
the victim of a heart condition.
An autopsy will be held. He was
with WHAS radio and tv news
from 1954 to 1958, serving first as a
reporter-photographer

from 1954 to 1958, serving first as a reporter-photographer.
He left WHAS in May, 1958, to become news editor \$\frac{\pi}{2}\$ WIS-TV, Columbia, S.C. Later he went to stations in Cleveland and Peoria, where he was with WMBD radio. He came to Louisville after five years as news editor at KGLO, Mason City, Ia.

His wife survives.

STANLEY A. BUCHANAN
Stanley A. Buchanan, 71, a former Alberta film censor and theatre manager, died Sept. 16 in
Lethbridge, Alta. From 1914 to
1919 he was a member of the pro-1919 he was a member of the pro-vincial government's three-man board of motion picture censors, and from 1919 to 1924 he managed an Edmonton, Alta, theatre for the Allen Theatres, later taken over by Famous Players, He re-tired from the Lethbridge, Alta, Herald after 32 years, most of them as circulation manager, In Survived by his wife, two daugh-

ters and two sons.

DOMENICO A. BOVE

Domenico A. Bove, 71, violinist with the Philadelphia Orchestra for 41 years, died Sept. 19 in Somers Point, N.J. upon retiring from the organization in 1956, he played during the summer with the Ocean City, N.J., Municipal orchestra. During his early career, he was the protege of Mrs. Joseph W. Drexel, wildow of a Philly banker, who gave him a \$15.000 Stradivarius and established a fund for his education abroad.

Wife, son, two daughters, two brothers and two sisters survive.

CAROL M. SAX
Carol M. Sax, 76, a theatrical
producer, died Sept. 28 in New
York. He had been a professor of
art at the Universities of Kentucky

art at the Universities of Kentucky and Iowa.

In 1918, Sax established the Vagabond Theatre in Baltimore. He also founded the Romany Theatre in Lexington, Ky. In 1929, he produced a season of American plays with an American company in Parls. Later he was managing producer of the Manchester Repertory Theatre in England.

His sister survives.

GILBERT FORBES

GILBERT FORBES
Gilbert Forbes, 57, newsman,
war correspondent and first tv
newscaster in Indiana, died Sept.
18 in Indianapolis after a long illness. He had studied piano and
combined his music with newscasting for radio stations in St. Louis
and Joliet, Ill. in the 1930s. He
joined WMBM, Indianapolis, in
1937 and brought his news show
to tv.

He is survived by his wife, daughter and son.

MARIAN ALTA

Marian C. Hyland, 60, dramatic soprano known professionally as Marian Alta, died Sept. 10 in Philadelphia while visiting there. Mrs. Hyland lived in Los Angeles. She was a member of the Metropolitan Opera Co. during the 1920s before appearing in light opera, and sangthe female lead in the original Broadway run of the "Vagabond King."

CARLO GLEIFFI
Carlo Galeffi, 76, Italian operatic baritone, died in Rome Sept,
22. He made his debut there in
1907 in "Aida" and sang in the
first performances of "The Girl of
the Golden West;" "Giann! Schlcchi" and "Tabarro."
He was heard in some 4 4.

the was heard in some of the more famous opera houses of the world and was noted for his portrayals in "Rigoletto" and "La Tosca."

ROBERT W. CRESSWELL
Robert W. Cresswell, 64, director
of a musical and ticket agency,
died Sept. 15 in Edinburgh, He
joined the ticket and music agency of Rae, Macintosh & Co. Ltd. at Edinburgh as manager in 1939, and became a director after the war. Until recently he was musical di-rector of the Southern Light Opera Company.

Survived by his wife and daugh-

DICK LASHLEY
H. T. (Dick) Lashley, longtime
Greenville, S.C., theatre operator,
was found dead of a bullet wound
Sept. 15 in that city. A coroner
ruled that the wound was selfinflicted. A, native of Goldsbow,
N.C., he was city manager for
(Continued on page 87)

Cincy 'Serious'

Continued from page 1 =

One dealer reported daily rentals of \$50 per set.

Bob Dunville, Crosley Broadcasting Corp, chief, engaged the Terrace Hilton's 400-seat ballroom to host tv parties for series games, excluding Salurday and Sunday, Eight sets are used.

Joe Alexander, area director of RKO Theatres, installed ty sets in lounges of the Albee and Palace.
The Cincinnati Gas & Electric

The Cincinnati Gas & Electric Co. opened the doors of its down-town auditorium to the public for telecasts of series games. Banks, auto dealers and business firms have more tv sets in display windows than in former years.

Engagement of "Advise and Consent" at the Shubert will have an extra performance Oct. 8 night. Cincy fans are delighted that Waite Hoyt, ex Yankee pitching great and a 20-year veleran in broadcasting Reds games on local stations, will get his first World Series break on the air, sharing the NBC radio announcing stint.

'Untouchables'

Continued from page 1

problem of fiction vanquishing fact problem of fiction vanquishing fact in tv dramas hasn't become so "widespread or acute" as to warrant adoption of formal rules. "However, should there be any indications that objectionable practices of this nature have or may become prevalent, serious consideration will be given to appropriate steps to cope with the situation."

After FCC staffers looked over

situation."

After FCC staffers looked over kinnles of "Untouchable" episodes, the Commission came to the conclusion that the opening episode of the series, dealing essentially with the actual exploits of the late T-Man, Eliot Ness, gave an "air of credence" to later shows.

Vegas' New Hotel

Continued from page 1 to the "dream" hotel envisioned by

The first floor of the proposed skyscraper will house a theatre restaurant, casino, double bar with stage, a dining room and a convention hall, with the casino being offered for lease. Capping the tower hotel will be a penhouse, cocktail lounge, and dance floor.

The theatre restaurant, Greene said, will be built around a "super sized" stage with dressing rooms located in a basement below. Showroom will feature six private boxes, each seating 10 persons.

each seating 10 persons.

Construction is expected to start

WB's \$5,500,000 MFL-Bid

the future of "MFL" on-screen, whether via WB or somebody else, themselves ungailantly vis-a-vis include (a) Lerner probably officiating as screenwright; (b) ditto as the film producer; (c), having Rex gross to date. Harrison and Julie Andrews re-create their stage originals, to con-form with the "all-British" aura (Eady Plan) thinking. This would more than offset the "doped" casting of Cary Grant and Audrey Hepburn, obviously costlier mar-quee names. Along with the stage

quee names. Along with the stage originals, probably Sterling Holloway would also be recruited. Harold Freedman Brandt & Brandt agented the WB deal, representing both Columbia Broadcasting System and the George Bernard Shaw estate. Based on the latter's "Pygmalion," the Shaw Fitate will get, the same 5% of the top of the gross on the film sale, separate and apart from the \$5.500,000 and 47325% terms.

Lazar, who closed the \$2,000.000 "Camelot" film sale \$5.500,000 and 4712% terms.

Lazar, who closed the \$2.000.000
"Camelot" film sale recently, also
to Warners, while heretofore peripherally concerned now looms
more importantly in the L&L future with WB on "My Fair Lady."
("Camelot," concurrent, is also by
Lerner & Loewe, and this film sale
is probably No. 3 in the Hollywood
sweepstakes, Rodgers & Hammerstein's "South Pacific" reputedly
went for \$2.270.000 to 20th-Fox,
the second top price, and their
'Oklahoma" was a \$1,000.000 sale.
"Guys and Dolls" and "Life With
Father" also fetched \$1,000.000
price tags. Incidentally, the latter
was a b.o. disappointment in film
version, also from the Burbank
stable. Samuel Goldwyn did "G&D"
and "Oklahomat", in Todd-AO, also
went through Magna Pictures
George P. Skouras, and eventually 20th-Fox in conventional CinemaScope).

Notice of Objection

Levin filed his "notice of ob-ction" last Friday in anticipation of finding that "better" offer in 21 days. He indicates he has a "number of handsome bids."

In addition, it is no secret that Levin has a personal stance on the entire operation, in light of CBS, because of its original \$360,000 financing of the stage production (100% bankrolling for 40% of the ownership), and the L&L-Moss Hart angles. He had personality clashes with all CBS also bought cut Lerner & Loewe's dominant holdings in "MFL." via a \$2.000.000 capital gains buy of Lowall Corp. (L&L's music pubbery, etc.). Levin himself sold off, for capital gain. early in the run a large slice of his share but is said to still own 10% of everything. In addition, it is no secret that

of everything.

He says he will "continue to discuss" for the next three weeks better bids. If he can't come up with any, WB has it.

Incidentally, the WB deal is for seven years only, unless the \$20.000,000 gross isn't recouped, in which case Warner gets an additional five years. Then all rights revert.

Pay-See Angle

Pay—See Angle

Another unique angle in the deal, from reports, is the tv version. Because of CBS' ownership, this cropped up perforce. There will be no tv version permitted of the film to CBS or anybody. If, however, pay-television should evolve as a dominant new means of film income and gross revenue, then tollvision bookings will be permitted. The condition of the boe economy will be evident within that forthcoming seven-to-12 years. that forthcoming seven-to-12 years.

that forthcoming seven-to-12 years. "MFL," which passed "Oklahoma!" last July as the champ longrunning musical, has grossed nearly \$18,000,000 on Broadway and, from its multiple global companies, has earned over \$30,000,000. A VARIETY Page 1 lead streamer last spring singled out "Lady" as the "fairest" of them all."

Intratrade, the deal is surprising in light of the general disappoint nent of filmusicals in the foreign markets in recent years. In some

songs are added, Lerner & Loewe have played them straight. One would be compensated extra. Lazar represents both.

Other elements sald to figure in "Anna and the King of Siam."

Even Lerner & Loewe expressed

Carnegie Hall

Continued from page 2 Lincoln Center next fall and the Philadelphia Orchestra, with 20 dates, expected to follow, the now city-owned Carnegie Hall in Manhat an faces a prospective loss of rentals that is thought to run around \$250,000, on present cancellations alone.

It's believed the Philharmonic paid Carnegie around \$175,000 annual rental.

Meanwhile negotiations with its orchestra members has come to deadend. One record-ing session has already been scratched and this week's con-certs look off. Wages, travel per diem, day off and in-sistance on one-year not three-year deal represent 802's dis-parity with management.

parity with management.

Manhattan's longhair colony turned out Monday (2) at 5 p.m. for guided tours through the skeletal Philharmonic Hall, first unit of Lincoln Center, due to open Sept. 23, 1962. It gives every hint of being a remarkable structure, with perfect-view seating from main floor, loges and two terraces and notable in provisions for promenading at each level. Five-window boxoffice will be behind the hydraulic lift, which is to say, under the auditorium. An extensive cafe will be opposite.

Rental for the hall will be \$1.185 evenings, with afternoon rates,

Rental for the hall will be \$1.185 evenings, with afternoon rates, twilight and morning rentals from \$350 to \$750 depending upon hour and day of week. Lighting, cleaning, house programs and billposting are included in rentals but boxoffice service is extra, \$50 a day, to \$180 for three weeks' advance sale of tickets.

H'wood Re-Treadmill

Continued from page 1 all the freedom he needs to tell

any álmost story imaginable.

But there's still a big emphasis on remakes, current and upcoming, only one of which ("The Children's Hour") might be described as taking advantage of the screen's new freedom. The rest, for the most weeks part, are taking advantage of the screen's new physical dimensions.

The \$50,000,000 list is comprised

of 10 pix:

"Mutiny on The Bounty" (Metro).
An elaboration of two Nordoff and
Hall novels, while the original
1935 version stuck only to one. Shooting.

"King of Kings" (Metro), produced in Spain by Samuel Bronston, based on the same New Testament facts and figures which Cecil B, DeMille used in the 1927 silent film. Awaiting release.

"Four Horsemen of The Apoca-ypse" (Metro), originally filmed in 921 starring Rudloph Valentino. Jpdated to World War Two. lypse 1921 Updated to We Awaiting release.

"State Fair" (20th-Fox). Remake of Rodgers & Hammerstein musi-calized version of 1945, which was based on a 1933 Will Rogers star-

calized version of 1945, which was based on a 1933 Will Rogers starer. Shooting.

"Cleopatra" (20th). Joe Mankiewitz-Elizabeth Taylor-Todd-AO version of basic story filmed by De-Mille in 1934, Gabriel Pascal in 1946 (based on G. B. Shaw"s "Caesar and Cleopatra") and an Italian quickie producer in 1959 "Legions of The Nile"). Shooting.

"The Children's Hour" (United Artists). William Wyler's remake of his own 1936 version ("These Three") of Lillian Hellman's play. This time with elesbian element. Awaiting release, "Pocketful of Miracles" (UA).

"Lady for A Day," Damon Runyon comedy. Awaiting release. "Sergants Three" (UA). Frank Sinatra and friends in the 1939 "Gunga Din," transplanted from "Gunga Din," transplanted from India and reworked into a Western edventure Awaiting release

"Back Street" (Universal). Ross Hunter's new version of Fannie Hurst novel filmed first in 1932 and again 1941. Awaiting release.

"Babes in Toyland" (Buena Vista). Walt Disney's new look at the operetta first filmed in 1934 with Laurel and Hardy. Awaiting

Not included in the list are Not included in the list are such projects on the planning boards as Columbia's Hammer version of "The Phantom of The Opera," previously filmed in 1925, 1930 and in 1943; 20th's still iffy remake of Leo McCarey's 1937 comedy "The Awful Truth" tentatively called "Something's Got to Give"), and American International's "Metropolis" hased on the 1927 Fritz Lang classic.

man International's "Metrobased on the 1927 Fritz lassic.

aps the biggest single important of the new remake kick has be success of Metros 1959 Hills, L.I., after a long illness. Mrs. Hartwig, who which with her husband Walter founded the Ogunquit (Me.) Playsons of Metros 1959 Hills, L.I., after a long illness. Mrs. Hartwig, who helped found the Playhouse in 1941, was assolited with the theatre until 1951. She also presented plays at the Portsmouth (N.H.) Theatre. Lang classic.

Perhaps the biggest single impetus to the new remake kick has been the success of Metro's 1959.

Ben-Hur," which VARIETY estimates to gross \$33,000,000 in the domestic market, compared to \$4.000,000 for the 1926 version. In addition to the roadshow "Ben-Hur," last year's release sked included only three remakes, Metro's "Cimarron," "Adventures of Huckelberry Finn" and Disney's "Kidnapped," none of which was notably successful.

Doing ouite nicely currently.

ably successful.

Doing quite nicely currently,
however, is Warners' "Fanny."
Josh Logan's straight version of
his musical play, based on three
separate Pagnol films (circa 1933),
which also provided the basis for Metro's 1938 "Port of Shadows."

Metro's 1938 "Port of Shadows."
While producer Ross Hunter has been notably successful with his plush reworking of such sudsy classics as "Magnificent Obsession" and "Imitation of Life," experience gynerally proves that spectacle and adventure films have the greatest chance for bo. favor in modern versions which make use of new techniques in some and of new techniques in scope and color. Dramas, updated or not, have been more chancey, while few classic comedies have ever equalled, let alone exceeded, their original versions.

Hammarskiold

Continued from page 2 i coln Center which is of course the greatest time flies item of all.

The pre-season Pension Fund benefits tend to exhibit some of benefits tend to exhibit some of the mysterious dullness which be-sets performances of any kind given for charity. The orchestra-did not seem up to its own usual vibrancy. The attack in Beetho-ven's Fifth, that old warhorse, seemed unintendedly "different" and loose. The five Wesendock Songs (Wagner) displayed the beauty and force of Muse Farrall's Songs (Wagner) displayed the beauty and force of Miss Farrell's voice but lacked the full-throated fire of which she is capable.

It is now a truism that Leonard Bernstein is as much personality as conductor. He has the gift, rare among his ilk, of easy palaver from the podium. With much grace and sincerity he dedicated the season's opener to Dag Hamarskjold and George Judd. Latter has been, all too briefly, the Philharmonic's manager only to die some months ago at, in the stabbing phrase of Bernstein's, "the impossible age of 36" Bernstein elected to describe both men as "saints"—naturally a word but little heard in a concert hall:

As to Philharmonic program It is now a truism that Leonard

As to Philharmonic program credits one of the most amiable examples of its public relations under the David M. Keiser regime is the listing in full of the membership, and with first names given, not initials only as with some symphonies. The whole occasion reflected a certain managerial neatness which suggested that Judd's successor, Carlos Moseley, has matters in firm hand Moseley may not be the only managing director of a symphony to have himself been a concert pianist. Or is he?

More Wagner, the Immolation Scene from "Gotterdammerung" served Eileen Farrell for her sec-ond half appearance. The fourth item of the program was Strauss' "Don Juan." With Bernstein also markets in recent years. In some on its own issorversion i message "Don Juan" With Bernstein also Trail" and "I Can't Stop Loving Philadelphia, Aug. 26. Father is countries, either because of down: Three" of Lillian Hellman's play witing compensation for the occasion, the Pension Fund earned soundtrack or because the Yank Awaiting release.

This time with elessian element, sound track or because the Yank Awaiting release.

\$26,000 and season 120 was off on the foreign fans, exhibitors of Miracles" (UA). a genteel, if perhaps not electric 30 years efficial surveyor of the Canadian National Exhibition for politico there.

OBITUARIES

Greenville Enterprises, a Wilby-Kincey subsidiary.

He also had managed theatres in Raleigh, Salisbury and Burlington,

Leonard B. Woodfield, 71, form-

W. KNIGHT WILSON

W. KNIGHT WILSON
W. Knight Wilson, 74, conductor
of the Regina (Sask.) Symphony
Orchestra for more than 30 years,
died Sept. 13 in Toronto. After a
distinguished musical career in
Scotland, Ottawa and Toronto, he
moved to Regina in 1923 as conductor of the Capitol Theatre orchestra and a staff member of the
Regina Conservatory of Music.
Survived by a son. Survived by a son,

MAUDE N. HARTWIG

CARL RIECHMANN

CARL RIECHMANN

Carl Riechmann, 78, longtime organizer of the West German film industry, died recently in Minden. West German, of a heart ailment. Riechmann played a major role in the development and politics of the West German film industry for four decades. He was one of the founders of the Rheinisch-Westfalen Assn. of Exhibitors.

MACK DISCANT

MACK DISCANT
Mack Discant, 45, songwriter, died
recently in New York. He was a
lyricist who wrote many tunes
with various composers, several of
which were recorded. He also did
many English lyrics to Israeli pop
tunes tunes. His brother and sister survive.

SAMUEL LIFSCHEY
Samuel Lifschey, 72, violist, died Sept. 14 in Philadelphia. He retired six years, after being a member of the Philadelphia Orchestra for 30 years. He also served with the New York, Cleveland and Detroit Symphony Orchestras.

Wife and two sisters survive.

FELIX HUGHES

FELIX HUGHES
Felix Hughes, singer and vocal
instructor, died recently in Los
Angeles. He was a founder of the
Cleveland Symphony Assn. and
was one of Lawrence Tibbett's instructors. He was also a concert violinist

His wife survives

ARMAND RIUSSERET

ARMAND BUISSERET
Armand Buisseret, 77, former
orchestra leader whose string ensemble had played in and around
the Chicago area for more than
25 years, died Sept. 25 in Minocquoa.

His wife and two sons survive

FRED PISANO

Fred Pisano, 75, vet vaudeville performer, died of a heart attack. Sept. 28 in New York. He headed a comedy turn billed as Pisano & Co. which toured the major circuits for years.

Wife and daughter survive.

John F. "Jack" Barry, 68, who organized and was principal instructor of the Publix Theatres Managers Training School in the late 1920s, died Sept. 24 in Orlando, Fla His mother died a few days earlier, also in Orlando. His two brothers survive.

Eily Malyon, 82, longtime stage and screen actress, died of cancer Sept. 26 in Hollywood. Prior to going to Hollywood in 1936 to en-ter films, she had appeared on the Broadway stage for years.

Fred Heath, 53, film technician, died recently in London. He was the longest-serving employee of fumphries Film Laboratories, joining the business in 1922. Survived his wife and daughter.

Roy K. Marsh, 69, singwriter, died Sept. 20 in Phoenix, Ariz. His tunes include "I Never Knew." "Caribbean Sea." "The Ozark Trail" and "I Can't Stop Loving You Now."

erly European manager of offices of the New York Times, ded Sept. 29 in New York, after a Sept. 29 in long illness.

Nathan Jones, retired musical arranger, died Sept. 10 in London. He worked for many West End theatres, including the Stoll and Hippodrome.

Frank Brugler, 54, head of FDB Films, distributors of foreign films in Australia, died Sept. 9 in Syd-ney. His wife and two daughters survive.

Wife of former Judge Jonah J. Goldstein, president of the Grand St. Boys Assn., and wk. in show biz circles, died Sept. 30 in New

Johnny Gale, 50, stage director at the Windmill Theatre since 1942, died Sept. 26 in London.

Tania Gates, 44, wife of Larr Gates. legit-film-tv actor, die Sept. 26 in Beverly Hills.

Wife, 29, of singer Charley Applewhite, died Sept. 23 in a plane crash near Midland, Tex.

Albin Skoda, veteran actor, died t. 22 in Vienna.

MARRIAGES

MAKKIAGE
Ingrid Wildenauer to Al Stewart,
Seattle, Sept. 21. He's production
manager of KOMO-TV there.
Poscanna Costello to Joseph

Seattle, Sept. 21. He's production menager of KOMO-TV there. Roseanna Costello to Joseph Lopez Jr., Sept. 24, Flushing, N.Y. She's with Celebrity Service. Carol Bainbridge to John Gillie, London, Sept. 23. Bride is the step-daughter of bandleader Roy Wallis, le is assistant manager of the Quachno's group of restaurants. Rosette Sion to Donald E. Bishing, Sept. 28, New York. He is with Arthur Cantor's flackery.

Barbara Heusinkveld to Wally Phillips, Chicago, Sept. 22. He's a disk-jockey for WGN radio there. Linda Schmidt to Eddie Hubbard, Chicago, Sept. 23. Both awith station WGN there; she's a receptionist, he's a disk-jockey. Renny Lister to Kenneth Cope, London, recently. Both are appearing in a ty serial, "Coronation Street."

Carmen Guzman to Jesus Galindo. London, Sept. 28. She broadcasts daily from London for Radio Madrid. He is technical director of Radio Barcelona.

Madrid. He is tecninical unrector of Radio Barcelona.
Regina Shea to Licut Robert Fresneda, Ridgewood, N.Y., Sept. 30. Bride is with CBS-TV program department.

30. Bride is with CES-TV program department.

Ann Handler to Al Rafkin, Studio City, Cal., Oct. 1. Bride is a former model; he is director of CBS-TV's "Verdict Is Yours."

Connie George to Harry Osman, Annapolis, Md., Aug. 28. Bride is secretary to WRCV program man-ager Bob Benson, he is WRCV-TV

BIRTHS

Mr. and Mrs. Irv Brodsky, son, New York, Sept. 26. Father is with ABC network's press department. New York, Sept. 26. Father is with ABC network's press department. Mr. and Mrs. Lars Lars on, daughter, Seattle, recently. Father is art dept. assistant at KOMO-TV there. Mr. and Mrs. Carmen Baccarl, son. Las Vegas, Sept. 19. Father is leader of The Characters, a mu-sicomedy group.

leader of The Characters, a musicomedy group.

Mr. and Mrs. Ronnie Ronalde, daughter, Guernsey. C. I., Sept. 24. Father is the whistling enterior er.

Mr. and Mrs. Jack Durell, twins, son and Gaughter, Dallas, recently. Father is; booker there with Rowley United Theatres.

Mr. and Mrs. Jack Barry, drughter, New York, Oct. 1. Mother is a former casting director at Young & Rubicam; father is a ty producer and performer.

former tasting and performer.

And Mrs. Joseph Papp, son, New York, Sept. 27. Mother is actress Peggy Bennion: father is producer of the N.Y. Shakespeare Feetival.

Mr. and Mrs. Howard Ennis. son, Philadelphia. Aug. 26. Father is WFIL-TV's "Sawdust Sam."

Mrs. Vin e Car. ty, o, Oct. 1. Father is a personality and local

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80 PAGES

'TWIST' IN CAFE SOCIETY

Equity-League Outlaw Segregation In All Theatres After This Season

Segregation in professional legit theatres in the U. S. is in its last season. Actors Equity and the League of N. Y. Theatres have agreed that beginning next June 1, productions will not play houses practicing segregation. Each booking contract will contain clauses providing that no discrimination or segregation will be practiced against any performer or patron at the theatre by reason of race, color or creed.

The combined move by Equity

race, color or creed.

The combined move by Equity and the League followed the League's acceptance "in principle" last May of the union's resolution to eliminate segregation in the theatre. The desegregation agreement applies to theatres in the U. S. and Canada where Equity members perform. Because of existing contracts for this season with theatres practicing segregation, the cutoff date on booking such houses could not be earlier than the start of the new semester, next June 1. next June 1.

next June 1.

Out-of-town theatre operators had already been informed of the League's intention to unite with Equity in a policy of legit desegregation. Committees comprising representatives of Equity and the League have been meeting to resolve problems that might result from the desegregation move. Equity has also been assured the cooperation of the stagehands

(Continued on page 77)

Canadian-Produced TV Show Pulled Back As 'Too Pro-Castro'

As Too Pro-Castro'

A documentary on recent events in Cuba, produced by the Canadian Broadcasting Corp. for syndication through the new International Television Federation (Intertel), has been pulled back from circulation due to a pro-Fidel Castro slant. Show, titled "Cuba Si." was slated for showing in the U.S. Oct. 15 on the Westinghouse outlets and several other stations, including WABC-TV, N.Y. Westinghouse, which syndicates the Intertel shows, is substituting one of its own documentaries, "Postscript To Empire," to fill the Oct. 15 vacancy.

CBC said the decision to hold the Cuban show was purely an internal matter, not dictated either by the Canadian government or pressure from the U.S. The hourlong show, filmed by Eugene Lawrence," will be brought "up to date" by shooting new film, if a Canadian crew is allowed into Cuba.

Intertel is a producing combine

Intertel is a producing combine made up of CBC, Associated Rediffusion of England, the Australian Broadcasting Commission, Westinghouse and National Educational Television.

Will Coward Assent?

Usage of "S.O.B." (spelled out) and an even earthier term

out) and an even earthler term for derriere, (as they say in French) in Noel Coward's "Sail Away" lyrics poses a little problem for the Capitol Records' original cast album. Joe Csida, in charge of the diskery's eastern operations and liaison on Cap's legit LP deals, says he will probably ask Coward's okay to tone these down, for two reasons. One, to get air plays, and, two, perhaps more importantly, is the fact that a recording is a very intimate, in-the-home entertainment medium.

U.S.-USSR Swap Goes On-Hurok

Washington, Oct. 10.
Cultural exchanger Sol Hurok, twice in this city last week, predicted a renewal of the East-West agreement which allows Soviet artists to tour the U.S. and vice versa. Hurok said conversations with State Dept. officials, diplomats, and U.S. theatre leaders have convinced him the cultural exchange agreement, scheduled to expire in January, will get an extension in spite of new political crises. Negotiations on the agreement get under way next month.

The impresario, who currently has under his wing the touring Leningrad Kirov Ballet, also called for larger Congressional appropriations to aid the exchange program and said the U.S. should not send any second-rate acts abroad.

The \$2.5-million awarded annually by Congress to subsidize U.S. performers and groups working (Continued on page 72)

(Continued on page 72)

Nominate Satchmo For Congress' Accolade

A gold medal, under Congressional grant, is on the agenda of U.S. Senator Jacob K. Javits, for Jazzman Louis Armstrong.
As with the recent moves, also under Javits' proposals, for similar honors to comedians Danny Kaye and Bob Hope, this would be Governmental recognition of Satchno's patriotic and humanitarian work on a national and international level. The Hope-Kaye proposal was not acted upon before this Congress adjourned. (George M. Cohan and Irving Berlin are only ones to get such gold medals.)

Rep. Adam Clayton Powell first

medals.)

Rep. Adam Clayton Powell first brought up the idea of a Congres(Continued on page 59)

ADULTS NOW DIG JUVES' NEW BEAT

The youngsters of America have The youngsters of America have again assumed the entertainment initiative with their development of The Twist and their elders are now adopting it with an avidity that indicates this form of shakes may become the new terp mania on a worldwide basis.

First indications that The Twist theirs elded to whiteself were

a worldwide basis.

First indications that The Twist is being picked up universally are seen in New York where mature elements are coming into store-front cafes such as the Peppermint Loungs and the Wagon Wheel, both on West 45 St., off Broadway, in the roles of voyeurs and as infrequent participants. It's become a sporty thing to do—watch youngsters dance The Twist to the rock 'n' roll rhythms by two live combos, five men each who play uninterruptedly. Watching the teensters gyrate to the wild and athletic rhythms of The Beat appears to be a new kick. The kids leap uninhibitedly in frenzied twists wherein the derriere is flung widely and wildly in one of the most interesting—to put it mildly—terp developments in the last decade.

In some spots the leiders are adopting this dance with their own modifications, which are considerably less athletic, but not too (Continued on page 77)

Fission Phobia As **Bergman Theme**

Stockholm, Oct. 10.

Ingmar Bergman is shooting his new film "The Communicant." in which he once again deals with religious problems in modern times. The film will be set in the countryside and the action will cover about two hours on an All Saints Day. Present plans call for 70 days of shooting, more than he has ever required before. The reason is that all the exteriors will be shot in central Sweden, where, at this time of year, it is bright enough to shoot only about three hours daily.

"The Communicant" deals mostly with four people. A fisherman, portrayed by Max yon Sydow, reads in a newspaper that the Chinese have atomic bombs and want to destroy the western world. As fear and anxiety fill the fisherman, his pregnant wife, portrayed by Gunnel Lindblom, is able to convince him to turn to the village priest for guidance. The priest, portrayed by Gunnar Bjornstrand, is unable to give him advice and his personal conflicts become more manifest, most particularly his relationship with a homely school teacher, portrayed (Continued on page 77)

(Continued on page 77)

TV's Aid Enlisted By JFK, Murrow In Upgrading U.S. Image Abroad

Attuned Keesely

Attuned Reesely. He tv-radio factotum at Lennen & Newell, says you have to travel to Europe to find the right blending of U.S. music as radio fare. Just back from an auto tour of the continent, Keesely avers the box who ere programming.

the boys who are programming U.S. tunes for the radio stations overseas, eschewing the Top 40 formula, have achieved a taste and balance far superior than in the States.

See Closed Shop **Ended in Legit**

The recognition last season of the Broadway and road theatre by the National Labor Relations Board has paved the way for an open door employment policy in legit. According to a spokesman for the League of N.Y. Theatres, NLRB regulations now apply in all contracts with theatrical unions.

regulations now apply in all contracts with theatrical unions.

With the Labor Relations Act to support them, legit producers figure they now have the ammunition to wipe out such long-opposed "illegal" union practices as the closed shop and featherbedding. To what extent they'll be willing to tangle with the unions, particularly the stagehands organization, considered the toughest in the field, remains to be seen.

As it stands, employers can hire non-union members, who would then be eligible to join the respective organization having jurisdiction. However, the unions are not required to take in the employees, but in practice nearly always do, if only to be able to enforce its rules and to get the dues.

CBS-TV Soaper Finds Roles for Blind Actors

Roles for Blind Actors

Hollywood, Oct. 10.

"Brighter Day," CBS-TV daytime soaper originating here, plans to use four blind actors in two upcoming episodes. Idea grew out of a fan letter. A woman, in passing, mentioned that she has seen a blind actress in a local interview show and wondered aloud whether she could be employed.

One of the situations in "Brighter Day" involves a woman who shuns marriage because she has to take care of her blind mother. Episodes being fashioned for the Oct. 24 and 125 telecasts will undescore the resourcefulness of the blind, their ability to get on in the world. The blind actress, Macla Blakesley, in the episodes will be depicted teaching three blind eight-year-olds how to read braille.

Washington, Oct. 10.
U.S. Information Agency Director Edward R. Murrow's cry for more network documentary footage to help spread the good word about America overseas resulted in President Kennedy's lending a personal hand. He called the network heads in for lunch.
But reportedly no firm assurances were given that the desired films would be forthcoming as the web chiefs pointed to commercial distribution rights which tie their hands.

web chiefs pointed to commercial distribution rights which tie their hands.

On hand for the two-hour long luncheon Thursday (5) were, in addition to Mr. Kennedy, and Murrow, LeRoy Collins, president of National Assn. of Broadcasters, and the three network heads—Robert W. Sarnoff, NBC board chairman; Leonard Goldenson; AB-PT prexy and William S. Paley, CBS board chairman.

The confab was described as "very congenial" and a "simple exchange of ideas" with no decisions made one way or the other on the documentary issue.

Murrow, if was said, voiced hope the networks could let USIA use the reels of unused footage shot for documentaries now lying fai(Continued on page 79)

(Continued on page 79

Lenny Bruce in Philly Alleges 10G 'Fix' Offer To Quash Narcotics Ran

To Quash Narcotics Rap
Philadelphia, Oct. 10.
Lenny Bruce, who was arrested in his hotel room here 12 days ago on narcotics charges, was continued in \$1.500 bail for the Grand Jury following a stormy hearing yesterday (Mon.) before Magistrate E. David Keyser.

The comic blew the whistle after the judge's decision and charged he had been offered a chance to fix the case for \$10,000. When he refused the price, it was lowered to \$5,000 and later to \$3,500. The offer was made Sept. 29 at the Red Hill Inn, Pennsauken, N.J., where Bruce was appearing at the time. He named a local aftorney and a ball bondsman as the alleged fixers.

Reports of a fix drew a capacity grown of powerner and broaders.

Reports of a fix drew a capacity crowd of newsmen and broadcasters to the hearing, and the comic's after-trial blast got wide circula-

tion.

Bruce was arrested Sept. 29 when police broke into his hotel (Continued on page 68:

World Series games, both monochrome and color, New York-Cincinnati, were taken with TELEVISION ZOOMAR

Berlin, Oct. 3.
It's rather amazing what is being offered in the Soviet-menaced barbed wire-surrounded West Berlinto Foreign Langus barbed wire-surrounded West Berlin these days, according to foreign visitors. They refer to the current Berlin Cultural Festival tit ends Oct. 10 which is drawing big names and groups. These include Igor Stravinsky, the Santa Fe Opera, the Roman Opera with Franco Corelli, Gloria Dayy "Aida". Dietrich, Fischer-Dieskau ("Don Glovanni", Bayreuth's Wiegland Wagner, Karl Bochm, Werter Egk, Les Ballets de Haiti and "Ole." a South American fiesta starring Yma Sumac, any of these names would make a hig headline alone, but put together it makes for a sensational festival.

More than 1.000 artists from ell

More than 1.000 artists from all over the western world are participating in the festival. The biggest ensemble came from Rome. The Opera di Roma with 215 singers and stage technicians. Next biggest is the Santa Fe troupe, with about 100 people. Charter planes brought them to Berlin. The number of West German and foreign newsmen totals 180 as contrasted with 146 last year. All do ntown hetels report brisk hiz. Wild the big events are nearly all std out.

The rewly-opened Deutsche Oper Berlin registered three big events during the first fest week.

(Continued on page 72)

NUDIES & STRIPPIES GIVE FILMS BAD NAMES

Atlanta Oct. 10.
Atlanta Journal took occasion this week to compliment—editorially—motion picture industry for its firm stand against making booking and showing of "nudies." latest menace to plague cinema scene. Under caption, "Promise of a Cleanup." Journal said:
"The rest of the country should applaud the attempt being made in Hollywood to wipe out the rash of smutty films.

smutty films.

"A specific move in that direction is the appointment of a sixman cleanup committee, headed by Y. Frank Freeman, board chair-

"A specific move in that direction is the appointment of a sixman cleanup committee, headed by Y. Frank Freeman, board chairman of the Assn. of Motion Picture Producers.

"Industry spokesmen claim that gy-by-night operators are responsible for most of the filthy pictures that are being made in Southern California. Most of them are little more than filmed burlesque or peep shows. They are turned out with no particular talent and for the sole purpose of making a fast buck.

"It's well the industry sees a need for policing its own backyard. Otherwise the welfare of the entertainment medium may be threatened."

A Greer Garson Bildg.

Actress Greer Garson had a combination city half-fire station named in her honor last week in the New Mexico town of Pecos.

Entire population (584) of the village about of the small village about 100 miles northeast of Albuquer-under the small village about 118 more than filmed burlesque or peep shows. They are turned out with no particular talent and for the sole purpose of making a fast buck.

"It's well the industry sees a meed for policing its own backyard. Otherwise the welfare of the entertainment medium may be interested by the same of the sa

Into Foreign Languages

Into Foreign Languages
NBC-TV's "Death of a Stateman," the tribute to Dag Hammarskjold shown on Sept. 25, was immediately taped into five foreign languages and within 36 hours 80 copies in tape (and kinnie) were dispatched around the world.
NBC TeleSales handled the overseas operation. The U.S. Information Agency had requested the prints before hand, and then TeleSales director Jerry Madden got Voice of America to tape fresh narration in Arabic, Thai, Japanese, Spanish and Portugese.

Sister, Niece, Lederer Tops; Widower's Lifetime Trust

Santa Monica, Cal., Oct. 10. Marion Davies left bulk of her \$8.000.000 estate to be divided equally between her sister; a niece and nephew, according to a will filed for probate in Santa Monica Superior Court. Her widower, Capt. Horace G. Brown, was willed the income from \$1,000,000 trust

the income from \$1,000,000 trust fund, lifetime use of family home in Beverly Hills, another house and property in Palm Springs.

Major portion of estate was left to Rose Douras Adlon, sister; Mrs. Patricia Van Cleeve Lake, niece, wife of actor Arthur Lake; and Charles Lederer, nephew, the writer-director.

writer-director.

Small bequests also were ranging from \$1.000 to \$5,000 were made to "friends and acquaint-ances," and late star also instructed that a trust fund be established for her three stepchildren, Brown's offspring by a previous marriage. Her attorney, Greg Bautzer, was instructed, too, to provide for her household staff.

A Greer Garson Bldg.



HARRY HERSHFIELD

Famous cartoonist, beloved raconteur and popular columnist of the Sunday Mirror, says:

"Naturally, at my age, I like my singing straight, with the lyrics intelligible, but above all with perfect pitch: PAUL ANKA has all these requisites plus versatility, an affable personality, poise and real showmanship. I like PAUL ANKA."

Marlene Biffs Oscar, Deathbed & Bible Awards

Oct. 24 issue of Look carries an extended piece setting forth the views of Marlene Dietrich. Her re marks on all sorts of serious and frivolous matters include some tart opinions about Academy

Awards, to wit:
"Top brass Biblical characters, priests, and characters suffering from the following sad or tragic afflictions: drunkenness, blindness deafness, dumbness (single or com-bined), insanity, schizophrenia, mental disturbance played in sucrecessful pictures. The more tragic the affliction, the more certain the Academy Award. The portrayal of these afflicted creatures is consid-ered to be particularly difficult, This is not true. It is more drama-tic, theorem were affective.

And Now Comes Miss Teen Age

A curvaceous beauty may well replace the w.k. CBS-TV eye ogo. Web, for years now, has been telecasting the Miss America ageant and Miss Universe contests. Each year the ratings for

Pageant and Miss Universe contests. Each year the ratings for these events grow.

Now web is co.olng the Miss Teen Age America contest for telecasting next year. The Dallas event, a GAC package, takes place Oct. 20-21 and the web's special events producer Paul Levitan will head a contingent of execs to see whether the web will pick up the Miss Teen Age America contest in '62. If the deal goes through, CBS-TV would own the telecasting rights to the contest, picking up a longterm option, starting in '62.

CBS-TV also has an option for the forthcoming Mrs. America contest, to be held in Fort Lauderdale, Flar, for daytime telecasting on Thanksgiving Day. Option won't be exercised unless sponsorship is forthcoming for the daytime special.

Shangri-La For Status Seekers

Palm Springs Season Opens With Splash; Booms With New Hotels, Golf Courses

Susskind's 'Sinatra Clan' In Hub Lopoff: 'An Insult'

Boston, Oct. 10.
WGBH-TV, Channel 2, Boston's educational station, cancelled its scheduled showing of David Sussidid's Open End show, "The Sinatra Clan: What Makes Them Run?" and substituted another Open End, "A Question of Mixed Marriage."

Open End, "A Question of Mixed Marriage."

The Clan show was previewed on receipt by the station, Robert L. Larsen, program manager said. "Not only is the subject matter trivial, but the way in which it is presented is in poor taste and an insult to any audience," he stated.

Ravi Shankar Trio From India Presents a 'Bash'; Amusing & Amazing Music

By ROBERT J. LANDRY

Brought to the States by the Asia Society to introduce Hindu music on college campuses, the three musicians from India gave a performance at Town Hall, N. Y. that was so lively, so amusing and so dynamic that a tradepaper reviewer must ask, why only college campus dates?

the stiffletion, the more certain the Academy Award. The portrayal of these afflicted creatures is considered to be particularly difficult. This is not true. It is more dramatic, therefore more effective.

"As the voting for the Award is tone exclusively by people belong of the actor with the task. The public does it constantly and understandably so. (Some critics dot. it, too, which is completely un-understandable so.) (Some critics dot. it, too, which is completely un-understandable so.) (Some critics dot. it, too, which is completely un-understandable entry Awards were to the state of the contract the contract the state of the contract the contract the contract the state of the contract the cont

By FRANK SCULLY

Palm Springs, Oct. 10. Palm Springs opened the season with a splash. Some well-dressed with a splash. Some well-dressed nobody fell in a pool. It was at the opening of the Spa—an old Indian swimming hole which had its face lifted a year ago and is now the most luxurious kursaal that Khrushchev never saw. Some \$2,000.000 have gone into it and there is more to come. A big hotel is to be built on the back lot. The place may end up with tea dansants yet.

The opening of the Spa wage.

sants yet.

The opening of the Spa was timed to entertain visiting tv-critics who had been flown in by CBS. Cliff Brown, of McFadden & Eddy, prez of the Press Club, acted as host. The network then took the writers down to the Desert Air Hotel, which is 10 miles south at Rancho Mirage. It was here that Bob Cummings shot much of his new tv series. It is a unique hotel, really a motel for those who own their own planes. You taxi up to the door, check your plane and then have your baggage delivered to your quarters. to your quarters.

to your quarters.

The word motel, incidentally is a dirty word at this end of Coachella Valley. Everything is a "hotel," and "inn," a "manor" or a "villa." Many may look like motels but the word is proscribed. Posting of prices is also verboten after Oct. 1, and neon lights completely



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OSCAR SNUB TO N.Y. IMPORTERS

A Bush League Dillinger Case

Minneapolis, Oct. 10.

Jack Mitchell, hol-lupman who had been sought in five states after escaping from Hennepin county jail here, was nabbed two days later in the lobby of the Aster Theatre in downtown Minneapolic

Olis.

An FBI agent arrested Mitchell as he was buying a soft drink shortly before the end of the first feature, "The Walking Target." Three other FBI agents had been searching the theatre auditorium for the fugitive, who missed the second feature "Three Came to Kill."

Mitchell thought it was a shame he couldn't see the end of the plcture. When the FBI man said the film wasn't very good, anyway, Mitchell replied: "Yes, it was. They shoot some cops."

The usual plot twist; a jealous girl friend had tipped off the Hennepin county sheriff's office on Mitchell's whereabouts. Her blonde rival had accompanied Mitchell to the theatre.

Happier Tone of 20th's Sales Staff

Pepped As 'The Hustler' Does Well—Counting Prospective Blessings of 1962

By VINCENT CANBY

By VINCENT CANBY

Despite uncertainties that may exist in some of the other departments at 20th-Fox, the sales people seem remarkably confident. One key distribution exce, bouyed up to no little extent by the top biz being turned in by "The Hustler" in its first engagements, reported that the company has set firm dates for all 24 of its 1962 releases, as well as a half dozen of its first 1963 releases.

The 1962 sked of 24 pix is exclusive of the first Todd-AO hard-ticket dates on "Cleopatra," which, if all goes well, the company hopes to preem next October. Also not included is Darryl Zanuck's "The Longest Day," which may be ready for special engagements towards the end of the year.

Among the company's special hopes for the '62 sked are "Tender Is The Night" (Feb.), "Satan Never Sleeps" (May) and "The Lion," on the list for Christmas, 1962 release. The Jackie Gleason starrer, "Gigot," now in final post-photographic work, is not set for release-until early 1963, but could be moved up to summer or fall, fi some other product set for that period is delayed. Decision on the handling of "Gigot," however, won't be tackled until the first print arrives in the homeoffice and exces have a chance to look at it.

The 1962 sked will include a number of "smaller" pix which were completed last year or early this year under the leadership of former studio head Bob Goldstein but which, for one reason or another, have been withheld. These include "Madison Avenue," "Swinging Along" and "Lion of Sparta."

Next year's roster also includes a May reissue of the 1957 version of "A Farewell to Arms." Pic.

Next year's roster also includes a May reissue of the 1957 version of "A Farewell to Arms." Pic, which originally ran 159 minutes, has been cut approximately 30 minutes down to a more wieldy run-

SALARY, GLOBAL CUT FOR SARITA MONTIEL

Madrid, Oct. 3.

Sarita Montiel, who recently finished "Sin of Love" for producers
Benito Perojo and Cesareo Gonzalez, signed last week with Catalan production banner Baleazar to
appear in an 1850 costumer late
next month. The untitled vehicle,
produced by Francisco Baleazar,
will be directed by Alfonso Balcazar from a story—songalog now
being tuned and dialogued for the
Spanish-language star by Arozamena.

The producer expects as the control of the control

mena.

The producer expects to budget at around \$300,000—making this one of the costliest productions of the year. In addition to her fee, Miss Montiel draws a percentage of the world take. A minority French co-producer will provide the male lead.

"Sin of Love" producers, however, claim first option rights on her services under a three-year-old contract that is valid for one more vehicle and they are prepared to challenge the Montiel-Balcazar agreement.

-

\$25,000 Producer Fee

Los Angeles, Oct. 10.
Producer's fee of \$50,000 is demanded of 20th-Fox in Superior Court action brought by Clover Productions, headed by Sam Katzman, as amount assertedly due on two unproduced pix which had been included in a four-pix deal with studio. studio

studio.

Clover claimed that after it had completed "Wizard of Baghdad" and "Pirates of Tortuga" for 20th on an agreement entered into May, 1980, and for which plaintiff was to receive \$25,000 producer fee apiece, studio informed Clover it didn't intend to produce the additional pair and gave no cause or justification.

Capone Estate In New Warning On Portrayals

Chicago, Oct. 10.

Chi attorney Harold Gordon, who was represented the Al Capone essate in suits against Allied Artists (for "Al Capone") and ABC (for "The Untouchables"), has served notice on AA and a dozen exhibitors that he will institute suit. If Capone is portrayed in the upcoming "George Raft Story."

In a letter to AA dated last Thursday (5), Gordon sald that he would sue for "appropriation of the property rights belonging to the estate of Alphonse (Al) Capone in his name, likeness, personality and history."

Gordon has been a frontrunner in these "appropriation" suits in contrast to the standard defamalition of character action against motion picture producers and publications. The current issue of the Northwestern Law Review has a lengthy article by Gordon in which he explains that the compensation for property rights is more easily determined than for the hurt feelings implied in defamation of character.

TEAM ANEW ON USSR PIC

TEAM ANEW ON USSR PIC

Kingsley & Frankel Handling 'Summer To Remember'

Kingsley International, which joined forces with J. Jay Frankel's M.J.P. Enterprises earlier this year to release the Soviet-produced "Ballad of A Soldier," will do the same again with "A Summer to Remember," Russ winner at the Stratford (Ont.) fest in 1960.

The film, originally titled "Seryozha," stars Serge Bondarchuk and Irina Skobtseva.

Council of Motion Picture Organizations will hold annual meeting of the membership, board and exec committee in New York Oct. 23.

COAST REFUSAL

For the second year in a row, the Academy of Motion Picture Arts & Sciences appears to have given the brush to the New York importing fraternity's request for a change in the eligibility rules governing the foreign language Oscars. In New York Friday (6), Richard Brandt, repping the Independent Stiller Importers & Distributors of

In New York Friday (6), Richard Brandt, repping the Independent Film Importers & Distributors of America, released the text of letter he has sent to the Academy blasting its lack of good faith in refusing to consider such changes. According to Brandt, a similar request last year was met with a "werbal agreement" that certain regulations would be changed this year Academy reps reportedly stated that while all the changes IFIDA wanted could not be made, "some of the present highly restrictive regulations would be removed."

Because it was then too late to make any changes before the 1960 Oscars, negotiations were delayed until this year. About six years ago, the Academy's formal decision not to make any changes was given to Brandt

to make any changes was given to Brandt.

In his letter to Robert M. W. Vogel, chairman of the Academy's foreign film award committee, Brandt says that "it how seems that there was no intention of the Academy making any changes in the awards, despite my attempt to cooperate. However, a few reports from our members did reach the press and these few articles should indicate to you that our membership is at the boiling point in regards to this matter."

L.A. Self-Interest
Quoting the Academy's answer to IFIDA that the Academy's interests and ideals would not be properly served" by the changes requested by IFIDA, Brandt says he concludes that the Academy is "neither the time nor desire to correct what the Academy itself has considered unrealistic and unsatisfactory."

Main point in the IFIDA campaign has been to get the Academy rayear. These would be in addition to those films selected for consideration by/industry-government groups in the foreign film-producing countries. As the present rules stand, the five nominees are selected only from this latter group of pix. And never can one country be repped by more than one film, even though it may (as Italy did last year) have a bumper crop of good pix in one 12-month period.

IFIDA's continuing beef is that ever since the foreign language of the wommer of the five nominees that has actually had commercial release in the U.S. prior to voting time. This being the case, the importers feel that all the other commercial release in the U.S. prior to voting time. This being the case, the importers feel that all the other commercial release in the releases might as well have a chance. Importers also feel that politics inevitably plays a part in the way each country selects its Oscar repnow, and this automatically eliminates some worthy contenders.

Thus, the importers say, the films from which the Academy selects its five nominees do not necessarily represent the cream of foreign film output for any specific period.

Dalton Trumbo Will Script As Taradash Takes Powder With 'Hawaii' Re-Vamp

WILL NAWALL KE-VAMP

Hollywood, Oct. 10.

Mirisch Co., which originally had blueprinted "Hawaii" for two parts to be presented on two separate vanid Irina Skobtseva.

COMPO's Annual Oct. 23

Council of Motion Picture Oranizations will hold annual meeting of the membership, board and xee committee in New York Oct.

Agenda is now being prepared.

WILL NAWALL KE-VAMP

Hollywood, Oct. 10.

Mirisch Co., which originally had blueprinted "Hawaii" for two parts to be presented on two separate evenings, has changed format to a single film basis. Dalton Trumbo will work no screenplay.

Trumbo succeeds Dan Taradash, who withdrew from project on his own volition following change in onthis approach for past year. Fred Zinnemann is set to direct James.

Michener bestseller which rolls in spring of 1963.

Uncut 'Spartacus', Advanced Prices **Another Change In N.Y.'s Old Ways**

'I Bombed Pearl Harbor'

Hollywood, Oct. 10. elease of newly-formed First release of newly-formed Parade Releasing Organization, prexied by Riley Jackson, will be the Japanese pic, "I Bombed Pearl Harbor," pro-duced by Toho Co. Ltd., To-kyo, and starring Toshiro

duced by the starring Toshiro Mifune.

Deal was made through Topaz Film Corp., which holds U. S. rights.

Month To Dicker Given Hochstetter On Spanish Pact

Spanish film authorities and the Motion Picture Export Assn. have exchanged letters agreeing to extend the Sept. 30th deadline now fixed in the current accord as the time limit for a request of formal pact termination by either party.

As a result, MPEA negotiator Leo Hochstetter will have an extra month in which to reach an entente with director general of cinema Jesus Suevos. The American rep appears fully determined to utilize the added bargaining time in Madrid to augment film import licenses

the added bargaining time in Madrid to augment film import licenses for the Yank companies—particularly, for the operating companies. Metro, Fox, Warner Bros, Columbia and Paramount.

Film sources indicate that MPEA will probe every tangible formula for a bonus license mechanism that will satisfy long, standing local claims for American help to the Spanish film industry without taking on a compulsion pattern for distribution of native pix in other markets or investment (direct or in coproduction) in Spanish filmmaking operations.

It is expected that formula will play a key role during the negotiating month of grace, MPEA is resigned to active collaboration. Spain, in principle, is of a mind to reward collaboration with extra licenses. Negotiators, therefore, will axis on the search for a formula that will not become a precedent for MPEA pact-makers in other markets.

the N. Y. playoff pattern is going less and less by the old book. Clearly, the showmen are trying to counter attendance trends that just don't conform to erstwhile blueprint.

Latest innovation attends "Spar-

Latest innovation attends "Spartacus." which Universal has set to playoff uncut in the New York exchange territory (circuits included) entirely at advanced admission. This, according to Manhattan film veterans, will stand as unique in Gotham cinema annals.

The release, just out of the De-Mille with a gross of nearly \$1,500,000 in just over a year (both hardticket and modified roadshow), continues in Times Square as of today (Wed.) at the RKO Palace for four weeks, day-dating the first two frames at the RKO Albee in Brooklyn plus 16 outlying houses in the first swing.

Film is primed for the circuits around Thanksgiving, in each case with a two-week lock-in. This, it's ventured, is another innovation. A comparison is suggested with Metro's "Ben-Hur." which played "selected" sites in its first tand only) loop to date. It's not clear yet what the policy for the remainder of its N. Y. playoff will be.

It appears the circuits and Universal are of a mind on the "psychology" of advanced admission for "Spartacus" The masterminding hopes thus to impress on nabe audiences a sense of the extraordinary about "he plc, with consequent bo. measuring up to the projected aura.

AGENTS EMBATTLED **VS. ACTORS RATIONALE**

Hollywood, Oct. 10.

Negotiations for a new contract to supplant present pact which expires. Dec. 31 will start tomorrow as reps of Artists' Managers Guild and Screen Actors Guild huddle to thrash out details.

to thrash out details.

Talent agencies, it's expected, will offer stiff opposition to some of SAG's proposed changes in present regulations. John L. Dales, SAG-exec secretary, has aiready warned members to expect a tough battle. Principal debate will come over SAG edict several weeks ago banning talent agencies acting in dual role of producer and actor's rep. That dictate virtually ended the vast tw production operations of Music Corp. of America, largest of agencies granted waivers in past to act in dual capacity.

Syd Silverman, President 154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28 5404 Sunset Boulevard, Hollywood 9-1141 Washington 4 1202 National Press Building, STerling 8-5445

400 No. Michigan Ave., DElaware 7-4984 London, S.W.1 49 St. James's Street, Piccadilly, HYde Park 4561-23

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DAILY VARIETY Published in Hollywood by Daily Variety, Ltd.) \$15 a year, \$20 Foreign.

Pickus on 'That Other' Organization Which Makes His Eardrums Hum

Albert M. Pickus, cutroing president of Theatre Owners of Anerica, may have seeded an in-Abseried, may have seeded an intritricle word-war and maybe
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State a.

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Very first learn and then evaluate the tasts...

"This precedure is typical of TOAs activities, and in derivatie contract to other trade groups which are still crying in the trade proposition that the 16m situation—unition tear between the authors the cart to the tast and establish methods of new letter per inches."

Interact was plain enough, considering Allied's almost proprietary interact taspian enough, considering Allied's almost proprietary interact from the exhibition side of the issue.

An earlier remark also rated as a "put down" of National Allied. "With only a few exceptions," said Prickus, "we have consistently received the most sympathetic and toperative recognition from the major flim componies. I credit this to seneral recognition in the indepty that to talk to exhibition means to talk to TOA."

He stressed the need for TOA support of the members of the or the proportion of the newly-formed ACE

najor film componies. I creen unisto senseal recognition in the industry that to talk to exhibition means to talk to TOA."

He stressed the need for TOA support of the newly-formed ACE Films, exhib-hacked production setup, and said it "represents one of the most constructive steps our industry can take to ease the product of the most constructive steps our industry can take to ease the product of the talk to ease the product of the prepared to come up with additional underwriting—as per insistience of its prospective tepkick, Max Younsstein.

While progress, Pickus said, has been made on the product and toll-vision fronts, these remain the thorny problems facing-exhibition. He noted Coast production has picked up in the past year and augurs a better 62, with some 160 pix announced as "probable" for the coming semester as against the 118 promised for this year.

Respecting paysee, Pickus told the board that exhibition's principal effort was still to get congressional action outlawing the incubating medium. "If it ever gets started." he warned, "we are in real, real bad trouble."

As to film censorship, Pickus averred a positive step to combat the Comstocks was made with TOA's new and experimental Film Content Informational Service. Via synopsis and various ratings, when available, this membersaip handout attempts to furnish exhibs with a reliable guide to a pic's suitability for various audiences. Pickus said the service has received favorable comment from several state legislators, and his impression is that the service is proving cut as a buffer between exhibs censor advocates.

YOUNG PLAYERS FLYING TO TOA IN NEW ORLEANS

Hollywood, Oct. 10.

Hollywood caravan of 10 newcomer players being groomed for
stardom by various studios planes
to New Orleans and the annual
Theatre Owners of America convention today Tues. Special
American Airlines non-stop flight
has been arranged for the trip by
Herb Steinberg as coordinator. He
embarked Friday as advance man.

Martin Rackin, production head
for Paran ount, will be aboard the
special with Annette Funicello
(Disney). Joyce Taylor MGM,
James Darren (Col. Carol Christlansen (20th-Fox), Stella Stevens

10. Town bins (Para),
Diana McBain and Peter Brown
WBB. Ten Barkin (UA-7) is sch)
who is coming on from Houston,
where he lives, to join the
festivities.

TOA Never So Strong'
New Orleans. Oct. 10.
Outgoing TOA prez Albert
Pickus told the convention
kickoff yesterday (Mon.) that
the exhib org "has never been
so strong." numerically or in
terms of stature.
He is used a number of
contining efforts by TOA, including pressure on producers
a year could change the whole
wimosphere of our business."

ATLANTA'S STEMBLER

SUCCEDING PICKUS

New Orleans, Oct. 10.
TOA heard, in pre-convention
par'ey over the weekent, picked
John H. Stembler, prexy of
Georgia Theatres, Atlanta, to
head the exhibitor org for '61-'62.
He succeeds Albert M. Pickus of
Stratford, Conn., who served two
terms and now becomes board
chairman, vice George Kerasotes,
the Illinois circuit operator.

Stembler for several years had
been assistant to the TOA presidency. He joined Georgia Theatres
aveep in 1951, and was named
president of the company three
years later. He is the 12th man
to head TOA.

Least Not Operative

New Orleans. Oct. 10.

Stretching a bit, Philip Harling
reported a silver lining in an
otherwise admittedly glum-forexhibition tollowison outlook. The
bright spot, he told the TOA
of now heads the exhib
body's anfit-toll committee, said
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body's anfit-toll committee, said
that comittee to come or less pending
while the courts consider TOA
and supportive briefs in both the
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feevee—air or cable—is operative
in the U.S.

Hearling, who heads the exhib
body's anfit-toll committee, said
the courts consider TOA
and supportive briefs in both the
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and supportive briefs in both the
farting are are more or less pending
while the courts consider TOA
and suppor

Harling On Tollvision Outlook: Bad But At Least Not Operative

United Artists Longranging Its Sights; B' for Beefed-Up Pix With Ideas

lease.

"Young Man," Jerry Wald Production starring Paul Newman and Richard Beymer is being directed by Martin Ritt at Ironwood, Mich. Sked has been set back week or so due to bad weather. Unit will have been gone four weeks, is due back and resumes same time as "State Fair."

Only other pic set to tee off before end of the year on 20th's California headquarters is Wald's "Mr. Hobbs Takes A Vacation." This is tentatively slated for mid-November, contingent on James Stewart's availability.

TOA's Bow To Wilby

TOA's Bow To Wilby

New Orleans, Oct. 10.
TOA board, via resolution, paid tribute here to the late Robert W. Wilby, pioneer Dixie exhib and a TOA founder, who died in Atlanta last month. He was a co-founder of Wilby-Kincey circuit (Georgia, Alabama, Tennessce, Florida and the Carolinas), and at one time was apartner in the Paramount chain. He had served on TOA's exec committee until his death.

DESERTED 20TH LOT

COMES ALIVE OCT. 23

Hollywood, Oct. 10.

Life on the 20th-Fox lot, which has been a ghost town for feature production for the past two months since Henry T. Weinstein's "Tender Is the Night, wound shooting, will come into its own starting Oct. 23 when two productions now on location in Texas and Michigan settle down in Bevillis for studio interiors and final camera work.

Only production activity since middle of August has been five two series. Two new pix, "State Fair," Charles Brackett Frie" and "Adventures of a Young Man," started by taking off for location background footage in Dallas and Mellom, Wis., respectively. Both units are due back Oct. 20 but won't resume lensing until following Monday, Oct. 23.

"State Fair," Charles Brackett Froundtoin being directed by Jose Sererre with Pat Boone heading a big name cast, will have been off the lot five weeks. Following completion of weeks. Following completion of camera work, there will be weeks of recording four original Rodgers & Hammerstein tunes as well as five new ones by Rodgers. Pic is slated for Easter release.

"Young Man," Jerry Waid Production starring Paul Newman and Richard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by Martin Ritt at Ironwood, Michard Beymer is being directed by

Richard Basehart
Max Blouet
Arthur Cantor
Gny De La Passardiere
George Foley
Jimmy Gardiner
Harry Guardino
Charlton Heston
Mortis Lansburgh
Peter Levathes
Marijane Maricle
Bill Mark
Mack Millar
Yvette Mimieux
Pat Newcomb
Alex North
Herman Robbins
Dorothy Sandlin

L. A. to N. Y.

L. A. to
Martin Balsam
Edward Binns
Sandy Cummings
Brandon deWide
Mildred Dunnick
George Jessel
Howard W. Koch
R'oul Levy
Alex Nicol
Phil Paladino
Geraldine Page
George Raft
Nicolas Reisinl
Jules Schwartz Alcolas Reisini Jules Schwartz Madeleine Sherwood Spyros P. Skouras Rip Torn Richard F. Walsh

Europe to U. S.

Hans Busch John Butler John Crosby Harry Field Ruth Gordon Marcia Hale Hurd Hatfield Laurel Hurley Laurel Hurley Jock Jacobsen Garson Kanin John Krimsky John Krimsky Leonard L. Levinson Le Theatre d'Art Du Ballet Michael MacLlammoir Santa Fe Opera Co. Don W. Sharpe Willard Swire Alan Webb

N. Y. to L. A.

N. Y. to Eddie Albert Joe Csida Jerry Devine Dave Gerber Joan Hackett Claire Leonard Mort Lindsey Don Quinn Ann Shoemaker

Badly-Kept Secret [ABOUT ASSASSINATION OF GHANDI]

A little secrecy may be necessary any business (for legal if no in other reasons, and particularly in motion pictures where the pirating of subject matter has not been exactly unknown. However, a VARIETY reporter is hardput to understand producer-director Mark Robson's recent coyness anent his upcoming

about, he (the reporter) would cer-tainly understand.

Meanwhile, however, Random House in a move apparently un-known to Robson has been sending out releases touting the new novel and fact that the company will be spending something in the neighborhood of \$23,000 in point-of-sale advertising. Just in passing, the releases have noted that the book is about the nine hours preceding the assasination of Ghandi, and the events leading up to the murder. (Obviously Random House doesn't intend to hide any of ITS lights under a bushel. In fact, says RH prez Bennett Cerf, he regards "Ramm" as "our most exciting first novel from an author since 'Snake Pit'").

At least one reporter still doesn't out releases touting the new novel recent coyness anent his upcoming pic. "Nine Hours to Rama." based on a novel by Stanley Wolpert and which Random House publishes early next year. Is it only a Robson publicity gimmick?

In New York 10 days ago, Robson disclosed the title and starting date (Nov. 1 in Bombay) but said word on the subject matter would have to await the novel's publication. He added that when the reporter eventually learned what it was all understand.

Uneasy In Their New Screen Fashions, Exhibs Still Think 'Adulthood' Pays

By JACK PITMAN

New Orleans, Oct. 10. Hollywood's current fashion moral controversy—is to exhibition like a daring dress to a respectable woman. She yearns for it but is afraid it may embarrass

some) of recent vintage has meant shot-in-the-arm business generally,

some) or recent vintage has mean shot-in-the-arm business generally, it has also developed as the cause of palpitation for many a theatreman. It's not just the fear of censorship—but will they now turn away in droves, with a resultant tarnished image for him in his own community?

The TOA assemblage itself isn't reacting for-the-record to so-called taboo product, but many an exhib here is making no bones about his private anxiety. Sunday's board meeting—again, unofficially—heard a number of fears expressed to this point. Much of the foreboding is that recent Production Code liberalization (homosexuality is now "in") can only encourage production's boldness and trigger a fresh public reaction—and not just from the energetic Constocks. There is, to be sure, awareness

that the interests of producers mindful of the global market perforce collides at times with the parochial interest of U. S. exhibition. Such understanding doesn't, however, help the local businessman selling screen entertainment.

Taste the Test

Taste the Test
Other exhibs here tend to the view that it's not so much story theme as the lack of tasteful treatment that's primarily responsible for getting the industry black-eyed. A circuit exec harks to "Gone With the Wind," contending it was plenty advanced for its time ('39 release), but that it had the mitigating values of responsible treatment and sock entertainment.
Whether Hollywood's trend to

the first blow." This confidence bases partly in TOA's new Film Content Informational Service, not only as a guide to exhibs but in fetching favor with powerful law-makers who could otherwise eause trouble. Martin's second reason is that no films of late have stirred controversy "and none are on the immediate horizon."

Other industry circles can argue that. It seems a euphoric view in light of some major releases down for the next sixmonth. The N. Y. trade screenings in recent weeks

her in public. If the cinematic audacity (to

EXHIBS RUN TV FEVER AGAIN

Bonsignori Also Discovers Tahiti

Secure In Faith That Natives Won't Succumb To Outsiders (It's Vice Versa)—Seeks Distrib Deal

At least one filmmaker is consident that Tahiti will remain unspoiled for a good many more years — come jets, increasing hoards of tourists or Metro's free-wheeling (and spending) "Mutiny on the Bounty" troupe. The optimistic filmmaker is Italian-born Umberto Bonsignori who spent a year in Tahiti recently filming the indie "Maeva." the fictionalized story of a Tahitian girl and her adjustment to a changing world.

The moral of the film—and the basis for Bonsignori's confidence—is that the Tahitian soul is a practically indestructible combination of common sense and appreciation for the beautiful things in life. It isn't the natives who crack up in

isn't the natives who crack up in encounters with visitors from the mainland, but vice versa. There are some Metro execs who might agree.

are some Metro execs who might agree.

Bonsignori, who came to this country after the war to do graduate work at the U. of California, served his apprenticeship in the film industry at various major studios before branching out to form his own Crown Films in Hollywood, for the production of commercial and educational pix. "Macva." his first feature, was privately financed by a new corporation, Cascade Films, set up in New. York in conjunction with Samuel Benson. Pic, which was shown out of competition at the recent Venice fest, is now in the market for a distrib.

Bonsignori, who appears to have some of the easy optimism of the Tahitians he admires, has never been to the Island before he set out, complete with cameramen and two assistants, to make his picture. Unfortunately, he admits, his preconceptions of Tahlit were more than a little "literary," and after being on the Island a couple of weeks he scrapped the script he brought with him and started on another.

weeks he strapped the script writer, however, there were no fantastic cable charges back and forth between Tahiti and Hollywood. He took six months to work up the new outline, and another six months in shooting.

The result, he feels, is an honest attempt to show an island girl's relations with the world around her, including her own people and the off-islanders with whom she has a few Tahitian-type liaisons. Using a cast of locals, Bonsignori says he found himself shooting what in effect was reality, though his story was fiction, resulting in a sort of Pfrandello-style confusion between fact and fancy. Somewhat enigmatically he adds that when he came back to the States, he himself was in a bit of a quandary, and in lieu of going to a psychiatrist, he went back to Tahiti for six months and "got it out of my system." He's okay now.

Carefully pointing out that his

out of my system." He's okay now.

Carefully pointing out that his pic is not an "exploitation" film, he describes "Maeva" as "glorifying sex that is, the natural manifestations of sex in love." He feels that one of the more unattractive aspects of films today is that sex is too often identified with prostitution, dope addiction, sadism, crime and other anti-social behavior. His film, he feels, is a breath of fresh air, not only cinematically, but philisophically. Pending the conclusion of a distrib deal on "Maeva." Bonsignori is making plans to leave for Japan in January to do for the Japanese lady pearl divers what he did for a Tahitlan teenager. As with "Maeva." he plans to shoot the Japanese speaking their own language and will eshew subtitles in favor of a sort of stream-of-consciousness soundtrack narration. If this is as successful as he hopes, the patron will come out of the theatre saying: "I've just seen a Japanese film, and darned if I didn't understand every word that was said."

Lawyer Image-Makers

American Bar Assn. has reelected its legal advisory committee on television and motion pictures. This is the unit whose unpublicized function is to protect the lawyer image in ty and screen fact and fiction.

Co-chairman are Paul D. O'Brien, in New York, and Martin Gang, in Hollywood.

Committee members include Theodore R. Kupferman, who has billing as coordinator of the "Silents Please" tv show, and Arthur H. Schwartz of the Schwartz & Frohlich firm.

Mark Robson Is One Producer Who **Praises The Code**

Producer-director Mark Robson appears to be quite well adjusted. In a period when many U.S. filmmakers privately—but sometimes publicly—bemoan their fate at having to work within the confines of the Production Code, while "dirty" foreign films come in and clean up at the domestic boxoffice, Robson expresses himself as being quite satisfied, or at least appreciative, of the Code's intentions and effect.

On the whole he thinks, the

intentions and effect.

On the whole, he thinks, the Code's influence is a "constructive" one. Commenting on another Hollywood producer who has been particularly bitter about the success of foreign films in this country, Robson said tersely, "He ought to learn how to make films himself."

In New York leaf works.

inimsels."

In New York last week, en route to London and on the last lap of a round-the-world trip, Robson was in a somewhat more mellow mood than on his previous visit, when he caused quite a stir by blasting the industry for letting itself get hung up by stars who demand \$1,000.000 per picture, or delay a \$3,000,000 shooting schedule while they go hunting in Africa. Such things ought to be said now and then, he thinks, and he reported that on his recent stay in Bombay he had found the same star-blocked" situation there as has arisen in Hollywood.

has arisen in Hollywood.

This was rather a rueful discovery since his next directorial effort, "Nine Days to Rama." to be shot almost entirely in India starting next month, will be utilizing important Indian players in addition to Horst Bucholtz and Robson's new discovery, Valerie Gearon. He doesn't intend, however, to get stopped either by star problems, or even by competition from offbeat pix from abroad.

HIT NETWORKS

Film exhibitors of high station are frankly alarmed over the pres entation of modern-era theatrical features on prime television time Saturday nights. Indications are that flerce hostility within the pic trade—theatremen vs. distributors —lies ahead.

—nies anead.

Ben Marcus, chairman of Allied States Assn., said the film companies in peddling their libraries to tv "are creating their own competitors" and those who deny that vis hurting the picture business are "whistling in the dark."

Albert Biglium predictor of The

Albert Pickus, president of The-atre Owners of America, put it this way: "Distributors are cutting their own throats if they intend to stay in the motion picture business as we know it today."

as we know it today."

NBC began the Saturday night exposures with "How to Marry a Millionaire" Sept. 23. followed with "The Snows of Kilimanjaro" Sept. 30. These went on at 9 pm. and were followed in many cities by local exposure of a second major feature at 11 or 11:15 pm. The network as splurges have been big and hard hitting, underlining a "Night Out at Home" with the box in the living room. This obviously is a slap at the theatrical boxoffice. office.

office.

Marcus, reached in Milwaukee, said theatre business is affected "considerably" by the tv programming. The way to combat this, he added, is for exhibs "to put together all their possible strength, to operate on a re-op basis, to merchandise much stronger and to insist that the producers give us bigger pictures."

Marcus footnoted that he beautiful the said that the producers are the said to the said that the beautiful that he hadded.

bigger pictures."

Marcus footnoted that he hoped the experience of the past two Saturday evenings will serve as a lesson to the film companies—that is, will have enlightened them as to the b.o. damage caused by the twors.

tv'ers.
Contacted in Stratford, Conn.,
Pickus in commenting on the competition said he "heard from people around the country and they
tell me it's murder." He related a
friend of his called to invite him to
a house party to catch the color
reception of "Kilimanjaro," stirring memories of the Tuesday
night gatherings for Milton Berle
when he reigned as "Mr. Television."
Pickus said a protest to the dis-

Pickus said a protest to the dis-tributors is in order, along with the plea to refrain "from creating another Frankenstein that could destroy all of us."

destroy all of us."

Albert Sindlinger, researcher of the b.o. ups and downs, was contacted at his home base in Philadelphia. A quick check of conditions the night of Sept. 23 revealed to him a drop of 10% to 15% in the national theatre business. Sindlinger said he'll wait another four or five weeks and then set out to determine the "characteristics" of the audience. This would include a check on the number of normally (Continued on page 77)

AS 'RECENT' PIX | New Ticket for Peter Levathes; **All-Big-Production Policy Ensues**

Goldwyn's \$55.000 Hollywood, Oct. 10.

Samuel Goldwyn launched 20th annual Motion Picture Permanent Charities drive with a contribution of \$55,000, annually the largest donation ever received from a single individual.

Producer to date has anted Producer to date has anted up a total of \$550,000 since organization was formed in 1942. This year's goal will be upped from skedded \$1,250,000 to \$1,300,000, according to campaign chairman David Lipton.

Scranton Corp. Sale of Roach Studio at \$2-Mil

Sale of Hal Roach Studios at Culver City, California to Wenrob Inc. of Santa Monica, Cal., for \$2,-100,000 is believed likely following a Fereral Court hearing in this eity Nov. 21.

Roach is a wholly-owned sub-sidiary of Scranton Corporation, which is in reorganization under the Bankruptcy Act Attorney J. Julius Levy and John F. Murphy, the trustees. petitioned Federal Judge John W. Murphy for pegmissoin to sell the 14½-acre property.

soin to sell the 14-2-acre property.

The trustees recommended acceptance of the offer by Wenrob unless a better one develops at the hearing. This is believed unlikely, however, since the trustees report they interviewed "countless" other possible prospects without getting a second firm offer.

getting a second firm offer.

Attorney Jack L. Rau is listed as president of Wenrob, which plans to use the facilities—including seven sound stages—for production of both theatrical and tv films. Also associated with the prospective purchasers is Louis Snader.

Snader.

In a reflection on the unsettled conditions in the industry, the trustees state no attempt was made by Scranton to produce "because they lacked the required working capital and competent personnel, and because such an enterprise would have been a highly volatile and speculative nature."

and speculative nature."

The trustees state they have been able to lease to Metro-Goldwyn-Mayer but that the income from these arrangements does not at present take care of maintenance, insurance and taxes. Real estate taxes are listed at \$3.800 monthly and personal property taxes at \$1.350.

Negotiations are under way whereby Peter G. Levathes is to be given a new five-year pact officially naming him 20th-Fox executive production head in charge of all filmmaking in the U.S. and abroad, in addition to retaining his title as tv production chief.

his title as tv production chief.

New ticket would replace sevenyear agreement with five more
years to go. Currently, on existing
contract, he's prexy of 20th-Fox
Television Corp. He assumed
charge of feature production June
18, when prexy Spyros P. Skouras
appointed him temporarily to succeed Robert Goldstein. Latter was
shifted back to London as European production head. He was on
the BevHills lot for about a year.

Levathes is known to have the
support of both management and
the board.

He met last week with the 20th-

the board.

He met last week with the 20thFox executive committee headed by vet William C. Michel, reported on studio operations and presented a handful of the 15-18 new projects for 1962, starting January, for approval. Overall budget should hit between \$40,000,000 to \$42,000,000.

In addition to titles, story and money okays, Levathes also offered number of other pacts for official nod. These include stars, execs, directors, writers and producers.

Levathes has made no bones about his future thinking in production affairs. All "B" pix are thing of the past.

None of the 15-18 to be started from now on will cost less than \$2,000.000 and some will go to \$4,000.000. Producers joining the lot will have to fit into new adjustment which calls for more stories aimed at teen-age and adolescent trade. Studio reportedly is at peak efficiency but, it is stated, unless those working on the lot now actually produce they will be dropped from the payroll. Likewise, additions to staffs will be made as deficiency but, it is stated, unless those working on the lot now actually produce they will be dropped from the payroll. Likewise, additions to staffs will be made as demand develops. This outlook begins at the administration building and covers every department on the lot.

Casting continues as a roadblock in getting any number of slated pix off the ground. Latest is "Days of Wine and Rosses," Martin Manulis production which awaits Jack Lemmon will be available in January. Under Lemmon's contract with 20th-Fox and Manulis, he is to start "Days" as soon as he is through with Spiegel. There is no firm date. Lee Remire, who will co-star, also is on call depending on Lemmon's "availability. Blake Edwards, director, ditto.

Lemmon's Terms

Lowers every department.

Lemmon's Terms
Lemmon's deal calls for \$250.000
plus 10° of the gross while Edwards pact provides for straight
\$150,000 for direction. Pic is budgeted at \$2,500.000.
First film to take off after the turn of the year will be Irwin Allen's "Five Weeks In A Balloon."
Jerry Wald's "Celebration" will probably follow.

or five weeks and then set out to determine the "characteristics" of the audience. This would include a check on the number of normally check on the number of normally in the remaining \$1,890,000 within nine months.

To TV Slaughter B.O.

**To TV S

Recent Films on TV Slaughter B.O.; Raps WB on Fanny', U on Popcorn

Minneapolis, Oct. 10.

Here to address an exhibitors' meeting devoted to the rebirth of the North Central Allied unit in this territory, Marshall Fine of Cleveland, National Allied States president, expressed alarm over the inroads that, he said, are being done to the boxoffice as a result of the release to television of the various film companies' backlog of pictures and their showing on prime tv time.

"Many theatres are facing extinction because of this development." he declared, and there will be wholesale shutterings if pay ty develops and presents feature pictures first run."

Samuel Bronston's highpow care re-do of Gospel. A big boxoffice picture, worldwide.

Metro rule se of Samuel Bronston production Cestars seffry Hunter, Stobhan McKenna, Robert Rvan, Hurd Halffeld, Ron Kinckell, Vinera Lindfors, Rita Gamara, Sevilla, Braidi, Balzan, Harry Guardine, Rp John, Frank Thrins, Gay Rolfe Streenpin, by Philip Vordan, Directed by Archolas Ray, Camera (Technelor), Filen F. Planer, Militon Hurberton, Prince F. Planer, Militon Hurberton, Prince F. Planer, Militon Hurberton, Prince F. Planer, Militon Hurberton, Ceople Wakhevitch editor, Harold Kress, George Wakhevitch editor, Harold Kressmust, Mikoks Rossa Previewed Sunday Oct. 8 at 1 (e.g. State, N.Y. Running time, 168 MINS) Oct. 8 at I en s time, 168 MINS

Christ Jeffrey Hunter
1638 MINS State, N.Y. Running
1638 MINS State, N.Y. Running
1638 MINS Siobhan McKenna
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Ron Riba Gane
Sas Harry Guardino
Rup Turn
Antipas Frank Thrins
S Guy Rolfe
Rous Gregorie Aslan
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R Jesus Cm... Mary Pontius Pilate Mary Salome Barabbas Judas Herod Antipas Caiphas Nicodemus Nicodemus
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Cuspar
Matthew
Madman
Thomas
Joseph of Arimathea
Melchior
Bad Thief
Simum of Cyrene

Carefully, reverently and beautifully made this retelling of the ministry and agony of Jesus Christ is a major motion picture by any stand id—as a production, as a seniet, for mastelly management of scenes by its director, and as an entertainment with the stature and stamina of a roadshox. For ordinary purposes and people it surely steens a factful course between Christian and Jew, dogma and drama.

Runnin: 168 minutes, filmed in Techniccior 70m Super-Technirama, "King of Kings" has wisely substituted characterizations for orgies. Nicholas Ray has brooded long and wisely upon the meaning of his meanings, has planted plenty of symbolis along the path vet avoided the banalities of religious calendar art. The total screening session contrasts with the three hours and 30 minutes of "Ben-Hur." This will make it easier on theatre managers and les derriferes. The sweep of the story presents Running 168 minutes, filmed in

theatre managers and les derrières. The sweep of the story presents a panorama of the conquest of Judea and its persistent rebeliousness, against which the implication of Christ's preachments assume, to pagan Roman everlards, the reek of sedition. All of this is rich in me'remm, action, britis and clash. But author Philip Yordan astutely uses the bloodthirsty Jewish patriots, unable to think except in terms of violence, as telling counterpoint to the Messiah's love-one-another creed.

It is because "King of Kings" is

It is because "King of Kings" is inherently a powerful sermon con-tained in a melodrama that its boxoffice prospects are so, good. There is excitement and there is compassion. Foremost among the players must be Jeffrey Hunter as the Saviour. Did he not carry con-viction one may only imagine the embarrassment. But he does come remarkably close to being ideal. Here, of course, it is necessary to recognize the almost insuperable difficulties in casting and direct-ing the role. There are more con-cepts of Christ than there are artists—ranging all the way from the brutal realism in a Mexican chanel to the blonde almost chorechapel to the blonde, almost chore-graphic vision of 20th Century modernity.

Hunter's blue orbs and auhurn

Hunter's blue orbs and auhum bob wig, of course are strikingly pictorial. The director and his cameraman, Franz F. Planer at the outset, later Milton Krasner and Manuel Berenguer, have obtained very tender and touching ments. The handling of the Sermon on the Mount which dominates the climax of the first part before intermission is wonderfully skillful in working masses of people into an alternation of faith and skepticism while cross-cutting personal in working masses of people into an alternation of faith and skeptilism while cross-cutting personal movement among them of the Saviour and his distiples. The uneventerrain, rocky and barren in the fereground, but with a broad vital beyond, captures and incorporates the sense of both history and to distiple the composition of the physical action and the production of such metaphysics, both. That's Miklos represents the sense of both history and to distiple the composition of the physical action and the service of the sense of both history and to distiple the composition of the physical action and the service of the sense of both history and to distiple the composition of the physical action and the service of the sense of both history and the could hardly hear the sense of the sense of the Society of Morticute and treatment of a gang that

for the modern audience. Christian teaching is that not Christ alone but his followers in great numbers performed miracles during the early phase of the movement. The Yordan approach is camera-eye, what will photograph. This passes over the question of interior faith, from whence comes healings and presents the Saviour as having the cure in his hands and eyes and presence. One miracle is shown as a blind man shuffling along the street and accidentally colliding with the shadow of Jesus, the cure following without any act of faith whatever in the blind man, a sort of radipactivity kind of miracle. But these are questions for the religionists rather than the tickethuying public. Suffice that Ray has respected reverence and taste.

Shrewdly selected excerpts from the Gospale have heer telesconed.

respected reverence and usate.

Shrewdly selected excerpts from the Gospels have been telescoped into the Sermon on the Mount sequence. With the Beatitudes, the Lord's Prayer, and many a parable woven into a pattern of Christian decision, this tradegaper criff. woven into a pattern of Christian doctrine, this tradepaper critic dares to forgive Yordan for the liberties, transitional devices and transpositions he has employed for he has been wonderfully faithful in spirit. Will all the clergy also foreive? One cannot guess.

for ive? One cannot guess.

The crucifixion has been photographed for the theatre screen on a variety of occasions, including recently in "Ben-Hur." As here handled the brutality of the punishment is not glossed over, and yet neither is the horror piled on. Latin fashion. The story-line is very successful in keeping tie balance between Jewish zeal-oiry, Roman severity, and the gentle and little understood) gospel of universal brotherhood. universal brotherhood,

universal brotherhood.

There are interesting touches during Christ's missionary, inc'uding the constant references to him as "Rabbi," 'That may smite certain bisots rather hard.) It is made nictorially clear that crucifixion was routine in that day, the scene being a veritable orehard of crosses.

crosses.

It will probably be remarked that "King of Kings" has no single scene comparable to the chariot race in "Ben-Hur." "Kagainst that are the mosaic of detail, the strong story-telling pace, the accumulation of performance values from the 1 yers. There is no scene-stealing but there are many scene-priching performances. Siohnan McKenna as the Virgin Mary infuses a sort of strength-through-passivity, infinitely sad yet never tuses a sort of strength-inrough-passivity, infinitely sad yet never surprised. The Irish actress and the director have been knowing in-deed for Mary must meet the ex-pectations of the Marians as well pectations of the Marians as well as the common run of spectators. She is close enough to the symbol at a million altars to satisfy (one presumes to think) the devout while contriving to be a recognizably warm, living woman. The Irish touch for the Jewish mother may have been one of the Bronston team's more inspired decisions.

may have been one of the Broissons.

When the Salome scene was shot at the Sevilla studios in Madrid in the summer of 1960 a great many protection shots were taken of the 16-year old Chicago schoolgirl, Brigid Bazlen, who had somewhat daringly been selected, it being her screen debut. The director's pains have paid off, with a suspected assist from film editor Harold Kress. To pun, they skirt the danger of the veils of opera. Actually the sequence is tightly controlled and Salome is a believable little itchibay. She's portrayed as a Biblical juvenile delinquent, who bellydances rather than jitterbugs. Entirely plausible, considering that she was the seed of the sensual Herodias 'Rita Gam' and the product of the corrupt puppet court of the start the rest and the seed of the sensual therodias 'Rita Gam' and the product of the corrupt puppet court of Herodias 'Rita Gam' and the product of the corrupt puppet court of her stepfather, Herod Antipas. Not a professional dancer. Miss Bazlen she's the daughter of the Chicago gossip columnist, Maggie Daly was able to seem precociously adept at bellydancing, thanks to the coaching of Betty Utey, who is Mrs. Ray.

Mrs. Ray.

Technicalities in the court, the royal kitchens, the streets of Jerusalem and the Judean villages all lend their usefulness to the unfoldment of the tale. George Wahnevitch rates the credit, and a major one it is, for sets and costumes. Music, too, plays a vital part as background and underscore for the physical action and the metaphysics, both. That's Miklos Roza's special bow.

Typically in a production of such

who has made it big with this one. His associate producers are Alan Brown of the U.S. and Jaines Prades of Spain. (A considerable number of the production assistants were Spaniards.)

In the long cast "costarring" mention goes to 13 players. Of these the Misses McKenna, Gam and Bazlen have already been mentioned along with the Christ figure. Off-type for him is Robert Ryan as

tioned along with the Christ figure. Off-type for him is Robert Ryan as John the Baptist, and he makes an attractive character of the holy man who recognized the Redeemer on sight. The Spanish actress, Carmen Seville, is an effective Mary Magdalene, although the role is not fat.

For sheer villainy it is apparent that the Australian, Frank Thring, is the thing. He suggested as much

that the Australian, Frank Thring, is the thing. He suggested as much when he played Pontias Pilate in "Ben-Hur." He's now seen as a kind of Jukes family potentate with strains of homicide, incest, superstition and plain nastiness. His old role of Pontius is played by Hurd Hatfield with a nice blend of aristocratic Roman boredom, ambition and detached amusement, He and his Claudia (Viveca Lindfors) are leaders of the career fors) are leaders of the career diplomacy set of their day. Their performances singly and jointly are always strong. It is one of Miss Lindfors' top exposures in some

Lindfors' top exposures in some time.

There is something of a convention in melodramas of Scriptural origin of having one Roman commander-with intimations of decency. This time the job belongs to Ron Randell. He is never converted but he is troubled. Meanwhile the actor impresses the viewer. The same may be said for the brutish, muscle-bound Barabbas of Harry Guardino, who makes a Harry Guardino, who makes a pretty good case that sedition fre-quently hurts only itself. The classic heel in Christendom, Judas classic heel in Christendom, Judas Ilscariot, has been written and is played by Rip Torn as a blundering book seeking to test Christ's divinity quite as much as to betray him. There are no 30 pieces of silver shown, a second significant omission along with the unseen read of John The Baptist.) Guy Rolfe is properly cowardly as the High Priest playing footsie with Rome.

Some special admiration may be Some special admiration may be owing to the dialog which compromises Scriptural and everyday speech with only one or two lines that fall falsely on the ear. Without having the verbiage count in hand as this review is written, it would seem probable that there is much more talk than is typical of epics, yet talkiness is avoided. In casting, the emphasis was on acting experience and it shows in the ing experience and it shows in the finished result.

The final tribute to "King of Kings" is not that it succeeds as spectacle. It does that, too. Rather spectacle. It does that, too. Rather it succeeds in touching the heart. Though everyone naturally knows the ending before it begins, there is surprising suspense.

In short, a big picture.

Land.

Town Without Pity

Rape and its repercussions in a German town, when the ofare American GI's. Faulty direction fails to realize otential. But surface, provoca-ive theme values for b.o. im-

Hollywood, Oct. 6.

United Artists release of Gottfried Reimhardt production. Stars Kirk Douglas Diring and Company of the Com

Running time. 112 MINS.

Major Steve Garrett Kirk Douglas
Major Jerome Pakenham. E. G. Marshall
Jim Robert Blake
Bidle Richard Jacckel
Joey Mal Sondeck
Joey Mal Sondeck
Inge Barbara Rutting
Karin Christhe Kautting
Herr Steinhof Hans Nielsen
Karin Hardt
Frank Borgmenn Gerhart Lippert
Mutter Borsmann

and Lee LeBlanc should be remarked, though they cannot here be differentiated.

The sbotlight must swing back to the producer, Samuel Bronston, who has made it big with this one. His associate producers are Alan Brown of the U.S. and Jaines Pradés of Spain. (A considerable to number of the production assistants were Spaniards.)

In the long cast "costarring" mention goes to 13 players. Of these the Misses McKenna, Gam

Being not the ariful, lofty film it was intended to be, the Mirisch Co-Gloria Films presentation, shot in Europe for United Artists re-lease, will have to rely on its lesser sordid values for boxoffice strength.

strength.

The Silvia Reinhardt-Georg Hurdalek screenplay, based on an adaptation by Jan Lustig of Manfred Gregot's novel, "The Verdict," dramatizes the story of a military defense attorney who, in attempting to properly perform his task (defense of the four GI rapists tacing a death penalty), must, against his will, bring about the destruction of an innocent victim (the raped girl) of her own human fallibility and the fallibility of German witnesses whose pride, hatreds and insecurities—all normal emotions—lead them to lie, exaggerate or conceal on the stand.

A picture that raises important, military defense attorney who, in

A picture that raises important, hypothetical moral and judicial questions must do so in terms of rounded; dimensional characters if it is to properly communicate its message or register with impact. "Town Without Pity" fails in this regard. The spectator never truly feels a strong sense of involvement with or without concern for the principal characters, most of whom never really come into focus. The directorial approach is simply too diffuse. More is bitten off than the story can devour. Side issues, some of considerable significance in themselves, others of absolutely no relevance, are introduced and dismissed. The audience is not permitted to zero in on the central rounded: dimensional characters usmissed. The audience is not per-mitted to zero in on the 'eentral characters, because too much time is wasted on incidental business. More than once the serious mood is upset by comedy stuff that serves no necessary function in the story.

story.

Director Reinhardt is guilty of several unaccountable lapses, most destructive of which occurs during a sequence in which pathetically warped, but serious testimony cally warped, but serious testimous is greeted by waves of idiotic laughter from the courtroom throng. The lack of perception is illustrated by the fact that the theatre audience is not finding this amus-

nes The lack of perception is illustrated by the fact that the theatre in audience is not finding this amusing.

It is audience is not finding this amusing.

It is a the defense attorney. Likewise In E. G. Marshall as the prosecutor. There is an especially earnest and intense portrayal of one of the defendants by Robert Blake. The others—less prominent—are skilling delineated by Richard art Sondock. Christine Kaufmann. Ows whose rare combination of sensual beauty and sensitivity mark her as an actress to watch, handles her assignment—the victim—with sincerity and animation. Other key Gerhart Lippert, Hans Nielsen, Karin Hardt, Ingrid van Bergen, Eleenore van Hoogstraten, Max Haufler and Slegfried Schurenberg. Barbara Rutting does reasonably well by an overemphasized part—an aggressive local newshen.

Among the generally competent behind-the-scenes contributions one stands out, both favorably and unfavorably. That is Dimitri Tiom-kin's music. His title tune, a rock in'r ollish ditty with lyrics by Ned washington (sung by Gene Pitney), is an astonishingly haunting retain, a superior example of its inches of the speciator's repetition of this one melody begins to grate on the spectator's nerves. Too much of a good thing shall lake inches

Engineers Laurel Stand

Back Street (COLOR)

Giamorous remake of the Fan-nie Hurst soaper, dressed to kill. Strictly for women, Promising b.o. candidate.

Hollywood, Sept. 21.

Universal release of Ross Hunter production, Stars Susan Hayward, John Drake, Virginia Grey, Reginald Gardiners, Directed by David Miller. Screenplay, Eleanore Griffin, William Ludwig, Dased on the novel by Fannie Hurst; camera (Eastman), Stanley Cortez: editor, Millon Carruth: art. director, Alexander Goltzen, music, Frank Skinner; sound, Walsanistant director, Phill Rowles, Reviewed at Screen Directors Guild, Sept. 21. "61. Running time, 197 MiNs. Rae Smith Susan Hayward

Paul Saxon	John Gavin
Liz Saxon	Vera Miles
Curt Stanton	Charles Drake
Janie Dalian Re	. Virginia Grey
Dalian Re	ginald Gardiner
Caroline T	ammy Maribugh
Paul Jr.	Robert Ever
Mrs. Evans	Natalie Schafer
Mrs. Evans	Doreen McLean
Mr. Venner	Alex Gerry
Mrs. Penworth	Waren Marris
Charley Claypole	Harden Porke
Marge Claypole	Manu Tamasa
Aires Claypote	mary Lawrence
Airport Clerk	Joe Cronin
Hotel Clerk	led inorpe
Proprietor	гозери мен
Sailor	Dick Kallman
Showroom Model	
Paris Airport Employee.	
Harper's Bazaar Models.	Vivianne Porte
Joarne Betay,	
Melissa Weston,	Bea Ammidown

This is the third time around on the screen for Fannie Hurst's old tearierker. Thanks to the glamorous touch of producer Ross Hunter, boxoffice success seems assured. A woman's picture of the old sudsy school, the Universal release figures to bring out the hanky brigade. Ladies are apt to enjoy every moment of romantic misery but men who tag along may be miserable.

In a cinema era given to stark realism and brutally frank themes, Hunter is probably the most significant exception. A throwback to the days of the screen's glamour merchants, he has consistenely parlayed pictorial beauty, handsome people and production values. He has dressed "Back Street" to the teeth. The story is commercial, but it isn't necessarily the story that will attract the people. It's the almost outrageous glamour of the thing.

the thing.

The Eleanore Griffin-William Ludwig screenplay has Susan Hayward (in the Irene Dunne-Margaret Sullavan role) and John Gavin (in the John Boles-Charles Boyer part) sharing the ill-fated, grand-scale, extra-curricular romance destroyed by the latter's cranky, alcoholic, but adhesive wife, Vera Miles. The yarn is never fully plausible, nor are the character's (especially the sour wife). Drama is full of coincidence, the dialog full of gush.

Miss Hayward emotes up a storm

dialog full of gush.

Miss Haiward emotes up a storm as the suffering heroine. Her fans will be pleased. The range of Gavin's expression is narrow, but he needn't fret. This handsome young man is well on his way to becoming a number one romantic lead in motion pictures. Miss Miles is a skillful, accomplished actress. She does all that is humanly possible with her role.

Support is quite satisfactory.

sible with her role.

Support is quite satisfactory, most prominent assists coming from Charles Drake, Virginia Grey, Reginald Gardiner, Robert Eyer and Tammy Marihugh. David Miller's direction milks all the pathos possible out of the tale. The abundance of stagey clutches, clinches and climaxes may seem artificial, but Hunter's "Back Street" is, after all, an artificial world into which customers will be coming to escape. Miller has only done his to escape. Miller has only done his

But the true stars of this pic-ture are the artisans, designers and craftsmen behind the scenes. Cam-eraman Stanley Cortez, has con-sistently kept his lens flattering to the players and astonishingly ap-preciative of the Eastman tinted scenery, be it seascape, still life or one of the sumptuous, luxurious sets designed by Alexander Golit-zen and furnished by Howard Briszen and furnished by Howard Bris-

zen and furnished by Howaru bil.

Women are going to be impressed by the parade of high-fashion gowns designed by Jean Louis.

The wardrobe will be talked about, and perhaps talked right into an Academy Award nomination.

Frank Skinner's rhapsodically romar its score is an important, ingredient, Milton Carruth's editing it knits the story with logic and proper pace.

Tube.

El Analfabete

El Awalfabete
(The Illiberate One)
(MEICAN—COLOR)
Mexico City, Oct. 10.
Columbia Pictures release of Poss
Films International production. Start
fario Moreno (Cantinfale), features Lilia
Fado, Angel Garass, Sara Garcia with
Fados Angel Garass, Sara Garcia Wannel
Fados Carlos Maries
Fados Carlos Maries
Fados Carlos Maries
Fados Directed by Migrel M. DelFados Sereenplay, Jalme Salvador, from
Fatigal by Marreelo Salvador, from
F

Mario Moreno (Cantinfias) has come back to the Mexican fold in this one, winning back the respect and admiration of his Mexican fans who had felt let down by the recent few efforts of their "common man" dol and clown.

mon man" idol and clown.

This film shows beyond a doubt that Cantinfias is the top mimic and comic in Mexican pictures. It represents his best effort in the last few years. Also, it stands up well with his earlier buffconery of about a decade back. The truth is that Cantinfias's Mexican fans (they are legion, as attested to by four houses doing peak biz with his) were somewhat disconcerted by his Dr. Jekyll-Mr. Hyde transformation of personality in recent accreen roles. screen roles.

by his Dr. Jekyll-Mr. Hyde transformation of personality in recent screen roles.

First character switch was Marlo Moreno's disassociation from Cantinfias, the comic, to become a man of business affairs, including diversified forays in fields far apart from motion pictures. The second, and rudest shock was his role in "Around the World in 80 Days," which his fans did not like or understand. They were also shocked by a sprucely dressed Cantinfias who spoke English, abandoning the incoherent double talk that has been his trademark in Mexican pictures ever since his early days. And then there's the third character still to be unfurled in Mexico as exemplified in "Pepe."

Therefore, in more ways than one, this latest film is a revindication in the eyes of his Mexicanton in the eyes of his Mexicanton. Once again Cantinfias is the representative of the poor but honest. Mexican underdog, added to which he's an illiterate. It is true that Cantinfias does not wear the low-slung, baggy pants of his earlie. efforts, but his costume does have enough raggediness about it to be acceptable. Obviously his sprucing up of the tattered sweat shirt and pants is a concession to his international prestige. And possibly plans have been made to dub this one in English.

Story line is unpretentious, yet in the development via the acting the content of the con

this one in English.

Story line is unpretentious, yet in the development via the acting of Cantinfias and his supporting players, it comes out as a warm, human document with strong comic overtones which bring plenty of laughs. Cantinfias is a misfit saddled with the name of Inocencio Prieto y Calvo, and he gets a letter from the capital city advising him of a \$160.000 legacy left him by his deceased uncle.

Only Inocencio cannot read Dis-

of a \$160.000 legacy left him by his deceased uncle.

Only Inocencio cannot read. Discharged from a carpenter shop for inefficiency, and distressed by his inability to read and write. Inocencio decides that he will go to school and learn to read his own letter so that he need not submit it to prying eyes of strangers or neighbors. Lilla Prado comes into his life as the love interest, and the love scenes between the two have an innocent sort of naiveness that is charming.

Ultimately, Inocencio learns to read, only to find that the letter is lost. It had fallen out of his pocket in a bank where he had wheedled himself into a sort of norter's lob fallen into the hands of a crooked attorney via a bank emoloyee who had it in for Inocencio stnee a practical joke atmed at the "Illiterate one" misfired.

Inocencio and his Blanquila are falsely accused of stealing lewels of the bank president's wife. But there's the inevitable hapov end with the villian seeking to con inocencio's money getting his come upoance, and Cantinfas getting the girl. And Inocencio pledges a good part of his fortune to build more rural schools.

Another good point about this film is that Cantinfas does not hog

part of his fortune to build more rural schools.

Another good point about this fim is that Cantinfies does not hog the camera, lets such good veteran actors as Angel Garaza and Carlos Martinez Baena contribute to the development of the story via their own scenes. Grandma Sara Garcia turns in an excellent job as a hard-working, old aunt who takes in washing Lilla Prado as the love interest is a charming partner to Cantificat's shy lowemaking.

All in all, this is a production

that the Mexican fan enjoyed, in-cluding bits of business with Can-tinflas apeing a slinky walk, and his light terpsichors foot work in a dance scene. The Victor Herrera camera work in color is well done while the sound has no flaws.

while the sound has no flaws.

This one will do bonanza boxoffice throughout the Spanish-language market. And indications in
the way the pic is developed is a
tip-off that Posa Films plans to
dub it in English for worldwide
release. Emil.

A Matter Of Who (BRITISH)

Somewhat confused drama about the World Health Organization. Presence of Terry-Thomas in lead role has its problems for, though playing it reasonably straight, this comedian automatically produces some yooks which don't fit easily into a film hinged on a smallpox epidemic.

i.	London, Oct. 3.
	Metro release of a (Walter Shenson-
ï	Milton Holmes Foray Films production.
L	Stars Terry-Thomas, Alex Nicol, Sonia
ľ	Ziemann. Directed by Don Chaffey.
•	Screenplay by Holmes; adapted by
٠	Patricia Lee, from story by Miss Lee.
ľ	
١	music, Edwin Astley; editor, Frank
ċ	Clarke. Previewed at Metro Private Thea-
ď	tre. London, Running time, 92 MINS.
	Bannister Terry-Thomas
1	Michele Sonja Ziemann
ı	Kennedy Alex Nicol
	Kennedy Alex Nicol Jamieson Richard Briers
	Sister Bryan Honor Blackman Ivanovitch Guy Deghy Beryl Carol White
:	Ivanoviten Guy Deghy
,	Beryl Carol White
1	
H	Foster Geoffrey Keen Rahman Martin Benson
1	Linkson Martin Benson
. 1	Linkers Eduard Linkers Dr. Blake Vincent Ball
	Skipper Michael Ripper
ų	Cooper Cyril Wheeler
.	cooper Cyril wheeler

The odd title of this item is explained by the fact that WHO stands for World Health Organization and the plots concerns a topic that is unlikely material for entertainment-a smallpox epidemic. As a straight drama this might be acceptable but the casting of Terry-Thomas in the lead automatically

produces some uneasy yocks.

There is a lot of red herring, and the plot itself is confused. It does not add up as an entry likely to have much popular appeal. Though the wisdom of the Terry-Thomas casting is questionable, the thesp himself cannot be blamed. He plays himself cannot be blamed. He plays the World Health Organization official, "a germ detective" as he describes himself, commendably straight. But the immaculate Englishan, derby-hatted and carrying an umbrella through all crises, is bound to be a figure of fun and Terry-Thomas, understandably, cannot resist getting as many yocks as possible. They don't fit in happily all the time with the smallpox theme.

The death of an oil man on a plane arriving at London Airport is traced to smallpox. Two men are vitally interested in the death, Terry-Thomas, because disease is his WHO business, and Alex Nicol, who is the man's partner. The latter cannot understand what has gone wrong with oil-drilling tests in the Middle East. The two join forces to find the germ-carrier because several other cases are reported in Europe and the two are convinced that there is a link. The dead man's new bride (Sonja Ziemann) and a tough oil and shipping magnate (Guy Deghy) are also involved in a complicated plot whick leads to the Swiss Alps and an only slightly dramatic showonly slightly dramatic

down.

Terry-Thomas's performance is skillfully smooth while Nicol plays a bewildered but determined American oil man with a firm touch. Miss Ziemann has little to do but look suspicious and attractive. She achieves both feats satisfactorily. Guy Deghy is an appropriately sinister tycoon while Honor Blackman, Richard Briers, Clive Morton, Geoffrey Keen and Vincent Ball are other proven thespa who are on hand in support. Don Chaffey sfeers the film

the part of his fortune to build more ural schools.

Another good point about this lim is that Cantinfies does not hogh he camera, lets such good veterant cors as Angel Garaza and Carlos fartinez Baena: contribute to the levelopment of the story via their was seenes. Grandma Sara Garcia uras in an excellent job as lard-working, old aunt who takes an washing. Lilla Prado as the love iterest is a charming partier to anti-fies' shy low-making.

All in all, this is a production the spander.

There is the inevitable pop song over the credit titles which has absolutely nothing to do with the film itself. Written by Bob Russell and sung by Roy Castle, it does not sound a likely candidate for the parade.

Breakfast At Tiffany's (COLOR)

Kept boy wins kept girl in amoral Mänhattan free spirit tale powderpuffed and purified for mass consumption. Sleek production values, bisarre story and some topmotch act-ing, especially by Audrey Hep-burn, make it bright b.o. con-tender.

Hollywood, Oct. 5.

Paramount release of Martin JurowRichard Shepherd production. Stars
Audrey Repburn, George Pepperd, featin Balsam, Mickey Rooher, Directed to Blake Edwards. Screenplay, George Axelrod, based on novel by Truman Capotic camera (Technicclor), Franz F. Planer; editor, Howard Smith; music, Henry Man-chin; asst. director, William McGarry, Reviawed at studio, Oct. 5, '61. Running time, 115 MHR. Reviswed at studio, Oct. b. 0a. namme, time, 115 MiMS.

Holly Golightly Audrey Hepburn Paul Variak George Peppard "2-F" Patricle Neal Doc Golightly Buddy Ebsen O. J. Berman Martin Balsam Mr. Yunioshi Mickey Rooney Jose de Silve Perriera Vilalionge Mickey Rooney Jose de Silve Perriera Vilalionge Mag Wildwood Dorothy Edward Wassell Compared The Stanley Adams Wildwood Borothy Gusty Trawler Estanley Adams Paul Compared The Stanley Adams Sally Tomato Alan Reed Stripper Miss Beverly Hills Sid Arbuck Claude Stroud

Whitewashed and solidified for the screen, Truman Capote's "Breakfast at Tiffany's" emerges an unconventional, but dynamic entertainment that will be talked about and, resultantly, commercially successful. Out of the elusive, but curiously intoxicating Capote fiction, scenarist George Axelrod has developed a surprisingly moving film, touched up into a stunningly visual motion picture experience by the screen artisans assembled under the aegis of producers Martin Jurow and Richard Shepherd and surveillance of director Blake Edwards.

Capote buffs may find some of Whitewashed and solidified for

Capote buffs may find some of Axelrod's fanciful alterations a bit too precious, pat and glossy for comfort, but enough of the original's charm, and vigor have been retained to make up for the liberties taken with character to erect. A marketable plot.

What makes "Tiffany's" an appealing tale is its heroine, Holly Golightly, a charming, wild and amoral "free spirit" with a latent romantic streak. Axelrod's oncentification of the character, and, in the exciting person of Audrey Hepbarn, she comes vividly to life on the screen. Miss Hepburn's expressive, "top panana in the shock department" portrayal is complemented by the reserved, capable work of George Peppard as the young writer whose love ultimately (in the film, not the book) enables the heroine to come to realistic terms with herself. Excellent featured characterizations are contributed by Martin Balsam as a Hollywood agent, Buddy Ebsen as Miss Hepburn's deserted husband, and Patricia Neal as Peppard's wealthy "sponsor." Mickey Rooney's participation as a much-harassed upstairs Japanese photographer adds an unnecessarily incongruous note to the proceedings. Others prominent and valuable in support are John McGiver, Vilallonga, Dorothy Whitney, Stanley Adams, Elvia Allman and Alan Reed.

Cinematically, the film is a sleek, artistic piece of craftsmanship, particularly notable for Frank F. Planer's haunting Technicolor photography and Henry Mancini's memorably moody score. The latter's "Moon River." with lyrics by Johnny Mercer, is an enchanting tune with great commercial prospects. Other ace contributions are those of are directors Hall Pereira and Roland Anderson, set decorators Sam Comer and Ray Moyer, editor Howard Smith and wardrobe designer (for Miss Hepburn) Huwart de Givenchy.

Capri's First: 'Three Penny'
Denver, Oct. 10.
"Three Penny Opera" was the
opening attraction at Denver's
newest (and fourth) art theatre,
the Capri Cinema, which is the
city's smallest theatre, seating only
238.

238.

Lew Sher, president of Art Theatre Guild, which operates a chain of 17 other art houses around U. S. was in Denver for the opening. Bill Ramsey, who manages the company's other art theatre, the Vogue, will supervise the Capri. The other two art theatres here are the Esquire and Bluebird, both operated by Fox Intermountain Theatres.

Soviet Film Week In Paris Soviet Full Pr

Three Tales of Checkhov

(RUSSIAN—COLOR)

Paris, Oct. 3.

Mosélim production and release. With Klavdia Bickhims. Anatoli Adorkine. Burueni Rustignesv, Mikhali Yanchine. Burueni Rustignesv, Mikhali Yanchine. Ludmilla Kasakkina, Sacha Barsov, Nikolai Plotnikov, Nikolai Nikitime. Dorected by Maris Andispardias (Aniouta). Griegori Koltonov (Vanka) from tales by Anton Checkhov; camera, Nocolai Otonovak (Soveolov) (vanka) from tales by Anton Checkhov; camera, Nocolai Otonovak (Soveolov) kontovak (Soveolov) kontovak (Soveolov) camera, Nocolai Otonovak (Soveolov) kontovak (Soveol

Three of Anton Checkhov's short stories are here adroitly adapted with one in color and two in black and white. Two are expert in creating incisive looks at

pert in creating incisive looks at people without pathos or ridicule while one overdoes the sentiment. It looms a possible special entry abroad, but limited as a sketch film. Best chances seem to be for separation and use as supporting fare or for tele.

separation and use as supporting fare or for tele.

All are made by different people.
Two women come off best: "A Vengeance," of Irima Poplavskala, concerns an oafish older man married to a younger woman whose attempt at avenging a friend courting his wife backfires, 'Aniouat," of Marie Andjaparidze, is a slice of life in a rundown hotel. "Vanka," of Edouard Botcharov, is a tale of a little slavey mistreated by his employers.
"Vengeance" has a true comic sense that smites pettiness without becoming absurd or moralistic. 'Aniouta' touches human misery in a knowing way. "Vanka" has has a flair for showing true child-lish hope and despair.

Acting and technical credits are fine. This is a well balanced

Acting and technical credits are fine. This is a well balanced episode picture. Color is used in the comedic "Vengeance" only. Checkhov's world of the petty and harsh is well drafted on to film without any untoward propaganda.

Mosk. fine.

Scarlet Sails

Scarlet Sails
(RUSSIAN-COLOR-SCOPE)
Paris, Oct. 3.

Most im production and release. With Ivan Pereversev. Serguel Martinson. Nicolai Volkov, Anna Orothko. Antonia Kontcha kova. Directed by Alexandre Prouchto. Screenplay. A Yourivski, A. Nagorni from novel by Alexandre Griner, and the service of the servic

Made for moppets, this is a simwork and technical values help. It looms only for juvenile showing abroad.

abroad.

Supposedly taking place somewhere in England, it concerns a daughter of a toy maker and the son of a nobleman. She has been told, as a child, that her Prince Charming will come for her in a boat with red sails, and he leaves home to take to the sea. He becomes a captain, hears about the girl and falls in love with her. He puts up red sails and comes for her for the happy ending.

Film admits that man needs il-

her for the happy ending.
Film admits that man needs illusions and miracles but makes its
point that these must be created
with his own hands. But fairy tale,
strictly not for adults. Color is
more even in this than in most
Russo pix. The scope is well utillzed. Thesps play in a broad style.

Mosk.

Alieskine Liubov (The Love of Aliocha) (RUSSIAN-SOVSCOPE)

Mosium production and release. With Leonida Bitoy. Alead and release. With Leonida Bitoy. Alead of Mosium production and release with Court Belov. Directed My S. Toumanov. G. Choukine. Screenplay. B. Metelnikov. camera. K. Petrichenkoj editor, W. Rubin. At Marignan, Paris. Running time, Allocha Leonide Bikov Alexandra Zavialova Youri Velov

A simple, fresh film about a young worker's love affair, this is refreshingly free from heavy-

Three Tales of Checkhov (RUSSIAN—COLOR)
Paris, Oct. 3.
Mostlim production and release. With for special situations abroad but does not seem to have the fillip for arty houses.

for arty houses.

Aliocha (Leonide Bikov) is a worker with an outfit working the steppes of Russia in search of oil and minerals. He feels he does not quite belong. He's absentminded in his work, and a general sad sack. Then love smites via the person of a sharp-tongued, comely daughter of a stationmaster. He finally wins her after fighting a surly fellow worker.

While this has a continental on.

While this has a sentimental approach, it is never mawkish, containing refreshing observation, movement and characterizations. The comedy pokes fun at cultural radio programs and over-dedicated workers though there is the aside about the glory of the work, etc.

about the glory of the work, etc.

Film is technically excellent,
Done by two new directors, it
shows a modern, spirited type of
film. The hand of propaganda is
light, this being an apparent proof
of the thaw in Russo pic making.

Most

Beliye Nochi

(White Nights)

(RUSSIAN-COLOR)

Paris, Oct. 3

Mosfilm production and release. With udmills Martchenko, Oleg Strijanov, M. ekhhoban, Written and directed by Ivan 'yriev from story by Feodor Dostoyevsky. Jamera (Soveojor, Valentin Pavlov; eddor, Y. Fogel. At Marignan, Paris, Runing time, 93 MMS.

Vashtenka Ludmilla Martchenko Preamer Oleg Strijanov, Roomer M. Pekihoban

Faithful transcription of a Feodor Dostoyevsky story, this relates the tale of a lonely dreamer whose brief interlude with a girl gives him the only solace in his lifetime. Though dramatically right and well acted, film is somewhat slow moving in its series of incidents. Hence, it appears mainly a specialized en-try abroad on the Dosteyevsky

name.

A young daydreamer meets a girl on a bridge one night in 19th Century St. Petersburg (Czarist Russia). They become friends and he sees her for five nights. The lad tells her about his dreams and she explains aboût a man she loves. Love blossoms for him and she almost accepts him. Then the other man finally shows up and he realizes he has wasted his life.

Oleg Strijanov as the dragmer.

Oleg Strijanov as the dreamer has the right inflections while Ludmilla Martchenko is perfect as the romantic girl. Color has the right chromo aspect. Well handled, this might find a niche for itself in the U.S. art sphere.

Voskresenie (Resurrection) (RUSSIAN)

(RUSSIAN)

Mosfilm production and release. With Immara Skomina. Engel Meesey. L. Joithoukine. L. Joukovskala. B. Sez. Vicetde by Mikhail Chveliser. Screalay. Eugeni Gabriloviich. Chveliser from ovel by Leo Tolstoy; camera. E. Savelievi ditor. K. Aleeva. At Marignan. Paris. Unning time. 109 MINS.

Tamara Skomina. Paris. L. Zolothoukine. L. Zolothoukine. L. Zolothoukine in the Minds of the Chrosecutor L. Zolothouking time. L. Joukovskaia.

The Russians are tapping their pre-revolutionary literary heritage for film subjects and doing them with taste and flair plus a feeling for the times and characters. Already done by U. S. producers (three different versions), this Leo Tolstoy tale still holds dramatic flavor with possible arty chances abroad.

Main drawback is a tendency to treat this tale in a flashy modern camera style which sometimes makes the drama lose force. But its insight into character and its faithfulness to Tolstoy's work give this a solid base.

The black and white lensing has a fine crisp quality. Acting is excellent. Scenes of the seductions, with naked desire overruling all responsibilities, are done with a feeling for sensuality rare in Russo pix.

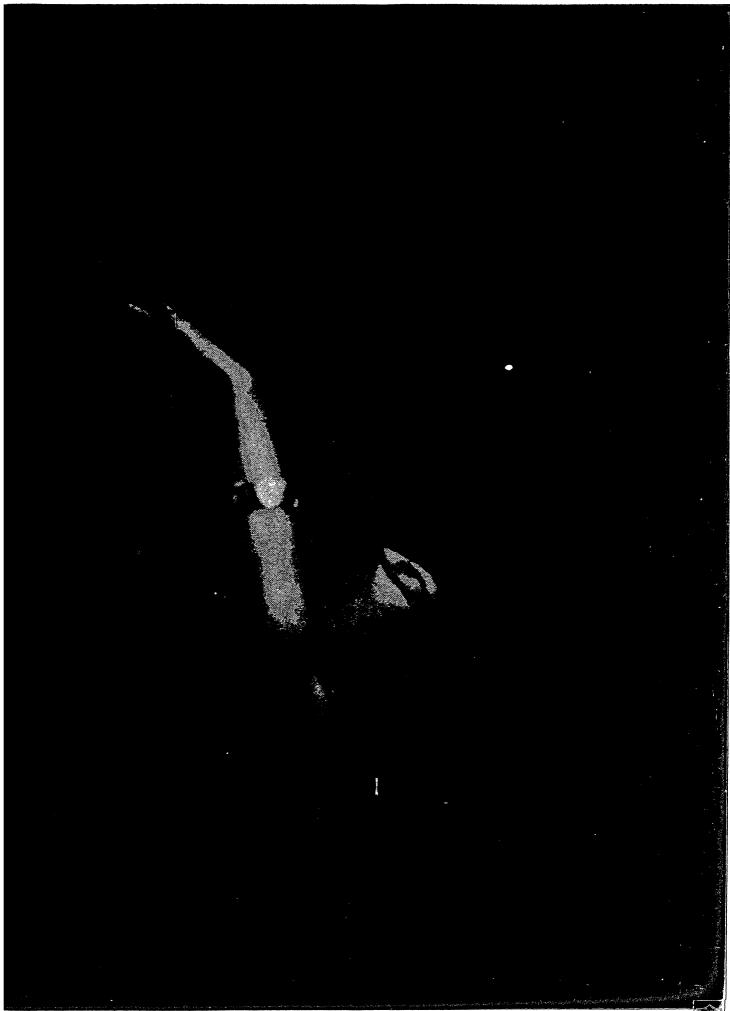
After fine filmic adaptations of Checkhov and Dostoyevsky, Tolstoy gets treated right here.

Mosk.

Mr. Exhibitor: Whatever also you do today make a note to scaure your Warner pressbank on SPLENDOR IN THE GRASS. It contains what many in the industry have already called "The most ingenious and aggressive selling campaign in years."

Read it very carefully.

Put it to work.



Newcomers Little Help to L.A. Biz; 'Blues' Fair \$24,000, 'Fear' Slight 11G; 'Spartacus' Hot \$11,300, 51st

I. A first-run biz is down again to case to alltime low, none of four openers showing much prom-"Paris Blues" looks fair \$24 0(4) in five theatres while Scream of Fear' is shaping for soft \$11.000 in two houses.
"Remanoff and Juliet," out in

first general release, should do a blurry \$10,000 or close in two situations. "Two-Way Stretch" is light at Iris in first.

at Iris in first.

Holdwers are headed by "Fanny," playing in 15th week at Hollywood Paramount, in second round in two other houses and first week at Beverly, looms slow \$20,000 or close. "Spartacus" still is very good at \$11,300 in 51st week at Pantages.

"Ben-Hur" ended its final 98th session of five days at the Egyptian with a rousing \$19.500, for a staggering \$2.215,300 for the full engagement.

Estimates for This Week

Estimates for This Week
Orpheum, Hollywood, Fox Wilshire, Loyola - Metropolitan-FWC (2.213: 756, 1.990: 1.298; 90-\$1.50)
— 'Paris Blues' - UA and 'Matter
of Morals' - UA Fair \$24.000 or
near Last week Orpheum with
Vogue, 'Armored Cominand' (AA).
"Angel Baby" - (AA), \$7.300. Hollywood with Warren's. "Guns of Navarone" 5th wk. "Queen of Pirates' - Indie - 2d wk) - (Warren's,
\$6.600. Fox Wilshire, Loyola with
State. Pix, 'Pit and Pendulum'
(A1), "Day Sky Exploded" (Indie),
\$27.500. \$27 500

Tris FWC) 825; 90 - \$1.50) —
"Two-Way Stretch" Show) and
"Man in Cocked Hat" Show).
Light \$3.000. Last week, "Thunder
of Drums" M-G, "Jet Storm (Indie) 2d wk), \$1.900.

die) (2d wk), \$1.900.

Warren's, Hawaii, Wiltern (Metropolitan - G&S - SW) (1.757; 1,106; 2.344; 90-\$1.50)—"Scream of Fear" (Col) and "The Trunk" (Col). Soft \$11,000 or close. Last week, Hawaii with Beverly, "Carry On Constable" (Gov), "Carry On Admiral" (Gov) ("m.o.s.) \$4.400. Wiltern with Hollywood Paramount, Baldwin, Los Angeles, "Fanny" (WB) (14th wk, Hollywood Paramount, 1st wk, others), "World by Night" (WB) (1st wk), \$27,000. others), "World (1st wk), \$27,000.

Hillstreet, Vogue (Metropolitan-FWC) 2.752; 810; 90-\$1.50) — "Romanoff and Juliet" (U) (1st general release) and "Sergeant Was a Lady" (U). NSG \$10,000 or

State, Pix (UATC-Prin) (2,404; 756; 90-\$1.50) — "Pit and Pendulum" (AI) (2d wk) and "Day Sky Exploded" (Indie) (2d wk) (State), "House of Usher" (AI) (repeat), (Pix) (P "House of Usher (Pix). Mild \$8,800.

Hollywood Paramount, Baldwin, Beverly, Los Angeles (State-Metropolitan) (1,468; 1,800; 1,150; 2,019; 90-\$2)—"Fanny" (WB) (15th wk, Hollywood Paramount; 2d wk, Baldwin, Los Angeles; 1st wk, Beverly) and "World by Night" (WB) (15t wk, Beverly; 2d wk, others), Slow \$20,000 or near.

Crest (State) (750; 90-\$1.50) — "Invasion Quartet" (M-G) (2d wk). Busy \$2,400. Last week, \$3,800.

Four Star (UATC) (868; 90-\$1.50)

"Rocco and Brothers" (Astor) (3d
wk). Nice \$5,500. Last week, \$7,200.
Warner Beverly (SW) (1,316; 90-(3d wk). Tepid \$4,500. Last week,

El Rey (FWC) (861; 90-\$1.50)— "Big Deal on Madonna Street" (In-die) (3d wk). Drab \$1,400. Last week, \$2,200.

Chinese (FWC) (1.408; \$2-\$2.40)
—"Young Doctors" (UA) (6th wk).
So-so \$7.200. Last week, \$7,600.

Fize Arts 'FWC) (631; \$2-\$2.40)

-"Never on Sunday" (Lope) (46th k). Okay \$4,800. Last week,

Pantages (RKO) (1.513; \$1.25-\$2.75)—"Spartacus" (U) (51st wk). Good \$11,300. Last week, \$9,800. Egyptian (UATC) (1,392; \$1.25-3.50) — "Ben-Hur" (M-G) (98th k). Great \$19,500. Last week,

Music Hall (Ros) (720; \$2.40-\$2.75) — "La Dolce Vita" (Astor) (13th wk). Strong \$8,500. Last week, \$8,800.

\$16,400

Key City Grosses

Estimated Total Gross
This Week \$2.026,500

Based on 22 citas and 248
theatres, chiefly first runs, including N.Y.)

Last Year \$2,155,800

Based on 21 cities and 207

Hustler' Hep 11G, Cincy; 'Blues' 9G

Cincinnati, Oct. 10.

Perky new entries. "The Hustler." sound at flagship Albee, and "Paris Blues." bright at Keith's, are bolstering first-run biz here this week with little downtown lift from World Series visitors. "Exdus" shapes for a sound second week subrun at Keith's. "Guns of Navarone" holds okay in rounding out 13-week run at the Capitol.

Subruns of "Parrish" and "Coccape 11" look strong at the

out 13-week run at the Capitol.
Subruns of "Parrish" and
"Occans 11" look strong at the
Twin ozoner. Reissue "Damn Yankee" and "Pajama Game" at the
Valley and oldie combo of "Solomon and Sheba" and "Kings Go
Forth" at Grand rate so-so.

Estimates for This Week

Estimates for This Week
Albee :RKO) (3.100; \$1:\$1.50)—
"The Hustler" (20th). Lively
\$11.000. Last week, "Young Doctors" (LA) '3d wk', \$7.000.
Capitol (SW-Cinerama) (1.400;
\$1.25:\$1.80)—"Guns of Navarone"
(Col) :13th wk). Okay \$6.500 finale
of potent engagement. Last week,
\$7.000.

of potent engagement. Last week, \$7,000.

Esquire Art (Shor) (500; \$1.25)

Esquire Art (Shor) (500; \$1.25)

T'Avventura" (Indie) (2d wk).

Fairish \$1.200. Last week, \$2.200.

Grand (RKO) (1.300; \$1)—"Solomon and Sheba" (UA) and "Kings
Go Forth" (UA) Ireissues). Fair \$5.000. Last week, "Imitation of Life" (U) and "Sapphire" (U) (reissues). \$4.500.

Guild (Vance) (300; \$1.25)—"Two Women" (Embassy) (5th wk).

Fair \$1.300. Last week, ditto.

Hyde Park Art (Shor) (500; \$1.25)—"Rules of Game" (Indie).

\$5.050 \$1.200. Last week, (Momanoff and Juliet" (U) (m.o.). \$1.100.

Keith's (Shor) (1.500; 90-\$1.25)—"Paris Blues" (UA). Bright \$9.000

Keith's (Shor) (1.500; 90-\$1.25)—
"Paris Blues" (UA). Bright \$9,000
or over. Last week, "Come September" (U) (6th wk), \$6,000.
Palace (RKO) (2.600; \$1.25-\$1.50)
—"Exodus" (UA) (subrun) (2d wk).
Firm \$7.500. Last week, \$9,000.
Twin Drive-In (Shor) (600 cars (Continued on asse 24)

(Continued on page 24)

'From Hell' Hot \$8,000, Seattle; 'Drums' 31/2G

Seattle, Oct. 10.
The Fifth Avenue is holding 'Guns of Navarone' for a good 10th session. "Romanoff and "Gins or Navarone for a good 10th session. "Romanoff and Juliet" is hep in second at Music Box. "Seven Woman From Hell" looms nice in opener at Coliseum. "Thunder of Drums" shapes slow

at the Blue Mouse.

Estimates for This Week
Blue Mouse (Hamrick) (739; \$1-\$1.50)—"Thunder of Drums"
(M-G), Slow \$3,500. Last week,
"Come September" (U) (6th wk),

Coliseum (Fox-Evergreen) (1.870: Coliseum (Foz-Evergreeum Short), 1-\$1.50, "Seven Women From Hell" (20th) and "Pirates of Tortuga" (UA). Nice \$6,000 or near. Last week, "Paris Blues" (UA) and "Flight That Disappeared" (UA),

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50)—"Guns of Navarone" (Col) (10th wk). Good \$6,000.

Last week, \$6,300.

Music Box (Hamrick) (739; \$1-\$1.50)—"Romanoff and Juliet" (U). (2d wk). Hep \$5,500. Last week,

Music Hall (Hamrick) (2,200; \$1-

Music Hall (Hamrick) (2,200; \$1-\$1.50)—"Spartacus" (U) (3d wk).

Okay \$8,500. Last week, \$7,700.

Paramount (Fox-Evergreen)
(3,000; \$1-\$1.50)—"Paris Blues
(UA) and "Flight That Disappeared" (UA) (m.o.). Mild \$5,000 in \$1.25)—"Seven Women From Hell"
9 days. Last week, "Francis of Assisi" (20th) (2d wk), \$3,200.

'Hustler' Sturdy 11G,

Omaha, Oct. 10.

Biz is limping at the downtown rst-runs this week although Biz is limping at the downtown first-runs this week although "Hustler" is proving a powerful new entry at Orpheum. "Twenty Plus Two" is fat at three houses. "Man-Trap" shapes dull at the Omaha. "Question 7" is stout in second round at Dundee. "Thunder of Drums" looks good in second at State.

Restimates for This Week

Admiral, Chief, Skyview (Blank)
(1,239; 1,000; 1,200; 75-\$1)—"
"Twenty Plus Two" (AA) and
"Wings of Chance" (U). Fat \$9,000.

Last week, "Paris Blues" (UA) and
"When Clock Strikes" (UA),
\$11,000.

\$11,000. **Cooper** (Cooper) (687; \$1.55-\$2.20)—"South Seas Adventure" (Cinerama) (12th wk). Good \$5,300.

Last week, same.

Dundee (Cooper) (500; \$1.55-\$2.20)—"Question 7" (Indie) (2d wk). Stout \$3,200 after same in first.

first. Omaha (Tristates) (2.066; 75-\$1)

"Man-Trap" (Par). Dull \$3,000
and will last only six days. Last
week. "Francis Assist" (20th),
\$7.500 at \$1-\$1.25 scale.

Orpheum (Tristates) (2,877; \$1-\$1.25="Hustler" (20th). Stout
\$1.50-"Hustler" (20th). Stout
\$10.500. Last week, "Come September" (U) (3d wk), \$5,500 at

State (Cooper) (743; \$1).
"Thunder of Drums" (M-G) (2 wk). Good .\$3,300. Last wee \$4.000.

'Hustler' Boff 21G, Hub; 'Hell' Sock \$17,000

Boston, Oct. 10.
A pickup in first-run biz is discernible at the boxoffice this week as fine autumn weather set in with a touch of Indian Summer bringing the patrons in from the outlying regions. "The Hustler" is the biggest thing in town, with a soc gross at the Met. "Seven Women From Hell" looks okay at Paramount.

amount.
Holdovers are doing well with
'Paris Blues' boff in second round
at Memorial. "Thunder of Drums'
looms good in second at Orpheum.
'Never On Sunday,' into the Pilgrim on rerun, shapes nice. "After "Never On Sunday," into the Pri-grim on rerun, shapes nice. "After Mein Kampf" looks nice at State in third. "Two Women" is rated brisk at Kenmore in sixth frame. "Cold Wind in August" is snappy at the Beacon Hill in third. "Guns of Navarone" shapes strong at Gary in 13th week

Estimates for This Week Astor (B&Q) (1,170; 90-\$1.50)

Astor (B&Q) (1,170; 90-\$1.50)—
"Saturday Night. Sunday Morning" (Cont) and "Room at the Top"
(Cont) (reruns) (2d wk). Fair \$4,000.
Last week, \$5,500. "Splendor in Grass" (WB) opens Oct. 11.
Beacon Hill (Sack) (678; \$1-\$1.50)—"Cold Wind in August" (UA) (3d)
wk). Lusty \$10,000. Last week, \$12,000.
Boston (Cinamula)

Boston (Cinerama, Inc.) (1.354; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (22d wk). Oke \$7,000. Last

(reissue) Lou m... week, same. Capri (Sack) (900; \$1-\$1.50)—"La Dolee Vita" (Astor) (m.o.) (5fh wk). Good \$5,500. Last week, \$6,500. Exeter (Indie) (1.376; 90-\$1.49)— Noon" (Times). Fourth

le Noon" (Times). Fourth started Saturday (7). Third

week started Saturday (7). Innuwas slick \$7,000.
Fenway (Indie) (1,350; \$1.50)—
"Fate of a Man" (UA) (3d wk).
Okay \$3,000. Last-week, ditto.
Gary (Sack) (1,277; 90-\$1.80)—
"Guns of Navarone" (Col) (13th
wk). Strong \$14,000. Last week,

wk). Strong \$14,009. Last week, \$15,000.

Kenmere (Indie) (700; \$1.50)—
"Two Women" (Embassy) (6th wk).
Sunny \$8,000. Last week, \$8,500.

Metropolitam (NET) (4,357; 90\$1,25)—"The Hustler" (20th). Sock
\$21,000. Last week, "Secrets of
Women" (Janus) and "Atlantic Adventure" (Indie), \$9,000.

Memorial (RKO) (3,000; 90-\$1.49)
"Paris Blues" (UA) and "Secrets
Deep Harbor" (UA) (2d wk). Hotsy
\$15,000. Last week, \$17,000.

Orpheum (Loew) (2,900; 90-\$1.49)
—"Thunder of Drums" (M-G) and
"Boy Who Caught Crook" (Indie)
(2d wk). Good \$9,000. Last week,
\$11,500.

Paramount (NET) (2,357; 70-

stler' Sturdy 11G, Omaha; 'Plus Two' 9G D.C. Better; 'Hustler' Wham \$18,000. 'Sun' Lively 15G, Bobby' Good 11G

Broadway Grosses

Estimated Total Gross This Week Based on 31 theatres

Last Year\$537,700 (Based on 24 theatres)

Pit' Potent 18G, St. L.; 'Drums' 4G

St. Luis, Oct. 10.

Best showing of new product currently is being made by "Pit and Pendalum," which looms potent at the huge Fox. "Thunder of Drums" is a meek entry at Loew's Mid-City while reissue combo of "Apartment" and "Elmer Gantry" shapes fine at the St. Louis. "Paris Blues" is shaping mild in first holdover round at State while "Francis of Assisi" is in like category in second at Ambassador. "Ada" looms fine in second at Esquire.

Estimates for This Week
Ambassador (Arthur) (2,970; 90\$1,25)—"Francis of Assisi" (20th)
(2d wk). Fair \$7,000. Last week,
\$8,000.

(2d wk). Fair \$7,000. Last week, \$8,000.

Apalbo Art (Grace) (700; 90-\$1.25)

"Virgin Spring" (Janus) (2d wk).
Good \$2,500. Last week, \$3.000.

Esquire Schuchart-Levin) (1,800; 90-\$1.25)

"By St. Schuchart-Levin) (1,800; 90-\$1.25)

"Pit and Pendulum" (AI) and "Armored Command" (AA). Fine \$18,000. Last week, "Trapp Family" (20th), \$12.000.

Loew's Mid-City (Loew) (1,160; 60-90)

"Thunder of Drums" (M-G). Sad \$4,000. Last week, "Nikki" (BV), \$5,000.

State (Loew) (3,600; 60-90)

"Paris Blues" (UA) and "Three on Spree" (UA) (2d wk). Mild \$9,000 or less. Last week, \$12,000.

Pageant (Arthur) (1,000; 90-\$1.25)

"Wa tch Your Step" (Magna). Good \$3,000. Last week, "King and I" (20th) (reissue), \$3,200.

St. Louis (Arthur) (3,800; 75-90)

"Anattent" (II) and "Elmer

3,200. St. Louis (Arthur) (3,800; 75-90) St. Louis (Arthur) (3,800; 75-90)
"Apartment" (UA) and "Elmer
Gantry" (UA) (reissues). Fine
\$8,000. Last week, "Guns of Navarone" (Col) and "Two Rode Together" (Col), \$8,000.
Shady Oak (Arthur) (760; 90\$1.25)—"Fanny" (WB) (subrun).
Fine \$4,000. Last week, "Love and
Frenchwoman" (Indie) (5th wk),

'Assisi' Modest \$6,000, Port.; 'Guns' 51/2G, 11th

Mainstem is bogged down with holdovers, reissues and modest product. "Francis of Assist" is not so good at Orpheum for opener. "Gums of Navarone" for opener. "Guns of Navarone" moves into an 11th and final round at Fox. "Spartacus" holds steady in 14th inning at Hollywood. "The Lovers" opened at Paramount, but was pulled by the law after two days, with "Not Tonight, Henry" returned to house for a fancy 5-

Estimates for This Week

returnen to nouse for a lancy 5-day run.

Estimates for This Week
Breadway (Parker) (1,890; \$1\$1.50)—"Romanoff and Juliet" (U)
and "Fox Fire" (U) treissue). Slim
\$5,000. Last week, "Thunder of
Drums". (M-G) and "Mighty
Crusaders" (M-G), \$3,400.

Fox (Exergreen) (1,600; \$1-\$1.49)
—"Guns of Navarone" (Col) (1114
wk). Tall \$5,500. Last week, \$5,700.

Hellywood (Evergreen) (2,000;
\$1-\$1.49)—"Spartacus" (UA) (14th
wk), on popscale. Lusty \$3,000.
Last week, \$3,100.

Masie Bex (Hamrick) (640; \$1\$1.50)—"Tender Trap" (M-G) and
"Bad Day Black Rock" (M-G)
(reissues). Slow \$3,000. Last week,
"Red Shoes" (Ind) (reissue), \$2,900.

Orpheum (Evergreen) (1,536; \$1\$1.49)—"Francis of Assisi" (20th).
NSG \$6,000. Last week, "Scream
of Fear" (Col) and "House of
Fright" (AI), \$4,800.

Parameemt (Port-Par) (3,400; \$1\$1.50) — "Not Tonight, Henry"
(Indie) and "Blonde Blackmailer"
(AA) (5 days). "The Lovers"
(Indie) pulled by law, and this bill
brought back as replacement after
completing a successful run a few
weeks ago. Fast \$5,000. Last week,
"Question 7" (Indie) \$4,300.

Washington, Oct. 10.
Nobody's shouting, but a slight pickup is evident on mainstem this stanza. Virile initialers are counted on to curb the recent downbeat. "The Hustler" at the Palare is rated wow, while the Capitol boasts another sock entry, "Bridge to Sun," which preemed worldwide here with customary hooplah.

worldwide nere with customary hooplab.

"Greyfriar's Bobby" shapes good in first round at two houses. After "Mein Kampf" looks biggish for first Plaza week. "Paris Blues" still is brisk in second at Keith's. Estimates for This Week

Ambassador, Metropolitan (SW) (1,480; 1,000; \$1-\$1,49) — "Grey-friar's Bobby" (BV). Fair \$11.000 or close. Last week, "Come September (U) (3d wk), \$4,000 in 5

Apex (K-B) (940; \$1-\$1.25) Two Women" (Embassy) (6th y

Apex (K-B) (940; \$1-\$1.25) —
"Two Womep" (Embassy) (6th wk)
Oke \$3,500. Last week, \$4,000.
Capitol (Loew) (3,420; \$\$1.49)—
"Bridge To Sun" (M-G). Sock \$15,
000. Last week, "Scream of Fear
(Col), \$5,700.

| 000. Last week, "Scream of Ftan (Col), \$5,700. Keith's (RKO) (1.839; \$1-\$1.49)—"Paris Blues" (UA) (2d wk), Brisk \$10,000. Last week, \$14,000. MacArthur (K-B) (900; \$1.25)—"Pure Hell" (Cont) (4th wk). Solid \$3.500. Last week, \$3.800. Ontario (K-B) (1.240; \$1-\$1.49)—"Loss of Innocence" (Col) (2d wk). Okay \$6,000 after \$7.500 opener. Palace (Loew) (2.390; \$1-\$1.49)—"Hustler" (20th). Wow \$18.000 or near. Last week, "Invasion Quartet" (M-G), \$5,300. Playhouse (T-L) (459; \$1.49-\$2)—"Guns of Navarone" (Col) (13th wk). Tenid \$3.000 after same as

"Guns of Navarone" (Col) (13th wk). Tepid \$3,000 after same as

NKI. 1epid \$3,000 after same as last.
Plaza (T-L) (278; \$1.\$1.80)
"After Mein Kampf" (Indie). Tall \$7,500. Last week, "Cold Wind in August" (UA) (3d wk), \$2.800.
Town (King) (860; \$1.25.\$2)—"La Dolce Vita" (Astor) (12th wk). Leggy \$5,000. Last week, \$5,500.
Trans-Lux (T-U) (600; \$1.49.\$2)
"Guns of Navarone" (Col) (13th wk). Fair \$5,400. Last week, ditto.
Uptown (SW) (1,300; \$1.\$1.\$49)—"Fanny" (WB) (subtrun) (4th wk).
Okay \$5,000 after \$6,000 in third, Warner (SW) (1,400; \$1.49)—"Come September" (U) (4th wk).
Fancy \$9,000 after \$10,000 for third.

HUSTLER' HEFTY 13G, BUFF; 'PLUS TWO' 5G

BUff, ILUS 1WU JU

Buffalo, Oct. 10.
Few bright spobs loom here currently, with biz generally quiet.
One of strongest big pix is "The Hustler," which is rated brisk at Paramount. "Two Women" also is fine in opener at Teck while "Saturday Night, Sunday Morning" shapes lively at 450-seat Cinema. "Twenty Plus Two" looks dismal in first at Lafayette. "Thunder of Drums" shapes mild on initial week at the Buffalo while "Francis of Assisi" is slow at Century also week at the Bunalo while "Francis of Assisi" is slow at Century, also in first.

Estimates for This Week

Buffalo (Loew) (3,500; 75-\$1.25)
—"Thunder of Drums" (M-G) and
"Soldier of Fortune" (20th) (reissolder of rortine (20th) (reissue). Mild \$10,000 or over. Last week, "Paris Blues" (UA) and "Secret Deep Harbor" (WB) (9 days), \$10,200.

\$10,200. Center (AB-PT) (2,500; 70-\$1)— "White Christmas" (Par) (reissue). Okay \$8,500. Last week, "Gigi" "White Christmas" (Par) (reissue), Okay \$8,500. Last week, "Gig!" (M-G) and "Don't Eat Daises" (M-G) and "Don't Eat Daises" (M-G) (reissues), \$5,400 in 5 days. Century (UATC) (2,700; 70-\$1)—"Francis of Assisi" (20th). Slow \$7,000 or close. Last week, "Scream of Fear" (Col) and "The Trunk" (Col), \$5,000. Lafsyette (Basil) (3,000; 70-\$1)—"Twenty Plus Two" (AA) and "Red Cloak" (AA). Dismal \$5,000 or less. Last week, "Armored Command" (AA) and "Serengeti" (AA), \$5,200.

(AA), \$5,200.

Command (AA), \$5,200.

Parameunt (AB-PT) (3,000; 70-\$1) — "Hustler" (20th). Bright \$13,000 or over. Last week, "Seven Women From Hell" (20th) \$12,700.

Teck (Loew) (1,200; 70-\$1)—"Two Women" (Embassy). Fine \$4,500. Last week, "Purple Noon" (Indie) (2d wk), \$1,000.

Cinema (Martina) (450; 70-\$1.25)—"Saturday Night, Sunday Morning" (Cont). Bright \$5,000. Last week, "Please Turn Over" (Col) (5th wk), \$1,700.

Chi Boosted by New Pix: 'Hustler' Boffo \$36,000, 'Truth' Sturdy 22G. 'Blues' Brisk 15G, 'Sept.' Lush 18G

Chicago, Oct. 10.
"The Hustler" and "The Truth" are pacing a batch of fast new entries this round, the session shaping a moderate improvement over the doldrums of the last four weeks. "Hustler" shapes boffo \$36,000 at the Oriental. "The Truth," day-dating two houses, is pulling a great \$15,000 at the Loop and a sizzling \$7,000 at Carnegie.

Reissues are plentiful this stanza.

"Seven Wonders of World" looks hefty \$15,000 in first Palace round on popscale. Cinema tandem of "Man in White Suit" and "Kind Hearts and Coronets" shapes pleasing. First round of Monroe pair of "Anatomy of a Psycho" and "Naked Road" looms neat.

"Paris Blues" rates snappy in second Roosevelt canto. "King of Pacing 20%" to word feet and the same process.

second Roosevelt canto. "King of Roaring 20's" is modest for same round at the United Artists. "Big Gamble" shapes light at Woods. "Come September" looks busy in sixth Chicago session. Of the long-runs. "Guns of Navarone" is hefty in 15th week at State-Lake white "Never On Sunday" is solid in 35th lap at the Surf. Hardticketer "La Dolce Vita" is ending up a 17-week run with a snappy final four days at the Todd. Estimates for This Week

Estimates for This Week arnegie (Telem't) (495; \$1.25-0)—"Truth" (Kings. Hot \$7,000. week, "Pig Deal on Madonna Last week.

Chicago (B&K) (3,900; 90-\$1.80—
"Come Sentember" (U) (6th wk).
Good \$18,000 or over. Last week,

**Cinema (Stern) (500; \$1.50)—
"Man in White Suit" (Cont) and
"Kind Hear's and Coronets" (Cont)
(reissue). Nice \$3,800. Last week,

(Continued on page 24)

'2 Women' Smash \$8,000 Balto: 'Drums' Sad 4½G. 'Fear' \$4,500; 'Blues' 5G

Baltimore, Oct. 10.

"Two Women" is the top news here this week. It looms sockeroo at the Mayfair and looks as though t will be there for a while. "Scream of Fear" is meek in first at the Town. "A Thunder of Drums" looks tight at the Hinn on negence.

Town. "A Thunder of Drums" looks tight at the Hipp on opener.

"Paris Blues" is off in second round at the New while "Come September" shapes down in seventh week at the Stanton. "A French Mistress" looms nice in first at the five West "La Dolce Vita" looks steady in sixth at the little "Never On Sunday" is ending a record 47-week run at Playhouse.

Estimates For This Week

47-week run at Playhouse.

Estimates For This Week
Aurora (Rappaport) (367; 90\$1.50)—"Fire Under Her Skin'
(Union). Oke \$1.500. Last week,
"Nana" (Times) (reissue), \$1.500.
Charles (Fruchtman) (500; 90\$1.50)—"Fanny" (WB) (12th wk).
Down to oke \$3.000. Last week,

\$3.500. Chema (Schwaber) (480; 90\$1.50)—"L'Avventura" (Janus) (2d wk). Slow \$1,400. Last week, \$2,300. Five West (Schwaber) (435; 90\$1,50)—"French Mistress" (Cont). Neat \$2,500. Last week, "Romanon and Juliet" (U) (9th wk) \$1,000.

and Juliet" (U) (9th wk) \$1,000.

Hippodrome (Rappaport) (2,300;
0>\$1.50)—"Thunder Of Drums"
(M-G). Light \$4,500. Last week,
"Thief of Baghdad" (M-G). \$4,000.

Little (Rappaport) (300; 90-\$1.50)—"La Dolce Vita" (Astor) (6th wk).
Good \$2,000. Last week, ditto.

Mayfair (Fruchtman) (750; 90-\$1.50)—"Two Women" (Embassy).
Socko \$8,000. Last week, "Young
Doctors" (UA) (3d wk). \$4,000.

New (Fruchtman) (1,500; 90-\$1.50)—"Paris Blues" (UA) (2d wk).
Slow \$5,000 or less. Last week.

\$5,000 or less. Last week.

Playhouse (Schwaber) (355; 90-1.50)—"Never on Sunday" (Lope) 17th wk). Okay \$1,700. Last week,

\$1,800.

Rex (Freedman) (500; \$1.50)—
"Thirst" (Indie) (reissue). Warm
\$2,000. Last week, "Kanal" (Kings)
(2d wk), \$1,500.
Stanton (Fruchman) (2,800; 90\$1.50)—"Come September" (II)
(7th wk). Fair \$4,500. Last week,

Estimates Are Net

Film gross estimates as re-orted herewith from the variported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sun' Bright 10G, K.C.; 'Sinner' 7G

Best the new week offers is Bridge To the Sun" shinning "Bridge To the Sun" shinning brightly at the Capri. Also new, "Young Doctors" looms mild at Plaza, but will hold. Paramount also is modest with "Portrait of Sinner" and "Anatomy of Psycho" on opener. Mild trend also is shown by "Alakazam" moderate at Uptown and Granada. Holdower of "La Dolce Vita" at the Brookside is rated nifty in third round, and stays on.

Estimates for This Week Brookside (Fox Midwest - Natl. Theatres: (800; \$1-\$1.50) — "La Dolce Vita" (Astor) (3d wk) Nifty \$4,500; holds. Last week, \$5,500.

Capri (Durwood) (1,280; \$1-\$1.50)

—"Bridge To Sun" (M-G). Bright
\$10,000; in for 4-week run. Last
week, "Romanoff and Juliet" (U) 7th wk), \$3,000.

Empire (Durwood) (1,200; 90c-\$2)
—"This Is Cinerama" (Cinerama)
reissue) (5th wk). Oke \$4,500. Last
week, \$5,500.

Kimo (Dickinson) (504; 90-\$1.25)
"Raisin in Sun" (Col) (2d wk).
Brisk \$1,800; holds. Last week,
\$2,000.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "Portrait of Sinner" (AD and "Anatomy of Psycho" (AT). Continues dual policy here, mild \$7,000. Last week, "Man-Trap" (Par) and "Steel Claw" (WB), same,

Plaza (FMW-NT) (1,630; \$1-\$1.25)

"Young Doctors" (UA). Medium \$8,000, but stays. Last week, "Trapp Family" (20th), also at Granada, \$12,000.

Rexy (Durwood) (850; \$1-\$1.50)— "Come September" (U) 9th-final wk). Good \$4.500. Last week, \$4,000.

wsi. Good \$4.500. Last week, \$4,000.
Uptown, Granada (FMW-NT) (2,043, 1,217; \$1-\$1.25) — "Alakazam.
Great" (Al) and "Sword Sherwood
Forest" (Al) Moderate \$8.000. Last
week, Uptown, only, "Marines,
Let's Go" (20th) and "Battle Bloody
Beach" (20th), \$4,500.

'HUSTLER' ACE NEWIE IN PROV., SMASH 11G

Providence, Oct. 10.

Majestic's third session of "L Dolce Vita" is still the talk of the town. Top newcomers is Albee's "The Hustler," wow in opener. Elmwood's fourth round of "Spar tacus" shapes okay.

Estimates for This Wee

Estimates for This Week
Albee (RKO) (2,200; 55-\$1.25)—
"The Hustler" (20th) and "It Takes
a Thief" (GE). Sock \$11,000. Last
week, "Big Gamble" (20th) and
"Angry Silence" (EF), \$4,500.
Elmweed (Snyder) (724); \$1.25\$21—"Spartacus" (I). (4th wkb.)
Chrys \$5.500. Left week \$5.700.

Okay \$5,500. Last week, \$5,700.

Malestic (SW) (2.200; \$1,25-\$1.50)

"La Dolce Vita" (Astor) (3rd wk).
Torrid \$15,000 with second session \$15,200.

State (Loew) (3,200; 65-90)—
"Thunder of Drums" (M-G) and
"Magie Boy" (M-G). Dull \$6,000.
Last week, "Paris Blues" (UA) and
"Boy Who Canght Crook" (UA),
\$8,500.

\$1.50)—"Come September" (II) (7th wk). Fair \$4,500. Last week, \$6.000.

Town (Rappaport) (1,125; 90- and "The Trunk" (Col). Slow \$4.500. Last week, "Two Rode Together" (Col), \$6,000.

'Hustler' Leads Induls... Lively \$8,000; 'War' 4G

Invery \$0,0000, wat "Teg
Institution and the state of the

Estimates for This Week Circle (Cockrill-Dolle) (2.800; \$1-\$1.25)—"Hustler" (20th). Fine \$8,000. Last week, "Scream of Fear" (Col) and "Trunk" (Indie),

\$8,000. Last week, \$3,250. Indiana (C-D) (1,300; \$1,25-\$2.50) — "Seven Wonders of World" (Cinerama) (17th wk). Strong \$7,000. Last week, \$5,000. Keith's (C-D) (1,300; 90-\$1.25)— "Romanoff and Juliet" (U) (2d wk). Oke \$5,000. Last week, \$7,000. Laetwa (Loev) (2,427; 75-\$1.25)— "Great War" (Lope) and "Season of Passion" (Indie). Drab \$4.000. Last week, "Invasion Quartet" (M-G), \$4,500. Lyric (C-D) (850; \$1-\$1.50)—"La Doke Vita" (Astor) (2d wk). Hep \$5,000. Last week, \$6,500.

'Assisi' Fair \$13,000 In Toronto; 'Sept.' Het 126; 'Guns' 13G, Vita' 8½G

Toronto, Oct. 10.
With long Thanksgiving weekend being observed in Canada, and
the general exodus from the city the general exodus from the city resulting from it, biz shapes spotty here. Newcomers, however, are perky, with "Francis of Assisi," Greengage Summer" and "The Truth" getting off to good starts. "Claudelle Inglish" is only fair. "Guns of Navarone" is leading the city if holdower on 10th week. "Come September," In sixth, is still great. "La Dolce Vita" continues fast in 10th round. fast in 10th round

Estimates for This Week

Cariton (Bank) (2,318; \$1-\$1.50) 'Guns of Navarone'' (Col. (10th 'Swell \$13,000. Last week, \$15,000

\$15,000.

Danforth, Humber, Hyland (Rank) (1,330; 1,231; 1,357; \$1-\$1.50) — "Greengage Summer"

| Canholtin, | Can

week, \$5,000.
Loew's (Loew) (1,641; \$1.\$1.50)
"Come September" (U) (6th wk).
Great \$12,000. Last week, \$13,000.
Tivoli (FP) (935; \$1.50.\$2.50)
"La Dolce Vita" (Astral) (10th wk).
Fast \$8,500. Last week, \$10,000. "La Doice Vita" (Astral) (10th wk).
Fast \$8,500. Last week, \$10,000.
Towne (Taylor) (683; 90-\$1.25)—
"Long, Short, Tall" (IFD) (3d wk).
Fine \$5,000. Last week, \$5,000.
University (FP) (1,556; \$1-\$1.50)
"The Truth" (Kings) Good

University (FP) 61,556; \$1.\$1.500 **The Truth" (Kings) Good \$8,000. Last week, "Parent Trap". (EV) (11th wh; \$6,000. Uptown (Loew) (2,543; \$1-\$1.75) —"Ada" (M-G) (4th wh). Fair \$6,500. Last week, \$6,700.

Hustler' Paces Pitt, Powerful 14G:

N.Y. Offish But 'Breakfast' Wow \$178,000, 'Mark' Hits Mark at 15G; Hustler' Great \$58,700, 2 Spots

tion in the afternoons and too many overly-extended longrups are being blamed for the generally offish appearance of Broadway film biz currently. A couple of newcomers will register in with some big to wow totals, hinting of better days to come as a whole flock of new entrants tee off this session.

wow totals, hinting of better days to come as a whole flock of new entrants tee off this session.

Standout of new entrants, of course, is "Breakfast at Tiffany's" with new stageshow which is going for a wow \$178,000 opening week at the Music Hall. Pic drew long lines the first four days, the Hall having a line several blocks in length last Saturday. "The Mark" teed off at the arty Sutton \$i\text{the line}\$ it is \$15,000 opening stanza. "The Hustler" held with a smash \$46,000 at the Paramount in second session and a sock \$12,700 at the arty 72d St. Playhouse, where day-dating. Over at the Brocklyn Paramount, where it wound up its first week yesterday (Tues.), this money-getter hit a huge \$37,000 or near. This is remarkable money for this 4.200-seat house, which boosted its top to \$1.75 for the pic. "Guns of Navarone" looks like fine \$26,000 in current (16th) week at the Criterion. It's being replaced by "Devil at 4 O'Clock" Oct. 18. "Blood and Roses" comes into the DeMille today (Wed) after "Spartacus" held with big \$15,000 in 153d (final) stanza. This gave "Spartacus" held with big \$15,000 in its run of one year plus an added week. Pic tees off at the Palace today at the usual popscale.

The reissued "Earth Is Mine" and "Sapphire" held at okay \$14,000 in second round at Palace. The reissued "Earth Is Mine" and "Twinkle and Shine" continued okay around \$9,000 in third frame at the Forum.

okay around \$9,000 in third frame

"Twinkle and Shine" continued okay around \$9,000 in third frame at the Forum.

"La Dolce Vita" held with big \$20,300 in 25th session at the Henry Miller, and is now in its 26th week. "Francis of Assisi" looks fair \$9,500 in 11th week at the Rivoil where "West Side Story" moves in on Oct. 18.

"Town Without Pity" was launched yesterday (Tues.) at the Astor and Fine Arts. "Back Street" tees off tomorrow (Thurs.) at the Capitol and Trans-Lux 85th Street.

"Splendor in Grass" opened yesterday (Tues.) at the Trans-Lux 52d Street and the Victoria.

"King of Kings" preems tonight (Wed.) at the State, after several days of previews for the crix.

Estimates for This Week

Estimates for This Week

Aster (City Inv.) (1,094; 75-\$2)— Town Without Pity" (UA). Opened yesterday (Tues.). In ahead, "Young Doctors" (UA) (7th wk-5 days), fair \$14,000 after \$15,000 for sixth week.

Capitol (Loew) (4,820; \$1-\$2.50)
"Thunder of Drums" (M-G) (2d) "Thunder of Drums" (M-G) (2d wk-9 days). Looks only thin \$13,000 after \$19,000 on opener, below hopes. "Back Street" (U) opens tomorrow (Thurs.), day-dating with Trans-Lux 85th Street.

Criterion (Moss) (1,520; \$1.25-\$2,50)—"Guns of Navarone" (Col) (16th wk). This session ending to-morrow (Thurs.) looks to hit fine \$26,000 after \$25,000 for 15th wk.

Holds on until "Devil at 4 O'clock" (Col) opens Oct. 18.

DeMille (Reade) (1.463; 90-\$2.75)

"Blood and Roses" (Par). Opens today (Wed). last week, "Spartacus" (U) (53d wk), held with big \$15,000 in final stanza after \$18,000 for 42d week. One week over a year's run here hit \$1,365,000, a righty take for this cone, which mighty take for this opus which started out on hard-ticket but has been on a lower scale and four-a-

been on a lower scale and four-a-day for several months.

Embassy (Guild Enterprises) (500; 90-\$1.75)—"Carry On Nurse" (Indie) (reissue) and "Carry On Sgt." (Indie). First week ending tomorrow (Thurs.) is heading fer sturdy \$11,000 or close. In ahead, "Cold Wind in August" (UA) (10th wk), \$6,000 to wind a solid run here.

here. Heary Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (26th wk). The 25th round ended Saturday (7) was big \$20,-300 after \$21,000 for 24th week.

ended Saturday (7) was big \$20,-300 after \$21,000 for 24th week. Stays on, natch:

Palace (RKO) (1,642; 90-\$2.50)—
"Spartacus" (U). Opens today (Wed.) at regular scale for house. Last week, "Sanphire" (U) and "Earth Is Mine" (U) (reissues), okay \$11,000 or close after \$13,000 for opener, over hopes.

Forma (Moss) (813; 90-\$1.80)—
"Picnie" (Col) and "Twinkle and Shine" (Col) (reissues) (3d wk). This stamza finishing Friday (13) looks to land okay \$9,000 after \$9.500 for second week. "Bridge To Sun" (M-G) opens Oct. 17.

Paramount (AB-PT) (3,665; \$1-\$2)—"The Hustler" (20th) (3d wk). First holdover round completed Monday (9) was great \$46,000 after \$64,000 for opener, which was best (Continued on page 24)

Charles-Fabian Boost 'Drums' Mighty \$30,009, Det.; 'Pit' Sock 15G, 3

Detroit, 1 il JUCA 1 JU, J

Detroit, Oct. 10.

Upsurging biz this week is being helped by Ray Charles-Fabian stageshow being the first stageshow in two years there. It is doing great paired with "Thunder of Drums" in second week. "Bridge to Sun" also looks hot at Adams. "Greyfriar's Bobby" shapes fast at Madison. "Trapp Familly" looks barely good at Grand Circus.

Family" looks barely good as Grand Circus.
Meanwhile, "Pit and Pendulum" stays smash in third round at Palms. "Paris Blues" looms tortid in second session at Mercury. "La Dolce Vita" is big in 13th week at

Estimates for This Week

Estimates for This Week
Fox (Woodmont corp) (5.041;
.75-\$1.49)—"Thunder of Drums"
(M-G) (2d wk), with big boost
from Ray Charles-Fabian stageshow. Wow \$39,000. Last week,
"Drums" and "Secret Monte
Cristo" (M-G), mild \$14,500.
Michigan (United Detroit) (4,038;
\$1.25-\$1.49) — "Oceans 11" (WB)
and "Indiscreet" (WB) (reissues),
Oke \$12.900. Last week "Long.

and "Indiscreet" (WB) (reissues).
Oke \$12,000. Last week, "Long,
Short and Tall" (Indie) and "Bebind Great Wall" (Cont), \$2,000.
Palme (UD) (2,955; \$1,25-\$1.49)

"Pit and Pendulum" (AI) and
"Day Sky Exploded" (AI) (3d wk).
Great \$15,000. Last week, \$17,000.
Madison (UD) (1,408; \$1,25\$1.49)—"Greyfriar's Bobby" (BV)
and "Flight That Disappeared"
(UA). Fine \$12,000. Last week,
"Fanny" (WB) (12th wk), \$9,000.
Grand Circus (UD) (1,400; \$1,25\$1.49)—"Trapp Family" (20th).

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Trapp Family" (20th). Good \$10,000. Last week, "Francis of Assissi" (20th). (8th wk., \$7.000. Adams (Balaban) (1,700; \$1.25-\$1.50)—"Bridge to Sum" (M-G). Hotsy \$15,000. Last week, "Ada" (M-G) /2d wk). \$7,500. United Artists (UA) (1,667; \$1.25-\$1.80)—"Guns of Navarone" (Col) (14th wk). Fine \$7,000. Last week, \$7,200.

(Col) (14th wk). Fine \$7,000. Last week, \$7,200.

Music Hall (Cinerama, Inc.) (1,208; \$1,20,\$2.65) — "Windjammer" (NT) (reissue) (3d wk). Okay \$11,000. Last week, \$11,200.

Trams-Lux Krim (Trans-Lux) (1,000; \$1,80,\$21—"La Dolce Vita" (Astor) (13th wk). Big \$6,090.

Last week, \$6,300.

Mercury (UM) (1,465; \$1-\$1.80)—, "Paris Blues" (UA) (2d wk). Torrid \$14,000. Last week, \$15,000.

From Hell' Rousing 9G, Bobby' 10G Gateway (Associated) (1,900; \$1-\$1,50)—"Seven Women from Heil" (20th). Rousing \$9,000. Last week, "Scream of Fear" (Col), \$3,800. Feam (UATC) (3,300; \$1-\$1,50)—"Paris Blues" (UA) (2d wt). Fine \$9,500. Last week, \$13,000. Shadyside (MOTC) (730; \$1.25)

Pittsburgh, Oct. 10.

Four new entries, rating from hoff to good, are sparking biz this round at Pitt deluxers. "The Hustlers" at the Fulton toos the city with a wow take. "Seven Women From Hell" shapes big at Gateway. "Two Way Stretch" looms lofty at the Squirrel Hill while "Greyfriar's Bobby" is rated good at Stanley.

"Paris Blues" looks fine in second round at the Penn. "The Truth" remains firm in fourth at Shadyside. "Never on Sunday" on relissue date looms only fair at the Warner.

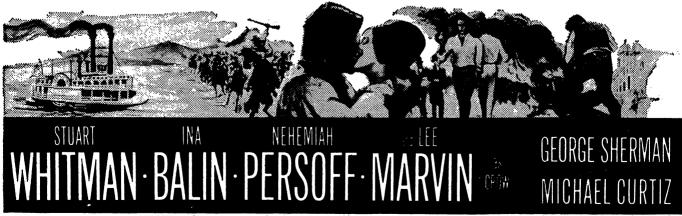
Estimates for This Week
Fulton (Associated) (1,635: \$1-

Fulton (Associated) (1,635; \$1-\$1.50) — "Hustlers" (20th), Wow \$14,000. Last week, "Come Sep-tember" (U) (6th wk), \$5,500.

Shadyside (MOTC) (750; \$1.25)
— "Truth" (Kings) (4th wk). Firm
\$2,000. Last week, \$2,800.
Squirrel Hill SW) (834; \$1.25)—
"Two-Way Stretch" (Indie). Big
\$4,800. Last week, "Raisin in Sun"
(Col) (6th wk), \$2,800.
Stanley (SW) (3,700; \$1.\$1.50)—
"Greyfriar's Bobby" (BV). Oke
\$10,000. Last week, "Pit and Pendulum" (AI) (2d wk), \$5,500.
Warner (SW) (1,516; \$1.\$1.50)—
"Never On Sunday" (Lope) (reissue). Fair \$6,500. Last week,
"Gigi" (M-G) (re-issue), \$5,000.



JOHN WAYNE THE COMANCHEROS



JAMES EDWARD GRANT and CLAIR HUFFAKER PAUL I. WELLMAN

COLOR by DE LUXE

20th provides your Thanksgiving Feast at the Box Office!

CANADIAN TOLL REBEL QUITS

Amusement Stock Quotations

Week Ended Tues. (10)

		N. Y. Stock Exchange				Net
196	1	[⊈] Weekly Vol.	Weekly	Weekly	Tues.	Change
High		in 100s	High		Close	for wk.
2734	1734	ABC Vending 104	2036	187%	191/4	+ 34
	4134		49	461/2	461/2	2
2734	1716		2078	1958	201/4	+ 34
4218	3214	CBS 652	35	3234	3438	+2
353 ₈	2138	Col Pix 104	315%	29	3034	+1
4712	32	Decca 269	38	3512	361/4	• •
4612	2658	Disney 54	363/4	341/8	3634	$+2^{3}4$
11934	9712	Eastman Kdk. 316	10234	100.	101	+11/4
758	478		51/4	5	518	+ 1/8
	125g		131/4		1234	+ 1/8
3518	1578		301/2	2738	281/2	+1
7634	36 ³ 8		7634	6778	7634	+738
703a	4112		4912	4734	481/2	-1
4138	2534	NAFI Corp 255	28%	2534	27	+11/8
918	518		71/4	63/4	67/8	+ 1/8
2178		Outlet \$3410	261/4	20	231/8	+23/8
8534	5338			537/8	551/4	
2538	1734	Philco 444	231/2	211/2	223/4	+1
227		Polaroid 183	196	1861/2	196	+61/2 +25/8
65 ⁵ 8	4912	RCA 329		54%	571/4	-11/8
1834		Republic 127	1378	12¼ 16¾	1234	-11/8 -11/8
22	1434	Rep., pfd 15	1756	33	1656 34	+11/2
36	20.4	Stanley War. 73	34 30¼	293%	301/4	+ 1/2
3414		Storer . 63 20th-Fex 200	331/2	3034	331/8	+21/4
551 4	3078			3114	3156	- 1/8
4031	2912		321/2 803/4	73	77	+41/2
943.		Zenith 110	1831/2	17334	1831/2	+1034
1983.	9714	Zenith 110	10072	11344	10972	41074
		American Sto	and the second		13. g. e. s	
814	415	Allied Artists 96	6%	578	6	— ⅓
1514		Balm'nt GAC 15	97/8	938	914	- 1/4
414		Buckeye Corp 215	216	134	2	— ⅓s
$24^{3}s$		Cap. Cit. Bdc. 76	1978		19	+1_
2212		Cinerama Inc. 741	211/2	1834	1834	—1 ⁵ 8
16 ⁷ 4	8	Desilu Prods. 23	9	81/4	81/2	1/4
9.38		Filmways 38	7	618	634	+ 5%
18	1212	Movielab 24	16	1434	151/2	— 3 ₄
2534		MPO Vid 29	18	1534	1634	7/s
53 4	214	Nat'l Telefilm 78	238	21/4	214	
101 s	334		51/2	5	5	- 18
1012	6	Reeves Snd 749	81/4	7	81/4	+ 78
27	20	Screen Gems 23	2438	22	23	+ 1/2
423s		Technicolor . 483	301/4	281/4	2814	— ³ 8
81		Teleprompter 96	16%	1538	1538	—118
614	258	Tele Indus 50	31/8	27g	3	

* Week Ended Mon. (9).

t Ex-dividud

Actual Volum.

(Courtesy of Merrill, Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Secu	rities	. 27	
	Bid	Ask	
America Corp.		43%	
Four Star Television	211/2	2312	- 14
Gen Aniline & FA	270	299	20
General Drive-in	1614	1734	- 3/8
Gold Medal Studios	1/8	5 <u>é</u>	
King Bros	11/4	178	,
Magna Pictures	314	4	+ 1/2
Metromedia Inc.	1414	1536	- 1/4
Official Films	318	35%	+ 38
Sterling Television	238	27g	
Sterling Television U. A. Theatres	616	7	1/8
Wometco Enterprises	24	2614	-114
Wrather Corp.			- 34
(Source: National Assn. of Security	4.1		

Reisini Slant: Cinerama Stock Up on 'Confidence,' Not Metro Whispers

Cinerama Inc. stock on the American Stock Exchange last week continued as one of the most active issues on the erstwhile curb. It ranked fifth on the entire list, with 88,400 shares exchanging hands and closed at \$21,37½ per share.

snare.

Cincrama is by far this year's prize baby of all amusement securities, for the aforementioned closing quotation is up from a year's low of \$4.62½.

Wall Street interest has stemmed Wall Street interest has stemmed in part from speculation about a merger with Metro. While it's true that these two outfits have a coproduction and co-distribution deal underway, there's nothing in the wind concerning a merger, according to Nicolas Reisini, president and chief stockholder of Crama.

Crama.

Reisini attributes the stock upbeat more so to confidence in the company for having delivered what was earlier promised, such as new production, expansion in the field of amateur camera development, the inflated balloon Itinerama presentation plus the blueprints for more Suger-Cinerama theatres in United States and abroad.

TOA'S NEW REGIME PRETTY MUCH THE OLD

New Orleans, Oct. 10.

Except for John Stembler ascending to presidency, all key execs of TOA will repeat for another year. These include H. F. Kincey, S. H. Fabian, Joseph G. Alterman, Herman N. Levy and Myron N. Blank.

Three new assistants to the prez are John G. Broumas of Chevy Chase, Md.; E. Lamar Sarra of Jacksonville, Fla.; and Robert W. Selig of Beverly Hills. Two freshman vicepresidents are Horace Denning of Jacksonville, and T. G. Solomon of McComb, Miss.

New executive committee mem-

Jenning of Jacksonville, and T. G. Solomon of McComb, Miss.

New executive committee members are George Aurelius, Phoenix;
Will J. Conner, Tacoma; Kelly Crawford, Raton, N.M.; Robert Davis, Sherman, Tex.; Lloyd Franklin, Clovis, N.M.; James Gaylard Jr., Troy, Ala; John Krier, Salt Lake City; Chris Gorder, Poplar, Mont.; Harry Mandel, N.Y.; Jeff Hofhelmer, Norfolk: Ted Mann, Minneapolis; David Milgram, Philadelphia; L. C. Montgomery, New Orleans; Harry Nace Jr., Phoenix; Spiro J. Papas, Chicago; Tom Smiley, Denver; Richard Smith, Boston; William Thedford, Los Angeles; Preston R. Tisch, N.Y.; Roy Richardson, Norfolk; and Earl Hendren, Erwin, Tenn.

ASSUMES COSTS

A member of the board of Famous Players-Canadian Corp. has resigned because of the intramural rubuharb over the outfit's financial support of the Paramount-owned International Telemeter system in Etoblcoke, Toronto suburb. As exclusived in Variety Sept. 20, Canadian investors are dissatisfied with the home toll experiment and as a result of this Paramount is on the verge of paying all charges despite the fact that Famous Players owns the franchise.

Norman S. Robertson, director of the Canadian firm for 20 years, turned in his resignation because he was given only 50% of his own way. He wanted (1) that Par, as 51% owner of FP-C, pay all the expenses for Telemeter and (2) that Par give FP-C stockholders the full information about losses to date.

Barney Balaban, president of Par, agreed that Par would take over the Telemeter fiscal obligations. But, according to Robertson, Par is disinclined to publish the facts and figures anent costs so far. Robertson, who is also chairman of the North American Life Assurance Co. of Toronto, asserted the run of Telemeter, as put on by franchise-holder FP-C, has resulted in a deficit of \$2,00,000 so far and continues to mean a weekly loss of \$11,000.

Robertson's main beef is that Par in effect has a Telemeter pilot in operation in the Toronfo suburb and if all goes well the worldwide benefits will accrue to Par alone. Meanwhile, he avers. FP-C has been paying all the bills for the pilot.

J. Fitzgibbons, president of FP-C, on the other hand identified

Meanwhile, he avers. FP-C has been paying all the bills for the pilot.

J. Fitzgibbons, president of FP-C, on the other hand identified Telemeter as an experiment which he feels certain will be a payoff proposition as it is expanded. The line from Par in New York is that there never was any thought of making money with Telemeter in its present stage—catering to less than 6,000 customers in Etobicoke—but the hope is the profits will be forthcoming as the subscribers increase.

Meanwhile, Robertson's bowout from the board has served to spotlight an unpleasant (for Par) situation that has been simpering for some time Although the majority owner of FP-C, Par is nonetheless considered as outsider by pationalistic Canadian stockholders of this theatrical empire.

Robertson, who had been on the

istic Canadian stockholders of unstheatrical empire.

Robertson, who had been on the board 20 years, is a respected figure in north-of-the-border finance. Minority holders are not likely to permit his resignation to go unnoticed. General feeling is that there's bound to be more respectivesions.

that there's bound to be more repercussions.

Speaking from Toronto, Famous
Players-Candaian president J. J.

Fitzgibbons said he regretted "that
impatience and misinformation"
had led to Norman Robertson's
resignation from the FP-C board.
Patience and perserverance were
necessary in bringing about "our
modern conveniences including the
telephone, radio and television itself." he said, adding that he's convinced that the feasibility of Telemeter will be established ultimate-

meter will be established ultimately.

Fitzgibbons acknowledged that the run of Telemeter in Toronto would be of benefit, on an experimental basis, to the system around the world, and confirmed that Paramount, as owner of Telemeter, is bearing all costs as of last Jan. 1.

Fitzgibbons further stated that an important expansion in programming at the Toronto suburb was planned for the coming fall and winter. Five regular season home games of the Toronto Aragonauts would be carried and negotiations were in progress to acquire the right to televise all 35 (Theatres, says he's a firm believer away-from-home games of the in the theory that the film industrional Professional Hockey League. He said that "sports have heen among the most popular attractions on Telemeter. The first of what have I got in terms of product and the 1961 season's football games (Sept. 10) was purchased by 16% of subscribers at \$2. Last year, what anyone else is doing."

EVEN THOUGH PAR | Changing Economics of Cinerama; Once Lived on Royalties Alone; Now Producer-Distrib-Exhibitor

In the greatest individual company theatrical expansion since television started its onroads on the film boxoffice, 15 Super-Cinerama installations are to be built in as many key cities, all scheduled to commence operation in 1962. The cost is officially put at at least \$20,000,000.

uled to commence operation in 1952. The cost is officially put at at least \$20,000,000.

Super-Cinerama units entail architectural and cinematic departures from the conventional. Each building is to comprise three walls with the fourth wall, from floor to ceiling, being the screen itself. The Wolf Corp. New York real estate concern listed on the American Stock Exchange, will construct the theatres and is now in process of acquiring sites. Cities already selected, according to Joseph Wolf, president of the building company, includes New York, Boston, St. Louis, San Francisco. New Orleans, Phoenix, Miami and Seattle.

The deal provides that upon construction the theatres will be taken over by Cinerama Inc. on a long-term lease basis.

19 Year Span

The first Super-Cinerama theatre was constructed 31 weeks ago in Denver by Cooper Foundation Theatres and has proved a mammoth success. This is particularly impressive since the picture on view has been the 10-year-old "This Is Cinerama." Cooper is now about to open another unit in Minneapolis.

Prime mover in the expansion program is Nicolas Reisini, president of Cinerama, who has even more elaborate plans. These include the presentation of Itinerama in the United States, just as it has been set up in France with offtimes SRO results.

Itinerama is the compressed-air, inflated balloon structure that's carted on huge vans from city to city for the showing of Cinerama. Reisini revealed this week to a Varnery reporter he has ide as

pictures.

city for the snowing of Cinerama pictures.

Reisini revealed this week to a Variery reporter he has ide as which ought to be especially provocative in pic exhibition circles. The Greek-born exec disclosed his company has specific plans to rig up an Itinerama theatre in California and he thereupon will invite U. S. theatremen to a tour of inspection of the operation. He then will ask same theatremen to join him in Itinerama operations in their respective locations—they

the eight hockey games—carried by Trans-Canada Telemter—were purchased by an average of 21% of subscribers at \$1 per game."

A well known independent thea-tre organization leader this week said he was riled over distributor practices, notably the licensing of features for prime-time television, with this coming on the heels of a summer-long theatre product short-

In many cases, he said, the weekend pictures on tv. while older, are nonetheless better than the features in theatrical exhibition. "We might as well give up Saturdays and Sundays, so far as the theatre business is concerned," he commented. He made it clear small theatres are the ones being particularly hurt.

The lesser outlets also are being

to take over on a franchise basis.

This and more of a mouthful of intelligence came from Reisini in the course of two interviews over the past week at his offices on Park Avenue.

Change of Character

Change of Character
To start at the beginning. Reisini terms Cinerama a company which had been living on royalties alone and is now producer distributor and exhibitor. (Originally there were two companies involved, Cinerama Inc. and Cinerama Productions, with Stanley Warner and Reeves Soundcraft in the stockholder driver's seat. Control of the surviving Cinerama Inc. is now firmly in Reisini's hands. He owns 600,000 of the outstanding 2.800,000 shares and holds options for 200,000 more.)
The exhibition end of the busi-

ing 2.800,000 shares and holds options for 200,000 more.)

The exhibition end of the bustness already is extensive, there now being 29 regular Cinerama houses in operation in the States and with opening dates already set for seven more. There are 27 now going in the foreign market with specific dates set for three more. These, of course, are in addition to the aforementioned Super-Cineramas and the Itineramas. Reisini revealed he's now negotiating for the debut of Itinerama in England, Germany and Italy, with the offering to be just as it is in France. He said he envisions the start of the California Itinerama in February or March, 1962, and it will be at this time that Yank exhibs will be invited in His theory in this regard that "it's dangerous to become rich aione—let others join me." He states it's not right for other theatremen to find themselves in the position of being "innocent bystanders" and he certainly doesn't want that they consider him a competitor.

Resumer Product

The Missarer Extellutions of the states literated the states literated the states of the states literated the states of the consider him a competitor.

Resumer Extellutions

Assure Product

Assure Product
The Itinerama Installations are to be placed in all cases at least 50 miles away from permanent Cinerama situations.

As for, production, Reisini says he can guarantee the right kind of supply of Cinerama product with a blueprint calling for two pictures every 16 to 18 months. First two, being co-made with Metro, are "How the West Was Won," at a cost of \$12,000,000, and "Wonderfull World of Brothers Wonderfull World of Brothers Grimm," with a \$5,250,000 negative. Reisini insists the figures are realistic, not inflated Company and M-G split the production outlay 50-50, the Cinerama money coming via a \$12,000,000 loan from Prudential Inserama money coming via a \$12,000,000 loan from Prudential Inserama money coming via a \$12,000,000 loan from Prudential Inserama money coming via a \$12,000,000 loan from Prudential Inserama money coming via a \$12,000,000 loan from Prudential Inserama money coming via a \$12,000,000 loan from Prudential Inserama C. Cinerama has the distribution rights for its own theatres, M-G elsewhere.

Reisini bought back the first five negatives from Stanley Warner for

M-G elsewhere.

Reisini bought back the first five negatives from Stanley Warner for \$3,000,000. This was covered by a Prudential borrowing of which \$2,400,000 has been repaid.

Morris Goodman Sanguine About Latin Republics; **Television Still Minor**

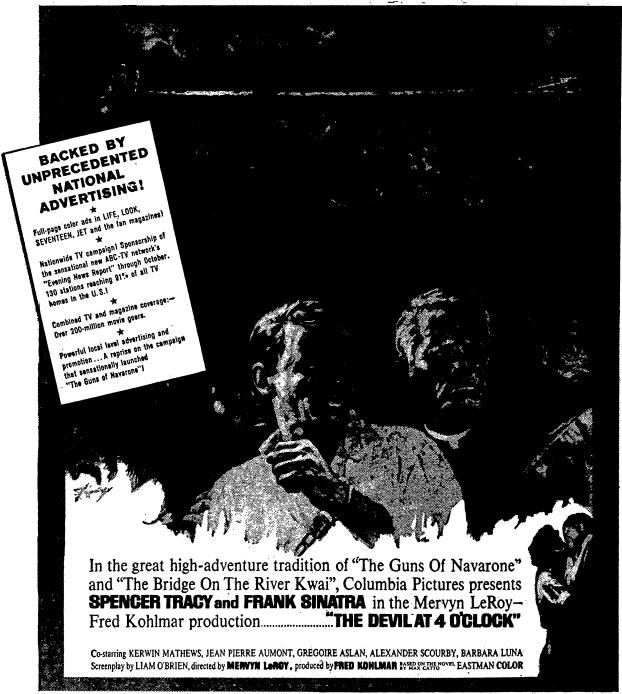
Film exporter Morris Goodman, back in Manhatlan after a tenweek South American swing to set playdates for various pix, finds the Latino economies fairly stable and says that ought to reflect at film hoxoffices

boxoffices.

Television impact is just starting to be felt in Uruguary, with two non-government channels operative and receiver sales upbeat, and is burgeoning also in Ecuador, but to a lesser extent. On the other hand, film biz is over the tv hump in other countries, such as Peru. Economics are spotty, he indicated, but "basically conditions are not bad."

Economics are spotty, he indicated, but "basically conditions are not bad."
Goodman set dates primarily for the indie "Story of David." last stint by actor Jeff Chandler, which Irving Starr and William Goetz produced in association with AB-PT. and Universal's independently-made "Blast of Silence."

DEVILAT 4 O'CLOCK ERUPTS FROM COAST-TO-COAST WITH A TREMENDOUS EXPLOSION OF DATES!



...NEW YORK, Criterion...PHILADELPHIA, Fox...LOS ANGELES, Warner Beverly...DETROIT, Grand Circus...CHICAGO, State Lake...SAN FRANCISCO, St. Francis...CLEVELAND, Palace...BUFFALO, Century...INDIANAPOLIS, Lyric...PITTSBURGH, Gateway...SALT LAKE CITY, Uptown & D.I...NEW ORLEANS, Orpheum...DENVER, Center...CINCINNATI, Keith...SEATTLE, Fifth Avenue...BOSTON, Orpheum...DALLAS, Majestic...WASHINGTON, Trans Lux & Playhouse...SAN ANTONIO, Majestic HOUSTON, Majestic...DES MOINES, Des Moines...MEMPHIS, Malco...ALBANY, Palace...TOLEDO, Rivoli...OMAHA, Orpheum...OKLAHOMA CITY, Center...CHARLOTTE, Manor...and many many more.....from COLUMBIA.

Italo Film Biz Assn. Ups Fee For Joining; Blow To Fly-by-Night Prods.

Rome, Oct. 3.

ANICA, the Italian Industry Association, has raised its minimum membership requirement to a \$50,000 capitalization by prospective joiners. Move is part of long-predicted attempt to thin ranks of fly-by-night producers currently inflating ANICA ranks. Decision also anticipates a similar legislative move to be included in future Italo film laws to guarantee a certain production level for companies competing for Italian film aid benefits.

ANICA, at the Same recent large from Italy, Ia.

ANICA, at the same recent large from Italy, Ia.

ANICA, at the same recent meeting, also re-instituted the title registration office abolished some time ago, effective Nov. 15. Also contemplated were some structure of the Venice Film Fest, designed to obviate recent friction caused by fest's selection system as well as by its 14-pic competitive limitation.

pic competitive limitation.

Elaborating on the Venice controversy, 'ANICA topper Eitel Monaco said that while he was all in favor of the events maintaining its artistic imprint, he would prefer the competitive ranks to be widened to include pix currently relegated to "Information Section," confining future Info Sections merely to films which had received prizes at other film events.

Monaco also felt that each

at other film events.

Monaco also felt that each country or each country's film organization should personally assume the responsibility of selecting films apt for Venice screenings. Venice would then be entitled to veto such films "openly contrasting with that Festival's objectives."

"If these concessions are granted," Monaco concluded, "ANICA will fight within the International Producers Federation for a reduction in the total number of film fsstivals, and a just recogni-tion for Venice and Cannes."

Italo Press Hopped Up By Reports French May Ban 'Not Kill' Import

Rome, Oct. 10.

Italian press is up in arms against reported French threats to stop the importation into Italy of "Thou Shalt Not Kill" (Col), pic produced in Yugoslavia by Italo filmmaker Moris Ergas and directed by Claude Autant-Lara.

Film, which deals with the conscientious objector theme, appar ently is displeasing to the French authorities, and to Culture Minister Andre Malraux in particular. It received a mixed but generally lively, favorable reaction at the recent Venice Film Fest.

Marc Spiegel & Ilmer's Varieties, In Brusse (C'rama: Holland

lively, tavorable reaction at the recent Venice Film Fest.

Local protests, which have already reached parliamentary interrogation level, stem from the slowdown in the concession of an import permit for the film as well as
from a recent article in Paris' Le
Canard Enchaine, in which it's
stated that Malraux, apparently not
satisfied with having kept "Kill"
from winning the Gold Llon at
Venice (French originally had
threatened to boycott fest if pic
was shown), had now threatened
Rome again, "If the film is shown
in Italy," says the article, "the
French-Italian coproduction pact
will not be renewed."

Local sources, including Rome's

French-Italian coproduction pact will not be renewed."

Local sources, including Rome's influential: indie daily Messagero, are particularly worried by indications that the Italian authorities are seemingly bowing to the Gallic threats. The local sheet sports proof that the local distributor of pic first applied for import permit for "Thou Shalt Not Kill" on Aug. 7. The Foreign Commerce commission, which acts on such matters, falled to take a decision in meetings held Aug. 24 and Sept. 4, while waiting for an okay from the Ministry of Entertainment. This was granted Sept. 14 via a cable signed by Entertainment Undersecretary Renzo Helfer. Yet to this day, despite meeting held Sept. 27, the long promised go-ahead has not been accorded by the Commerce people. Messagero suggests this unusual delay is due to pressure from Paris.

'61 Catholic Prize

"Question Seven" (DeRochemont) was awarded the 1991 Catholic Film Office (OCIC) Grand Prix at ceremonies held this week at Assisi. Plc had previously received the OCIC kudo at this year's Berlin Film Fest. American pie won out over nine other finalists. Jury members gathered at Assisi included reps from Italy, Luxemburg, France, Egypt, Belgium, Germany and Canada.

Assisi was also the site this week of the official unveiling of "Francis of Assisi" (20th), held before a gala gathering on the day commemorating the Italian patron Saint, a national holiday.

memorating the Italian Saint, a national holiday.

FIDO Will Not **Match Big TV Bid**

London, Oct. 10.

Because FIDO (Film Industry Defense Organization) has declined to match an offer of \$1,000,000 a parcel of 70 feature films is likely to be bought within the next few days by Associated Television.

Phil Hyams, former Eros boss, told FIDO that he had received an offer of more than \$1,000,000 from a commerical tele company, but would refuse to sell if FIDO would pay his company, Stratford Films, an equivalent amount. The FIDO board decided it would not pay an "exaggerated" price for he films. pay an the films.

the films.

The Hyams brothers—Phil and The hyams promers—mi and Sid — were fo un der investors in Independent Television Programme Company, forerunner of Associated Television, and it is believed they still retain a substantial holding in that commerical Sid

senewed they still retain a substantial holding in that commerical to company.

If this package goes to ATV, it could be the second major films for ty deal within a few weeks. It is understood that George Minter, whose Renown Pictures Corp. went into voluntary liquidation earlier in the year, is making a deal with Associated Rediffusion.

The sale of these two packages could represent a major setback for FIDO, which was set up a few years ago to halt the sale of feature pix to the network. Since its formation, it has paid substantial amounts to producers and distributors as compensation for keeping oldies off the air waves.

Varieties, In Brussels, C'rama; Holland Click

Amsterdam, Oct. 10.
Marc Spiegel and Herman Ilmer,
no have jointly operated the
nerama Theatre in Rotterdam Cinerama

who have jointly operated the Cinerama Theatre in Rotterdam with outstanding success, have been awarded the contract to supervise the Cinerama presentation at the Varietes Theatre, Brussels, from next December. The contract for the latter deal was confirmed by Bernard G. Kranze, vicepresident of Cinerama, Inc.

The Spiegel-Ilmer operation in Rotterdam in now running its third triplescreen program, "Cinerama Hollday," which opened earlier last month. It is the only theatre in Holland showing the Cinerama process. The two initial presentations, "Seven Wonders of the World" and "This Is Cinerama," ran for a total of 61 weeks and grossed upwards of \$510,000, an unparalleled sum for such a small country.

The project has now received increasing support from travel lureaus—122 are linked now as against 41 previously—and audiences are brought into the city by cars and buses at the rate of 1,000 a day. For the current attraction, a hollday tie-in has been set with Swiss Air, which is offering vacations in Switzerland as prizes.

The Cinerama Theatre in Roteferdam has been the most success.

prizes.

The Cinerama Theatre in Rotterdam has been the most successful operation in Europe, other than the Casino, London, which has been featuring the triplescreen process for some seven years.

Triple Threat

London, Oct. 8.
Warfield Productions, the outfit
eaded by Albert R. (Cubby) Warfield Productions, the outsit headed by Albert R. (Cubby) Broccoll, has played it safe in reg-istering three variations of a title of an upcoming film with the Brit-ish Film Producers Association.

The project is listed in the BFPA's current titles register list as "Psychorama," "Psychorama," and "Phych-o-rama."

Of Viridiana' **Appears Hazy**

Paris, Oct. 10.
The commercial fate abroad one Spanish film, "Viridiana" The commercial fate abroad of the Spanish film, "Viridiana," which won the Grand Prix at the Cannes Film Fest and was then accused of blasphemy by the Vatican which led to a shakeup in the Hispano governmental film ranks and a complete ban on the plc, is not yet clear. It's reported that not only are diplomatic pressures on to keep the subject from being shown in other countries, but the co-producers are at odds over who has foreign sales rights. A lavender copy has been here since Cannes. Sales deals have been handled by local film salesman Francois Gergely. gely.

gely.

Film is still listed as opening here at two theatres, the Biarritz and Ursulines, as an Ursulines release. Insiders maintain that it probably will not get a distribution visa or censorship nod, but this is not confirmed so far.

Meanwhile, the coproducers, Unici-Films 59 of Madrid and Gustavo Alatriste of Mexico City, are purportedly on the point of court actions. Alatriste claims that Unici, since the pic was forbidden in Spain, handed over foreign rights to him under his Mexican tag. But now Unici claims Alatriste does not have its permission and wants to stop the film's sales.

Gergely recently advertised that

to stop the film's sales.

Gergely recently advertised that only he had Western European and Western Hemisphere sales rights. Film also has been reported sold for the U. S. to Ed Kingsley. It still has a slated opening date here for Oct. 13. Since there is a film accord between France and Spain, there could be no repercussions here but it looks unlikely to affect the U. S. release.

British Film Producers Ask Union to Keep Pix Makers Out of ACT

London, Oct. 10.

An implied invitation to the Assn. of Cine and Television Technicians to amend its membership rules has been made by British film producers. Last week they put on record a statement of principle which declared: "No member of the industry who is a film producer or a producer-director or production executive, and is therefore functioning as an employer, should be a member of ACIT while functioning in that capacity."

The question, which has caused considerable controversy in recent years, is the subject of an impending lawsuit. It was brought to a head by the ACIT overtime ban which was slapped on the British Studios by the union during the summer. One acute case which has subsequentally come to light, concerns a producer member of ACIT who was prohibited from viewing rushes of the day's work in the studio theatre after the stipulated time for work to stop.

There has been strong feeling among filmmakers that producers with the right to hire and fire should be ineligible for full union membership and should not be subjected to

should be ineligible for full union membership and should not be subjected to union conditions of employment. The upcoming law-suit, which was the subject of an interim action for contempt of court against the union's secretary, George Elvin, a year or so ago, is being brought by Roy and John Boulting. It is possible that this action may be heard before the end of the year, but no date for a hearing has been set.

Additional Foreign News On Page 17

1960-61 French Cinema Trade Below Last Year But Big Pix Still Click

Shepperton To Leave Brit. Film Prods. Assn.

London, Oct. 10.

London, Oct. 10.

Shepperton Studies has given notice of resignation to the British Film Producers Assa, and has been accepted into membership of the Federation of British Film Makers. As a result, there are now two major studies in each camp.

Shapperton and the Matro-Brit.

Shepperton and the Metro-Brit-ish studios at Elstree are now members of the FBFM while Pine-wood and Associated British Els-tree are within the British Film Producers Assn.

Producers Assn.

The switch in membership by Shepperton is the first major change to have taken place since the federation was formed some years back. Lauder and Gilliatt left the BFPA to join the FBFM in the early days and Paul Soskin subsequently transferred.

4th Milan Film, TV Fair Opens

Milan, Oct. 3.

The Fourth Milan and TV-Film Fair (MiFED) gets going here next Monday (9), and runs through Oct. 20. According to the MiFED organizers, large numbers of buyers and producers have already notified their participation at the twice-yearly affair. Last one was held in April.

Milan toppers materials.

held in April.

Milan toppers note a sharp rise in attendance by Far. East film men, with all five major Japanese companies (Nikkatsu, Datel, Toel, Toho, and Shochiku) being repped for the first time, together with a large delegation from India. Africa, Latin America, Philippines, Ceylon, Singapore and Hong Kong will also be represented, as well as industry representatives from other areas.

As previously detailed in

other areas,

As previously detailed in VARIETY, the fourth MIFED also will feature a "summit meeting" of video and motion picture officials to discuss the future technical und practical applications in both fields of magnetic tape. Fifteer vientists from 10 countries will attend the symposium as well.

Also elegated to be held in Miller

Also slated to be held in Milan during the Fair are the now-traditional high-level film industry gatherings in various sectors and on an international level.

Disney Org Tries Out Area Blanket Booking On 'Trap' in Britain

London, Oct. 3.
A' unique departure from convention in film booking is currently being tried out in Britain by the Disney Organization in connection with "Parent Trap." It is a twopronged innovation affecting both London and the rest of the country.

with "Parent Trap." It is a wopronged innovation affecting both
London and the rest of the country.

In the London area, the film
will start a conventional threeway London release on Oct. 9
on the Rank circuit playing the
northwestern area, the northeastern area and the South London
districts in turn. Three weeks
later, it will follow a similar
pattern on the National circuit
in London, thus becoming the
first picture to play two main
outlets in fast succession.

Meantime, the provincial release is to be on the blocked
territorial principle, starting off
this week (2) in the South Coast,
Wales and the West of England,
and subsequently playing the Midlands, Lancashire and Yorkshire,
Scotland, etc.

Main advantage of this form
of booking is that the Disney outfit will be able to make maximum
use of tele and newspaper advertising on a regional basis, instead
of dissipating a large measure
of the campaign in areas where
the film is not scheduled to open
for some weeks. For example,
when "Parent Trap" opens in the
Midlands on Nov. 12, there will
be a concentrated campaign on
the Midlands commercial tv outlet
as well as in local daily and weekly
newspapers.

Results are in for the 1980-61 film fiscal season, and, if the overall take was under other years, it was primarily in the general film category because the big name pix and blockbusters got as much or even more patronage than heretofore. It's taken to mean that patrons are choosing their screen fare, and it is mainly the star or exploitation product that now draws money with others doing only fair to below standard takes. "Ben-Hur" (M-G) led the U. S. product, about 700,000 attending and an extended first-run still in store. It was followed by "Goodbye Again" (UA) with 302.569 customers while also in a second first-run status. Other big grossers were "Psycho" (Par), "Exodus" (UA), "Alamo" (UA), "Let's Make Love" (20th), "Magnificent Seven" (UA), "North to Alaska" (20th), "The Unforgiven" (UA), "The Yord' (Par), "The Apartment" (UA) and "Midnight Lace" (U.). French product was led by Brigitte Bardot in "The Truth"

(UA) and "Midnight Lace" (U.
French product was led by
Brigitte Bardot in "The Truth"
followed by a sketch item, "The
French Woman and Love"; two
war pix with "good German"
themes, "Rhine Crossing" and
"Tax for Tobruk." There were
also some comedies, costumers and
the inevitable Eddie Constantine
pictures.

the inevitable Eddie Constantine pictures.

Ingmar Bergman's "The Virgin Spring" showed bis as did "Mein Kampf," "Saturday Night, Sunday Morning," "The Teutonic Knights" and the British "Blind Date."

There was also a big rise in the later of the Peopole Lighting conding.

and the British "Blind Date".

There was also a big rise in Italo and French-Italian coproduction take, led by "Rocco and His Brothers," "The Night," "L'Avventura," and "Two Women."

U. S. and French pix about held to their usual level, while Italian pix forged ahead. British and West German entries fell. No Russian films showed well at all this past year.

O'Brien. Film Producers Clash Verbally After 1-Day Elstree Strike

London, Oct. 10. A one-day strike last week in the Metro-British studios at Elstree. and an overtime ban which was restricted to the day of the stoppage, was followed by a warning to producers by Sir Tom O'Brien, general secretary of the National Assn. of Theatrical and Kine Employers, and a counterblast from producers. Lord Archibald, head of the Federation of British Film Makers, declared: "If you can interpret the statement, I will comment on it."

Sir Tom declared that redundancy dismissals had led to the strike and the overtime ban, and he felt there was scope for producers to do more than send telegrams protesting that agreements were being broken. He added: "It is with great reluctance that I say that the agreements will continue to be broken and in a more serious form, unless employers devote less time to the trivialities of the industry and show more concern to the human problems of those they employ."

Lord Archibald stated that 117 employees at Metro had been declared redundant, but that was a seasonal hazard, and warning had been given at a labor relations? meeting with the unions, without provoking comment. He said he would prefer a stable labor force, rather than recruiting temporary rather than recruiting temporary workers during the peak months, particularly as the temporaries, who lacked a studio background and often were a source of constant trouble to the regular staff. At the moment, there was a basic labor strength of around 4,000 in British studios, recruited from the three main unions but

from the three main unions, but there are peak seasonal rushes that demand the employment of the short-term additional workers.



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Young film star Jean-Paul Belmondo and oldtimer Jean Gabin paired in Henri Verneuil's new "A Monkey in Winter" based on a book by Antoine Blondin. Theme is of alcoholics of two generations. Simone Signoret content with playing opposite Sir Laurence Olivier in in the British pic "Term of Trial" which Peter Glenville directs. She has opined she would have played a bit part to be in a pic with him. Also ga-ga for Gabin. Raymond Rouleau tried to stop the National Opera's "Carmen," which he directed, from going to Japan for 10 shows on the principle that he had not been consulted and had moral rights on the show. However, it seemed that the necessary papers had been signed and as a cultural gambit it was on its way... Bourvil set for Yvex Clampi's first pic on his home ground in six years "My Associate, Mr. Davis," Clampi has made pix in Japan, West. Germany, Africa and Scandanavia before this, all French coproductions. This one is based on a Chilean novel about a man who becomes a big business magnate by using a false, supposedly rich American character as his backer. .. Robert Dhery's pic "La Belle Americane" had a midnight preem so that all the thesps in plays could see it ... French ple producer Ray Ventura prepping "William the Conqueror" which he would like to do with a Yank major. The script is now ready in English and French and he envisages doing it in Yugoslavia and thinks Burt Lancaster would be the ideal William. The success of "Guns of Navarone," "Spartacus" and "Ben-Hur" in Paris have filmmakers thinking in "super" proportions of late.

Spanish "Viridiana," which won the top prize at the Cannes Fest last spring and was then attacked for blasphemy by the Vatican, leading to a shakeup in the Spanish film setup and being forbidden there, may also be denied a showing in Paris in spite of an announced opening. It may have been Spanish film setup and being forbidden there, may also be denied a showing in Paris in spite of an announced opening. It may have been Spanish film setup and being forbidden there, ma

Rome

Rome

Mel Shavelson says so many pix are shooting in Rome, he can't even get a tripod—much less a camera—for his upcoming "Easter Dinner." Result: he'll have to shoot much of pic on Coast, after getting in indispensable backdrops here. Producer-director-writer even tried to borrow some material from Delmer Daves, who just left Italy after locationing here with "Lovers Must Learn," but found equipment already'd been spoken for! "Easter Dinner" goes to Paramount, as does another pending production, "The Iron Men." which Galatea Films produces with Martin Poll as exec. John Cassavetes still brushing up script on that one, but due here any day now.

MPAA prexy Eric Johnston sent a special message to Mayor of Castellaneta, where monument to Rudolph Valentino was inaugurated this week, to be read during unveiling ceremonies... shooting starts this week here on "Joseph Desa." Columbia release being shot here by Edward Dmytryk, with Maximilian Schell, Ricardo Montalban, Lea Padovani, and Akim Tamiroff... Ava Gardner paged by Galatea Films for starring role in "I Sclacalli" (The Jackals), which Terence Young is stared to direct in Italy and France... Sophia Loren and Vitiorio DeSica at work on director's episode for "Boccaccio "70" in lower Po Valley, and may be visited there by Embassy's Joseph E. Levine, who has pic for most areas, during his slated upcoming visit to Italy... October 1st was final date for submission of Italo pix for Foreign Film Oscar consideration... Italo authorities designate candidate, though there's some ill feeling here about how selection is effected: last year, for example, committee passed up "La Dolce Vita" in favor of "The Great War"... DeLaurentiis releasing "The Best of Enemies" here October 27th, while "Barabbas" goes out December 15th... both items of course get Columbia distribution outside Italy.

Liz Taylor, whose contacts with the local press have been none too frequent, not to say non-existent, made a point of accepting an invitation as guest of honor at benefit soiree sponsored b

London

William Holden and Trevor Howard for male leads in "The Lion" on location in Kenya, starting Oct. 20. Samuel G. Engel is producing for 20th-Fox release. . . 11 year old Pamela Franklin, a pupil at an English ballet school, has been given the juve lead. . Continental actress Erika Remberg in Anglo Amalgamated's latest Edgar Wallace thriller, "Candidate for Murder," which started at Merton Park Studios this week. Also in the cast are Michael Gough and Vanda Godsell . . . Comedian Terry Thomas and screen writer Alan Hackney are again teamed in "Operation Snatch," currently in the works at the Associated British Elstree Studios . . . Metro has confirmed Nov. 15 as the launching date for Samuel Bronston's "King of Kings" at the Coliseum.

RANK WOULD CHANGE **GAUMONT-BRIT. SETUP**

London, Oct. 10.
Already controlling 57.2% of the Arready contribing 31.2% of working strength of Gaumont British and more than 41% of the capital, the Rank Organization has put forward proposals to G-B shareholders that, if accepted, will result in the cinema chain becoming a wholly-owned subsidiary.

Announcing this at the group's 24th annual general meeting, John Davis, deputy chairman and managing director, said he was not prepared to elaborate on this preliminary announcement until shareholders had time to study the pro-

To date, the Gaumont British chain consists of 72 theatres, 16 of which are closed (two being converted into bowling alleys).

Pickets in Juarez Boom 'Vita' at B.O.

Mexico City, Oct. 10.
"La Dolce Vita" has run into some morality difficulties in the still wide-open Ciudad Juarez. Reports from there indicated that ports from there indicated that demonstrations against picture were instigated by various social organizations. Most active antipicture campaign was directed by the Juarez Catholic Lady's Society, which picketed the Variedades Theatre with signs urging people to bytes the indicate.

Theatre with signs urging people to bypass the picture. Picketing, however, got the director opposite reaction, with the boxoffice mobbed by cash patrons eager to see the Italian film. Happy about the whole thing is the management of the cinema. Extra showings had to be added and the pic was held over for an extended run.

U.S. Pix Still Pace Japan

Tokyo, Oct. 3.

Sixteen foreign feature pix wer released in Tokyo during Septen ber with "Guns of Navarone" (Co and "La Grand Olympiad" (Italia doing toe be

doing top biz.

Nine of the imports were from the U.S., two each from Britain and Italy and one each from Russia. West Germany and Russia, v Yugoslavia.

Austrian Actor Blasts German Pix Wage Plan

Rothenburg on Tauber, Oct. 3.
"The German salary system
treats actors and actresses like
chunks of meat in the butcher counks of meat in the outcher shop—they're sized up and priced like a piece of beef. It's not only bad for actors' morale, but it also certainly cuts down on their glamor and appeal at the boxof-fice," charged Austrian-born actor Karlheinz Boehm.

Karlheinz Boehm.

Boehm, here for his starring role in the Metro-Cinerama co-production of "Wonderful World of the Brothers Grimm," declared that he would never make a film for a German producer under the recently-enacted salary scale. Under terms of this classification system, which was brought into being by the German producers nearly a year ago, the actors are graded according to their importance in a picture. Even the leading stars are but into various categories with a put into various categories with a top fee of about \$25,000 for a film.

top fee of about \$25,000 for a film. The classification system has been widely publicized in the German press. Hence, a film pacron often knows just how much a star is supposedly "worth" to a film. The star is scaled from \$25,000 down to about \$2,000 for his role. Bochm claimed that even though the producers contend the salary scales are cutting costs on

though the producers contend the salary scales are cutting costs on German productions, the opposite results since the stars lose their b.o. draw by this grading system. Psychological Mistake "It's a psychological Mistake for the public to know how a star is classified," Boehm said. "The German industry doesn't know how to create stars and the glamor surrounding them. An actor makes four or five films, and then if he has a flop they let him fall and forget him."

Not only that, he said, but some producers are making secret deals.

not only that, he said, but some producers are making secret deals, paying an actor that they really want more than the salary scale allows.

"Since I have made films in the

U. S., German producer has of-fered me three times the amount of my scale to make a film in Germany." he said.

of my scale to make a film in Germany." he said.

When Boehm finishes his role as one of the Grimm brothers, he planes to Tokyo to make "Riffii in Tokyo" for Metro, and is contracted for two German-American co-productions in 1962. However, if offered only the German scale for making the films in Germany, Boehm says he would refuse it.

Urge Change For 2d Brit. Features

London, Oct. 10.

The two organizations representing British producers are to urge the Board of Trade to reconsider the position of second features in relation to Eady coin. Both the British Film Producers Assn. and the Federation of British Film Makers are proposing that the scale of levy should be calculated at two and a half times the gross, up to \$42,000 or based on the labor costs of the production, whichever is the lower. is the lower.

is the lower. With the Eady levy currently running at over 40% of the gross, this would represent a bonus to second feature producers in the region of 100%.

region of 100%.

It is recognized within the industry that this would be a powerful incentive for a section of the film making industry, which has been experiencing difficult times. It is believed that the proposal, if approved by the BOT, would stimulate production of more supporting features.

Cruel Dilemma of Felsenstein As Head of East Berlin's Opera

OUINN BACK TO WORK IN FILM, 'BARABBAS'

Anthony Quinn has resumed his string role in Dino DeLaurentiis' production of "Barabas." Actor took leave of absence from pic to fill a commitment with Sam Spiegel in the Jordan-based "Lawrence of Arabia."

"Lawrence of Arabix."
Estimated that four more weeks
of shooting remain for "Barabbas"
under the direction of Richard
Fleischer, with Quinn and Silvana
Mangano the only topliners still at
work. Shots remaining are the
opening sequences including
Christ's march to Calvary.
Film is for Columbia release.

Japan's Pix Biz Down Sharply

Tokyo, Oct. 3.

Picture attendance in Japan dipped sharply during the first six months of the year despite record film production of 301 feature pix during the period. Monthly falloff compared with same period last year was from 10.1% to 17.9%, with revenues dropping from 1.5% to 6.5% (difference between attendance and revenue figures is explained by increase in admission scale). Decline is attributed mainly to increased inroads of tv and a

seale). Decline is attributed mainly to increased inroads of tv and a higher economy standard which permits pursuit of other diversions. Attendance for Jan.-April period, according to figures of Japan Motion Picture Producers Assn. (Eiren) was 309,480,000 less than the same period of 1960. This is a decrease of 14.6%, the biguest fall-fished the last World War. At present there are six major film producers — Toei, Nikkatsu, Daiei, Toho, Shochiku and New Toei, an affiliate of Toel. Shintoho, another major, suspended opera-

another major, suspended opera tion in June because of depleted

finances.

Feature production of the six companies for the first six months of year, with comparable 1980 figures in parenthesis, are: Toei, 56, (54); Nikkatsu, 51, (53); Daiei, 50, (40); Toho, 36, (39); Shochiku, 38, (45) and New Toei, 37, (27). Shinto figures are 32, (29). One indie ple was produced.

Industry is trying to combat the situation by moving toward block-buster productions such as "The Life of Buddha" (Daiei) and "The Last War" (Toho) as well as driving to boost exports

to boost exports

Brit. Film Makers Fed. Suggests New Festival Rule to Curb Entries

Rule to Curb Entries

London, Oct. 10.

A proposed new rule governing film festival presentations has been suggested by the Federation of British Film Makers. It is advocating that all films made in the language of the home country at a competitive event should be subtitled in one other language. There have been frequent cases, notably in Cannes and Venice, at which French and Italian films have been shown without subtitles and are therefore difficult to understand for viewers without adequate knowledge of the lingo.

One indirect result of the application of such a rule could be the limination of last-minute entries. It has been a commonplace at Venice, for example, that the Italian participants have only been completed a day or so before actual presentation. But if they were obliged to be subtitled, they would have to be available three or four weeks ahead. That also would mean that the selection committee would have adequate time to view the finished product, rather than take it on trust after seeing the first reel or two.

The Federation is also urging the International Federation of Producers to enforce a limitation of two pix from any one country, as proposed in the draft rules last year. This is a matter which will be considered by the administrative council in Paris next month.

By TRUDY GOTH

E. Berlin, Oct. 3.

Slegfried Voelkel, choral director of the East Berlin Opera House held a press conference to explain the drastic changes in repertory and scheduling necessitated by the two sectors of this politically-tortured city. Most of the chorus singers (and principals, too) live in West Berlin. They will not now work in East Berlin. Moreover there are currency difficulties added.

work in East Berlin. Moreover there are currency difficulties added.

Wagner's "Tannhauser" scheduled for this fall will not be presented earlier than next spring because of task of casting it.

Walter Felsenstein, artistic director and general manager of the East Berlin Opera, is in a peculiarly ticklish position since he lives in the fashionable part of the anti-Red sector and his family is embarrassed. It's another case of politics making art difficult. Felsenstein himself has contracts to produce opera in Hamburg at a salary of 12,000 D-marks per production but, although he has worked harmoniously in Hamburg heretofore, this is now a true dilemma. Com-

but, although he has worked harmoniously in Hamburg heretofore, this is now a true dilemma. Compounding his hesitation is the fact that about 90% of the talent which "defected" (or, rather, just stayed home in West Berlin after Aug. 13) have been eagerly snapped up by the Hamburg management.

Felsenstein's dilemma is professionally and personally agonizing. If he breaks his own Hamburg commitments, he may thereby break his artistic ties with the west altogether and be forced to have his future existence behind the Iron Curtain. The Communists would almost certainly treat him lavishly, as they do honored artists, but the decision would have been forced by exterior force.

Meanwhile, all over Europe the cancellations of the stage plays of the Communist Bertold Bresht has assumed the dimensions of a wave

has assumed the dimensions of a

wave.
Felsenstein as director of Comic
Opera, East Berlin's prestive
house, reportedly won't move to
East Berlin Felsenstein, an Austrian citizen, has been living with
his family in W-Berlin for many
years. Although he eventually may
settle down in W-Germany or Austria, he does not intend to give up
his association with the E-Berlin
opera. As to his own words, he has
found there artistic possibilities
which he won't have anywhere
else.

Tieurs Help 'Cinerama -Holiday' Top Two Sister Films in Holland Preem

Films in Holland Preem

Amsterdam, Oct. 3.

Holland is now seeing its third Cinerama program, "Cinerama Holiday," which opened earlier this month in the only theatre in the country playing the three-screen process. It is the Cinerama Theatre in Rotterdam, operated jointly by Marc M. Spiezel and Herman Ilmer, who have had record-breaking runs for the first two presentations.

Between them, "Seven Wonders of the World" and "This is Cinerama" ran for 61 weeks to gross a total of \$510,000, an unparalled sum for such a small country. Now, with increasing support from travel bureaus—122 are linked now as against 41 previously—audiences are brought in to Rotterdam by cars and buses at the rate of 1,000 a day. For "Holiday" a tie-in has been set with Swis Air, offering holidays in Switzerland as prizes.

As a result, the advance take has

prizes.
As a result, the advance take has shown a marked upswing, and bookings are currently running 4 b above the two previous films.

Daiei Winds Filming, Of \$1,500,000 'Buddha

Tokyo, Oct. 3

Daiei completed the shooting of its blockbuster (\$1,500,000) "Life of Buddha" after 154 lensing days, of Buddha" after 154 lensing days, and has shipped the footage to Technicolor in London for processing. Japan has no facilities for processing 70m film. Director Kenji Misumi will follow the film to London for supervision.

Picture is set to how here on Nov. 1. No overseas deal has jet been made.



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British Pay-After-You-See Idea

Pay-after-you-see-tv could be the new pattern of British television if a new private British company, Tolvision Ltd., can sweet talk the Pilkington Committee in its favor against the advocates of the coin-in-the-slot method. Tolvision claims to be geared to start operating within a year of the Government giving its okay. The company, formed with a nominal capital of \$280 has five directors. R. Sternberg is chairman and managing director. The other four directors are G. B. Drayson, M. Fox, W. King and two Americans, M. Fox and R. Hermitage.

Robert Hermitage told Variery: "This is a purely British undertaking, but if will benefit from the technical knowhow that's been the outcome of seven years exhaustive field experiments by Tolvision of America."

The system would operate with a normal television set but by means of auxiliary apparatus viewers would be able to select the new programs. Three channels would provide programs of events that the public would normally have to pay to see, and such programs would cost around 35c each. There would also be a fourth channel which would provide 18 hours of music free.

The system, which will not carry commercial advertising, will, if given the go-ahead start in the more thickly populated areas, aim at a minimum of 20,000 subscribers and, in time, spread to a national network.

Continental Seeks H'wood Product

Continental Distributing Corp., Walter Reade's indie distrib firm which has been notably successful via a string of European (mostly British) releases, is currently holding talks with some important Hollywood producers and may well have "something in this line for 1963 release." Irving Wormser, Continental prexy, told the trade press at luncheon in New York Monday (9).

Monday 99.
Continental, the most active of the U.S. indies (and the only one with its own exchanges—10—around the country; holds some distinct advantages for domestic producers. Wormser indicated. This lies in the comparatively low overhead and slow playoff patterns which insure maximum care in playoff. As another Continental exec put it: "It may not be that we give the producer a larger percentage than the majors, but what comes off the top as 'expenses' is much less, so his share of the gross is bigger."

In terms of hard figures, the

of the gross is bigger."

In terms of hard figures, the exec estimated that on a successful picture, the producer would stand to gain as much as 10% more from the Continental method than from a major, the number of dates played being equal.

Purpose of the press Iuncheon was to disclose Continental's slate of 13 releases for the 10-month period from November through period from November, through next September, three more pix than the company has ever re-leased in a comparable period. Continental's investment in the 13 films, via coproduction, preproduc-tion distrib and outright deals, comes close to \$3,000,000, Wormser said

comes close to \$3,000,000, Wormser said.

One of the pix, "Waltz of the Toreadors" starring Peter Sellers and Margaret Leighton and now shooting in London, is the first under a new three-pic deal Continental has just concluded with Rank and producers Julian Wintle Leslie Parkyn. Other acquisitions not previously announced include "Harold Lloyd's World of Comedy," a compilation of comic episodes from various Lloyd films; Terry - Thomas' "Operation Snatch." now shooting, and "Rififi for the Girls."

TOA Board Pushing Film Company: More Capital And Safeguards Sought

And valeguarus yought
TOA board voted to continue full
support—financial as well as other
for Ace Films, the exhib-underwritten production arm that's already incorporated but still incubating in other respects. This is
the enterprise with which Max
Youngstein will be connected.
Object of the resolution is to
encourage more grass-root investment by theatremen. Just about
all of the "guarantee" money behind the new setup comes from

all of the "guarantee" money behind the new setup comes from five major circuits, though legal safeguards are provided so that small exhibs won't be at a disadvantage in buying releases.

Si Fabian of Stanley Warner, who presided over the formation of the new production company, spoke to the TOA convention yesterday (Mon.) in support of the venture.

Bishop Scully's Advice To Flock: For Soul's Sake, Pass Up 'La Dolce Vita

Bishop William A. Scully, of the Albany Catholic Diocese, issued a

statement frontpaged (5) in The Evangelist that "We are shocked to learn the highly controversial motion picture; 'La Dolce Vita,' is to be presented in Albany Oct. 18."

The Hellman Theatre, which has been presenting Cinerama Productions since its opening in May of

A "Sobering' Impact
Burlington, Vt., Oct. 10.
A clergyman-film critic has
declared here that the Italian
film, "La Dolce Vita," is "about
immorality of sweeping proportions but is nevertheless a
highly moral movie."
During a visit, Rev. John
Fry, who reviews films, for the
magazine Presbyterian Life,
said of the Italian production:
"It does not titillate. It is
always disturbing, sometimes
nauseous and, in a suicidemurder sequence, horrifying.
People will not be fascinated
by the lewd scenes; they will
be sobered by the picture of
sin—sordid and inadorned."

last year, advertised the final days of "Search for Paradise," before of "Search for Paradise," be opening with the Italian film.

opening with the Italian IIIM.

Bishop Scully, former episcopalchairman of the Committee of the
National Catholic Welfare Conference for Motion Pictures, Radio
and Television and as such, for 10
years, head of the Legion of Decency, said that the film is "revolting" and "not one to be placed
before a decent American boy or
girl even adults will find it girl . . . even adults will find it nauseating."

"Just pass up this one for the good of your soul," Bishop Scully continued. "La Dolce Vita, 'translated, 'The Sweet Life,' is a horrible deceptive misnomer."

NEW HARDTOPPERS FOR DETROIT'S LIVONIA

Detroit, Oct. 10. Two theatres, the first hardtop pers to be built in the Detroit area since the end of World War II, will be constructed in the suburb

of Livonia.

One of the theatres will be part of a \$5 million shopping center and will be operated by Nickolas George Theatre Enterprises which has four other Detroit-area theatres. It will include a double auditorium in which two separate films can be shown simultaneously. One auditorium will seat 1,600; the other 1,400, and both will be served by a single box office. The double theatre will be called the Mai Kaitmeans "the finest" in Polynesian Theatre and will have a Polynesian motif. A Polynesian restaurant also is planned. It will open in April, 1962.

The second theatre will be built

The second theatre will be built by a group composed of Adolph and Irving Goldberg, Eugene and Richard Stone, Lew Wisper and William M. Wetsman, all long-time Detroit exhibs. This will be a 1,500-seat house scheduled to open next May.

Screen History Museum Takes Shape; Its Hall Too Tiny For Oscar Awards

Griffith circuit.

The action for a temporary and permanent injunction was filed after Mayor Paul M. Burns, a defendant to the suit, threatened to revoke the theatre's license for showing "Hideout in the Sun." In the action, Allen charged that the ordinance under which the Mayor is empowered to revoke theatre licenses is unconstitutional. The City answered the action by filing a demurrer, alleging there was no cause for action. Judge Lloyd S. Hartzler, however, in Superior Court No. 3, overruled the demurrer and the case remained on the court docket. The City then asked the change of venue.

Meanwhile, Mayor Burns ap-

me change of venue.

Meanwhile, Mayor Burns appealed to E. H. Kilbourne, president of Loop Realty Inc., to have the Griffith firm relinquish their lease when a pre-paid rent period expires in November. Kilbourne indicated he would probably do so.

NEW PINCH OF MANAGER FOR SHOWING LOVERS

PUR SHOWING LOVERAD PORTLAND, ORL. 10.

District Attorney Charles E. Raymond and police officers raided the Paramount Theater shortly after opening yesterday (6) to arrest manager M. M. Mesher, projectionist Lloyd Robinson, and confiscated the French import "The Lovers." The film played the Guild Theatre about a year ago and the city law authorities then wrangled with Guild Theatre manager Nancy Welch who was arrested and the picture pulled after about two weeks.

Last week, the Oregon State Supreme Court handed down a ruling that completely freed Miss Welch. Mesher then booked the film into his Paramount house starting Oct. 4. Mayor Terry Shrunk and Mesher had verbal barrages, but the film opened on scheduled.

It played for two days and 20 minutes. Mesher and Robinson were released on bail with court action set for tomorrow (Wed.). Mesher booked "Not Tonite, Henry" as a replacement.

JUDY GARLAND INTO LANCASTER'S UA FILM

Hollywood, Oct. 10: Judy Garland will do a second pic for Stanley Kramer, after long absence from screen and following her 10-minute stint in "Judgment at Nuremberg."

at Nuremberg."
Actress is set to costar with Burt
Lancaster in "A Child Is Waiting."
rolling in January for United
Artists, release. She and Lancaster
were together also in "Judgment."

Katzman Back at Col

Hollywood, Oct. 10.

Sam. Katzman is back at the old stand, Columbia Pictures, after an 18-month hegira during which he produced two films for 20th-fox. Producer will turn out two pix, first to be "Outlaws of Duke County," under his Four Leaf Productions banner. He previously was with Columbia for more than 14 years.

Set Special Judge As

Theatre Fights Ft. Wayne

On Threatened Revoke

Fort Wayne, Oct. 10.

Otto Grant, an attorney, has been appointed special judge in the injunction suit of the Little Art Theater, Inc., against the City of Fort Wayne, to bar the City from suspending its theatre license for showing "obscene" films, particularly "Hideout in the Sun" and "For Members Only," dealing with nudism.

Grant was named special judge in the case after Jerome J. O'Dowd, representing the City, filed an affin davit for a change of venue on the customary ground of "bias and prejudice" on the part of the Court. The appointment was made with the agreement of both plaintiff and defendants in the action. Technically, Gerald Allen, manager, is plaintiff, but actually it is the Leroy Griffith circuit.

The action for a temporary and argument infumetion was filed in design and facilities of the projected structure at breakfast, pointing out each area in the margument infumetion was filed in design and facilities of the projected structure at breakfast, pointing out each area in the margumanent infumetion was filed indexing the city of the projected structure at breakfast, pointing out each area in the margument infumetion was filed indexing the project structure at breakfast, pointing out each area in the argument infumetion was filed. Anaheam, Cal., Oct. 10.

conventioneers colored slides of the projected structure at breakfast, pointing out each area in the building. Among them, he noted the theatre auditorium is planned to seat 500 people, indicating it will not be suitable for Academy Awards and other industry events as had once been considered. New design point is the restaurant which he described as a "Farmer's Market format" with several different eating rooms designed after lamous restaurant film sets. He particularly mentioned the "Casbah" or the "Moulin Rouge" restaurants. Sound stage itself, where there will be facilities for actual production, will have one-way grass with observers seated above it looking down on the activities. There will be seating for 350-400 on either side of the stage and a running narration explaining what is happening except for times when actual filming sounds are cut in. Other features include specially designed exhibit areas on raised platforms, library and archives areas, etc. Pereira also sald they are leaving provisions for the museum to be doubled if neces-

chives areas, etc. Pereira also said they are leaving provisions for the museum to be doubled if neces-sary and noted there is now park-ing available for 1,000 cars. Build-ing will be readily accessible by public transportation, as well, he

Ing will be readily decession by public transportation, as well, he said.

Ralph Edwards emceed unveiling ceremonies, introducing Academy president Wendell Corey, member of the museum commission; Assemblyman Charles Conrad, who displayed the pen Governor Brown used to sign the Museum enabling act and which now is in the museum archives; SAC prexy George Chandler, Ernest Debs, chairman of the L. A. County Board of Supervisors and tributed as one of the project's firmest supporters; Johnny Green, head of the museum committee; Les Tremayne and Allee Rheinhart, of the student workshop committee; Mrs. Florence Wellborn III, president of the women's council, Max Goodland, general manager of the museum and organizer of the convention and Bonita Granville, Lesser spoke briefly in thanking the commissioners for their aid in the project, particularly tributing Orville Caldwall, assistant county administrator, and Debs. He revealed the model is to be shown all over the world as an interest stimulant for the project. Arthur Pereira explained the model. Also on hand were Edward G. Robinson, Harpo Marx, Gladys Lloyd Robinson and Mervyn LeRoy, latter a member of the commission.

In a private interview, Lesser told Variery the closed session between Hollywood Museum Associates and the Commissioners resulted in approval of several policies, among them the operating Corp, which will handle actual building details. While a separate corporation for legal purposes, it is composed of the same officers and directors as Hollywood Museum Associates but allows them to proceed with contractual obligations on the project. Meeting also approved a \$9,000-a-year public relations budget, with an independent firm to be selected for the post and one person selected to service each of the committees in a pr. (apacity. Lesser said the session Ralph Edwards emceed unveil-

corporation for legal purposes, it is composed of the same officers and directors as Hollywood Museum Associates but allows them to proceed with contractual obligations on the project. Meeting also approved a \$9,000-a-year public relations budget, with an independent firm to be selected for the post and one person selected to service each of the committees in a p.r. capacity. Lesser said the session also approved all committees in a p.r. capacity. Lesser said the session also approved all committees in a p.r. data to the committee in the district classification. The capacity is a committee in the district classification of the committees, with some committees in the district classification.

chairmen appointed for one year Current head continues through

chairmen appointed for one year. Current head continues through June. He said it was agreed to accept all committee reports for careful study at the next Commission meeting.

Among recommendations that will be studied is a possible museum radio station.

Film, currently being shot by Jack Copeland as both a television half-hour and an hour-long theatrical on the museum project, was authorized. Malvin Wald is scripting and much of the convention itself was being photographed for inclusion.

Coronado Fest Sans Hollywood

By JAMES MEADE

Coronado, Cal., Oct. 10. ure of a non-competitive

By JAMES MEADE

Coronado, Cal., Oct. 10.

The lure of a non-competitive festival having failed to draw any major American studio product, Coronado's _rst annual International Festival of Films got under way today with only independent U. S. productions alongside major foreign efforts.

Festival started when the city and the Chamber of Commerce asked Don Larson, whose agency handles their advertising, to devise something to get Coronado a wider spot on the map and more tourist business. Larson a film buff, proposed the festival, though San Francisco also has one, and as here, snubbed by Hollywood.

Larson was given \$6.500 to start in contrast to six-figure budgets of foreign fests but he is a hard worker and hopeful of building a better shoe string.

Screening lineup in Ho'el del Coronado's Grand Ballroom this week: Sunday "The Cow and I" (France): Monday "The Twili.jht Story" (Japan) and "Sea Gypsies" (Philippines); Tuesday "The Judge" (Sweden); Wednesday "Hollywood, the Golden Years"

weck: Sunday "The Cow and I"
France: Monday "The Twili, lit
Story" (Japan) and "Sea Gypsies"
(Philippines); Tuesday "The
Judge" (Sweden); Wednesday
"Hollywood, the Golden Years"
(U. S.) and "Come Back, Africa"
(U.S.): Friday "Tooth and Nail"
France: and "Night Tide" (US),
and Saturday "Simitrio" (Mexico).
Saturday (Oct. 14) the American
Society of Film Editors will conduct a seminar after two fifms on
technique. Panel will be aathorcritic Arthur Knight; director
Denis Sanders; UCLA professor
Colin Young, and film editor Marjorie Fowler. Director Vincent
Sherman also is expected for this.
Most of promised celebrities are
expected to show for invitational
official reception Saturday at
6:30 p.m. Roster includes Bradford Dillman, Stuart Whitman,
Barbara Eden, Michael Ansara,
Ken Scott and Carol Christensen
plus Swedish actor Gunnar Hellstrom. star of "The Judge."

Screenings at 6:15 and 9:15 p.m.
seven nights offer 1.200 seats at
\$1.50 and \$2.25. Non-theatrical
documentaries will be seen in free
matinees Monday through Friday.

Parma's 'Pass' to Coronado
Hollywood Oct. 10.
"Weekend Pass," first feature
produced by a new local indie
firm, Parma Productions, has been accepted for screening at the Coronado (Cal.) film festival,

Oct. 8-14.

Film's cast includes Paul Von Schreiber, who's also producer, and Jane Wald and Suzi Carnell.

L.A., SEATTLE, SALT LAKE TOP UA SALES DRIVE

United Artists' Los Angeles, Seattle and Salt Lake branches won the company's 10th anniversary sales drive in their respective cate-

'Come,' 'Guns,' 'Vita,' 'Doctors' Pit' 'Fanny' Rank 1-2-3-4-5-6; After Labor Day, September Slows

VARIETY'S regular weekly bearifies reports are summabeneffice reports are summa-rized each meath, retrospec-tively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of rela-tive grossing strength in the U. S.-Canada market, this mouthly reprise does not pre-tend to express total rentals.

Although given the usual lift over the Labor Day weekend, trade at first-runs in September was hampered by the usual seasonal influences 'resumption of school and end of vacations' and some lukewarm product. Again, the exhibitors found that the several big grossers were plenty strong but that the lesser product fell of sharply. It was a case of not enough

12 September Toppers

- "Come September" (U)
 "Guns of Navarone" (Col)
 "La Dolce Vita" (Astor)
 "Young Doctors" (UA)
 "Pit and Pendulum" (AI)
 "Fanny" (WB).

- "Spartacus" (U)
 "Ada" 'M-G'.
 "Honeymoon Machine"

- M.G.
 10. "Two Women" (Embassy).
 11. "Exodus" (UA)
 12. "Thunder of Drums"

sturdy films to go around, with some first-run situations having to lean on reissues to tide them over. "Come September" (U, which started out in No. 1 spot the final week in August, was b.o. champ last month, amassing more than \$1.570.060 in key cities covered by Variety. Pic held in first place every week of September. "Guns of Navarene" (Col., winner in August, corped second position.
"La Dolee Vita" 'Astor's showed

August, copped second position.

"La Dolce Vita" (Astor) showed great strength in winning third position, landing more than \$600-000 gross during the month. It is the most amazing showing by a foreign-language pic in many years in the U.S. "Young Doctors" (UA) wound up in feurth spot although going as high as third in weekly surgeys. surveys.

"Pit and Pendulum" (Al 1 copped fith money, starting out in this position the first week of the month and never relinquishing its hold on this spot throughout September "Fanny" (WBI, second-place winner in August, wound up sixth apparently having finished most of its main key city first-run, dates after the opening week of September. "Sportagers" (I') which was "Snortagers" (I') which was and Pendulum"

September.

"Spartacus" (U), which was fourth in August, captured seventh place. "Ada" M.G., a newcomer, took eighth spot although rising as high as sixth position during the month. "Honeymoon Machine." also from Metro, finished ninth. It, too, is a new entrant.

"Tho Women" (F. m. hassy)

"Two Women" (Embassy), which has looked like it would score once it got out into more general circulation, wound up 10th and rose as high as eighth place for one week. "Exodus" (UA), now winding its engagements on initial first-runs via hard-ticket, dropped to 11th position after being on top for months. "Thunder of wopped to 11th position after being on top for months. "Thunder of Drums," another from Metro. rounds out the Top 12 list although only in circulation two weeks in the month.

"Roman off and Juliet" (U),
"Never On Sunday" (Lope) and
"Claudelle Inglish" (WB), a newie,
were the runner-up films for the
month.

month.

A batch of new product, launched late in the month, augurs well for October. "Paris Blues" (UA) koms as one of the more promising newcomers. It did well enough the first week launched to take second place in Vaniery weekly list. "The Hustler" (20th) also looks like a potentially big grosser based on its showing at the N Y. Paramount, an artyhouse and in Brooklyn open-

strength that the pie was also opened in Brooklyn.

"Cold Wind in August" (UA), which likely will be heard from additionally, did well enough the first week out in distribution to any extent it wound up 11th in one weekly rating, "Francis of Assisi" (20th), fairly new, copped 2th place once and eighth position in another week in Variety weekly surveys.

The month of October too will The month of October, too, will see several other new, promising pix launchhed, including "Breakfast at Tiffany's" (Par), just launched at the N.Y. Music Hall, "Town Without Pity" (UAT, "King of Kings" (MG), and "Blood and Roses" (Par).

Legal Brief Vs. Censoring Of 'Connection' by Albany Ignoring 'That Word'

Ignoring That Word Will the dope addict pic, "The Connection," have "an aphrodisiac effect upon—or excite lustful thoughts in—the normal adult" of New York State? This actually is what the N.Y. State Board of Regents is being asked to decide in the petition, just filled by Films Around The World with the board, that asks the Regents to review the turndown given the picture earlier. by the state's film licensing division. 'Ignored as an issue apparently is the soundtrack repetition 24 times of a sordid four-letter word.)

The petition, prepared by attorney Ephraim London, points out that under the N.Y. education law twhich governs film licensing.' "obscene" films are defined as those which "taken as a whole" have the aphrodisiac and lustful effect. The state's licensing division refused an okay for "Connection" because of the use of a four-letter word in the dialog and because of one quick shot of a still from a girlie mag showing a nude lady with her derrieve quite prominent: The division ruled that these two elements are "obscene."

London is denying they are obscene or indecent "within the mean-

"obscene."

London is denying they are obscene or indecent "within the meaning of the law." The attorney also charges the division has exceeded its authority and acted "inconsistently, arbitrarily and capricious-

If the Regents uphold the ruling of the division. London states the case will be taken to court in an effort to have the state's film licensing power declared unconstitutional on grounds (1) that application of the sections of the law requiring prior submission of pix violate the First and Fourteenth Amendments; (2) that personal and property rights are denied; (3) Amendments: (2) that personal and property rights are denied; (3) definition of obscenity is too vague and general, and (4) that the licensing fee is an unconstitutional tax on the freedom of expression.

EUROPEAN PLAYOFF FOR GOLDWYN'S 'PORGY

Samuel Goldwyn will be in New York from the Coast this week and next with his agenda including discussions with Columbia execs on new overseas dates for his "Porgy and Bess." Production has yet to open in England, France, Italy (excepting Milan) and Australia, otherwise has been introduced in international keys.

Producer plans a trek to Europe, later 'his year in connection with

later this year in connection with the new showings.

ASTOR JOINS IMPORTERS

Kingsley and Peppercorn As Treasurer, Secretary

Astor Pictures has joined the Independent Film Importers & Distributors of America and will be repped at IFIDA meetings by prexy George Foley and exec veep Alfred Morton Alfred Morton

place in Variety weekly list. "The latter (20th) also looks like a potentially big groser based on its showing at the N.Y. Paramount, an artyhouse and in Brooklyn opening weeks. It gave the Par flagship its higgest week in three and a tributing, reelected secretary of half years, and displayed such the indie org.

Tells of the Sell

Tells of the Sell
A sort of "super" three-year
sales drive, covering both domestic and foreign divisions,
was described yesterday (Tues.)
by United Artists exec veep
Arnold Picker. The three-year
drive, for which \$150,000 has
been set aside for prizes and
bonuses, will be in addition to
the company's regular annual
sales drives and will reflect
the sales accomplishments over
the three-year period judged
as a whole. as a whole

Details of the drive are now being worked out. Purpose is to dramatize the company's to dramatize the company s upcoming three-year release sked, all the top pictures of which are either finished or "in active preparation."

UA's Longranging

Continued from page 4 i

cal and financial success with the 'exploitation and idea" films.

Queried as to whether the abandonment of "straight second features" meant that UA would no longer be a supplier of the kind of product exhibs generally put on the lower half of double bills, exec veep Arnold Picker replied exec veep Arnold Picker replied
"you'd be surprised to the extent
to which exhibitors around the
country are turning away from
double features." He added that
UA is not trying to dictate exhib
policy, but just taking a realistic
view of current market trends.
David Picker, assistant to prexy
Krim, noted that more and more
exhibs are preferring to bill top
old pix, instead of "B's" with their
good new ones to make an attractive double bill.

In commenting on the kind of

tive double bill.

In commenting on the kind of planning which has allowed UA to blueprint its sked so far in advance. Youngstein suggested that this had not been done just "to make things easier for ourselves." More importantly, he said, it would allow the kind of advance planning of ad-promotion required to get the most out of any single picture. picture.

Bright Confusion

Without naming names, he said that "you and I know of some companies, who have some of the brightest 'ad-pub' guys in the business on their staffs, but who don't get a chance to see some pix until two days before they open." This leads to ad campaigns and trailers that sometimes bear little relation to the finished product, since the material has been prepared "blind."

neen prepared "blind."

It's UA intention, he said, to have all pix completed and in the homeoffice at least six months prior to release. The 46 titles listed for the three-year period are all said to be either finished, shooting or "in active preparation." None of them, he said "is still just raw material."

All of the 1982 and a said "is still just raw material."

terial."

All of the 1962 sked, except three pix, are finished shooting, and of those three, two are now shooting, and one, Frank Sinatra's "Manchurian Candidate," starts at the first of the year. One of the 1963 sked, "Taras Bulba." is now shooting, and all the remainder are expected to be in the can by mid-1962.

Acked to comment on recent re-

Asked to comment on recent realignments in the company's domestic sales setup, Arnold Picker stated fiatly that none of the changes—modification of division-district managerships—had been done "to cut costs," but rather reflected a new emphasis on the homeoffice as sales h.q., since several key men from the field were now working out of the h.o.

now working out of the h.o.

He further stated that the company had no intention of cutting down on the number of domestic branches. Board chairman Robert Benjamin noted that if he were starting a new distribution company from scratch today, he would probably set up an organization with fewer branches, but that it would not be feasible to cut down now. Krim explained that the pattern of UA's business relationships with exhibs, set over the years, would be upset to the detriment of both UA and its customers if it tried to change its basic domestic setup-now. setup .now.

In addition to the UA execs listed reIn addition to the UA EACCA INSECT
for above, Bill Heineman, veep who
relinquished his duties as active
sales chief several months ago, parof licipated in the briefing with the
other toppers.

Shangri-La for Status Seekers

the nuisance value.

There has been a longstanding feud between Palm Springs and Palm Desert because any time a celebrity is worth a wire story it is datelined "Palm Springs" regardless of where the celebrity happens to be shacking up. This was true when Ike was President though he actually lived, and is planning to live again, at the El Dorado Country Club, which is on the outskirts of Palm Desert. A modest little bungalow is being built for him at a cost of \$100.000.

14 Golf Course

14 Golf Course
There are now 14 golf courses
in the resort area and around them
real estate promoters have built
homes which run from \$30,000 to
\$150,000. The places are probably
worth half that if it weren't for
the status-seeking factor.

the Tamarisk golf course.

Each year a big new hotel opens. In fact this year there were two. Last year it was Irwin Schuman's Riviera. This year the Trinidad, opposite Smoke Tree Ranch, opened, followed by Holiday Inn. which has 100 rooms and cost \$2.000.000. It is owned by Milton Hicks, the driving force behind the annual \$1000,000 pro-am golf tournament. tournament.

Among the oldies the topper El Mirador. It is owned by R Among the oldies the topper is El Mirador. It is owned by Rav Ryan, a playboy friend of Bill Holdens. They share a safari operation in Africa. El Mirador has been air-conditioned this summer and announces it will stay open all year after this.

year after this.

Currently, the main drag, North
Palm Canyon Drive, is torn up in
front of the El Mirador and for
half the street's length. It was to
be put in high class condition during the summer months, but from
the looks of it right now it will still
be a mess by the time snowstorms
start driving tourists in from the start driving tourists in from the

east.

Though the census lists about 13,000 as the town's population, the place jumps to 50,000 or sometimes 100,000 over weekends. The peak load of winter visitors comes after New Year's, but there are a lot of tourists who come in October and open their winter homes for the sphool year. school year.

Over 3,000 Pools

school year.

Over 3,000 Pools

The number of pools among these 13,000 is in excess of 3,000. However, the town hasn't got a public pool for the poor or the transients. Like every place else thas slums. It's called Section 14. Negroes and Mexicans are herded in there. Indians may live anywhere. They own every other section of land.

North Palm Canyon Drive is getting to look like the Coney Island of the Mojave Desert, though hot dogs there cost 40c. South Palm Canyon Drive is trying to offset this. It has new shops like Saks Fifth Ave., Hagerty's, Robinson's, Bullock's, Desmond's and, not to be exclusive, Woolworth's lit took Woolworth's years to get in but here they are. So is Travelodge. Chief conversation piece for newcomers these days is whether to build a fallout shelter or a pool. They cost about the same but there is rarely land enough for both. It's part of the war psychosis. It's generally agreed that the overhead om an H-bomb is so high a pilot would be fired for wasting it on 13,000 people. But fallout is different. Negroes and Mexicans are herded in there. Indians may live anywhere. They own every other section of land.

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The season usually starts with a caravan of hundreds of deluxe trailers. They come in September, hold a convention, exhibit new models, stage square dances, and

forbidden at any season of the year.

A girl in the cast of the new They're really high class gypsies

year.

A girl in the cast of the new Bob Cummings show is called Hank Gogerty. She is Roberta Shore. Hank Gogerty is an architect and happens to own the Desert Air Hotel. He also happers to be a bacheior. But this is a little Bob Cummings joke. He takes the names of his friends and hangs them on characters in his show on the theory that his friends will not sue. Strangers might, if only for the nuisance value.

There has been a longstanding the first the really high class gypties in the retirement age. Some have the trailers are built like accordians and open up at least 15 feet long as that. Those who stay have railer camps which cater to them. Bing Crosby owns one called Blue Strangers might, if only for the nuisance value.

There has been a longstanding the really high class gypties in the retirement age. Some have the really high class gypties in the retirement age. Some have the railer as some have their Cadillacs painted a shocking in the retirement age. Some have their Cadillacs painted a shocking in the retirement age. Some have their Cadillacs painted a shocking in the retirement age. Some have their Cadillacs painted a shocking in the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built like accordians and open up at least 15 feet box and the railers are built be really high class gypties and the retirement age. Some have their Cadillacs painted a shocking in the retirement age. Some have their Cadillacs painted a shocking in the retirement age.

No Gambling

Except for the police round-up twice a year, of a half dozen bookles, there isn't much evidence of gambling around Palm Springs of recent years. Most of it is confined to golf matches. For those who can't stand life without gambling, it is only an hour's jump by plane fram this spa to Las Vegas.

At this season of the year, how-ever, natives find little need to make the jump. Having had no tourist business to speak of from May to October they feel they get all the gambling they can stand by just being in business in Palm Springs.

For years there has been talk and architectual plans for a six-story hotel to replace the ancient Desert Inn. The late Marion Davies, when she bought it four Some notables have been used for come-ons and finding the fringe benefits of a golf course chiefly noise have moved up into the hills. Bing Crosby is one of these, though on the other hand Frank Sinatra keeps piling money into his place, which is on the apron of the Tamarisk golf course.

Each year a big new hotel opens.

In fact this year there were two.

In fact this year there were two.

Desert Inn.

Desert Inn.

Davies, when she bought it four years ago first caused such plans two years ago for \$1.700,000 to the Havander interests and they amounced that they were going through with the "skyscraper through with the skyscraper, they have opened this year, using the same old bungalows but with new furniture.

The Racquet Club, no longer

The Racquet Club, no longer owned by Charlie Farrell, who stays on, however, for 10 years in a managerial role, has spent a million in new bungalows.

million in new bungalows.

Its crosstown rival, the Tennis Club, has new owners, too. It was sold by Mrs. Pearl McManus last spring, one of the old time land owners of Palm Springs. It has a better location than the Racquet Club, which is where the wild winds blow, but the R.C. collects most of the picture stars.

As for night clubs the Chi Chi is the only one that can lay claim to such a billing. For the first time in its 25-year history the nitery stayed open all summer, using a Gay '90's sort of show. It switched to weekly attractions on October 6. The first starred Dorothy Dandredge. Many other hotels use acts, plano players, singers, guitarists piano players, singers, guitarists and yodelers, but Chi Chi's, which can seat 750 in its Starlite Room, still remains the only big leaguer

in town.

But to picture people from Hollywood who are sick of the song,
"Smog Gets In Your Eyes" and
solvent industrialists from the
North and East, Palm Springs remains a good place to sleep in the

Alarmists have reported seeing smog coming up the pass on occasion. Could be. The stuff is almost human. It too likes fresh air.

JAMES A. FITZPATRICK'S TECHNI TRAVEL ANGLE

Hollywood, Oct. 10.



Ha FILMS OF WORLD WIDE FAME (



THE WORLD IN MY POCKET

(VENDREDI 13 HEURES) Starring ROD STEIGER, NADJA TILLER, PETER VAN EYCK. IAN BANNEN, JEAN SERVAIS

Produced by CORONA, CRITERION, ERREDI/PANTA Directed by ALVIN RAKOFF English, French, Italian, German—Wide Screen

HERCULES CONQUERS ATLANTIS

(ERCOLE ALLA CONQUISTA DI ATLANTIDE) Starring REG PARK, FAY SPAIN, ETTORE MANNI, LUCIANO MARIN, LAURA ALTAN

Produced by SPA CINEMATOGRAFICA, ROME, COMPTOIR FRANCAIS DU FILM, PARIS DIRECTED by VITTORIO COTTAFAVI English, French, Italian-Technicolor-Superatechnirama 70

THE THOUSAND EYES OF DR. MABUSE

Starring DAWN ADDAMS, PETER VAN EYCK, GERT FROEBE

Produced by CCC-Filmkunst, Berlin Directed by FRITZ LANG Produced by CCC-FILMKUNST, BERLIN

THE GIRL IN THE WINDOW

(LA FILLE DANS LA VITRINE)
Starring MARINA VLADY, MAGALI NOEL, LINO VENTURA

Produced by SOFITEDIP'ZODIAQUE-FILM, PARIS, NEPI-FILM, ROME
Directed by LUCIANO EMMER
French, Italian—Wide Screen

A MAN CALLED ROCCA

(UN NOMME LA ROCCA)
Starring JEAN-PAUL BELMONDO, CHRISTINE KAUFMAN,
PIERRE VANECK

Produced by FILMS DU CYCLOPE, PARIS
Directed by JEAN BECKER
French, Italian—Wide Screen

ARMY NETWORK CALAIS

(FERRO E FUOCO IN NORMANDIA)
(LES CHACALES MEURENT A L'AUBE)
Starring GERT FROEBE, HELMUT SCHMIDT, INGEBORD SCHOENER,
JACQUELINE BOYER
Produced by BAYARIA-FILM, MUNICH
English, French, Italian, German

RENCONTRES

Starring MICHELE MORGAN, PIERRE BRASSEUR,
GABRIELE FERZETTI

Produced by FILMS PROMOTION, PARIS
Directed by PHILIPPE AGOSTINI
French, Italian—Wide Screen

THE GOOD SOLDIER SCHWEIK

(DER BRAVE SOLDAT SCHWEJK) Starring HEINZ RUEHMANN, ERNST STANKOVSKI, SENTA BERGER

Produced by CCC-FILMKUNST, BERLIN Directed by AXEL VON AMBESSER German, Italian—Wide Screen

LAW OF WAR

(LOI DE GUERRE) Starring MEL FERRER, PETER VAN EYCK, MAGALI NOEL, JEAN DESAILLY, IDA GALLI, ANDRE JOCELYN

Produced by STAR CINEMATOGRAFICA, ROME, BICHBERG FILM, MUNICH, COMPTOIR FRANCAIS FILM, PARIS Directed by BRUNO PAOLINELLI English, French, Italian—Wido Screen

HERCULES in the CENTER of the EARTH

(ERCOLE AL CENTRO DELLA TERRA)
Starring REG PARK, LEONORA RUFFO, CHRISTOPHER LEE, GIORGIO ARDISSON, IDA GALLI

Produced by \$PA CINEMATOGRAFICA, ROME
Directed by MARIO BAVA
English, Ifalian, French—EASTMANCOLOR-CINEMASCOPE

NILS HOLGERSSON'S MARVELOUS JOURNEY

Starring MAX VON SYDOW, ANNIKA TRETOW, SYEN LUNDBERG Produced by KENNE FANT/NORDISK TONEFILM, STOCKHOLI
Supervised by ALBERT LAMORISSE
Based on the Novel by SELMA LAGARLOF
Directed by KENNE FANT
English, French—EASTMANCOLOR, AGASCOPE HELEVISION

VIVE L'AMOUR – VIVE HENRI IV

Starring DANIELLE DARRIEUX, MELINA MERCOURI, NICOLE COURCEL, DANIELE GAUBERT, BERNARD BLIER

PIERRE BRASSEUR
Produced by HOCHE, PARIS and DAMA CINEMATOGRAFICO, ROME
Directed by Claude ANTI-LARA
French, Italian—EASTMANCOORDYALISCOPE

LADY OF LUXURY

(FEMMES DE LUXE)
Starring BELINDA LEE, SYLVIA KOSCINA, ELKE SOMMER,
GINO CERVI, WALTER CHIARI

Produced by DARIO SABATELLO, SERENA-FILM, ROME Directed by GIORGIO BIANCHI English, French, Italian—EASTMANCOLOR

THE NEAT CORPORAL

(LE CAPORAL EPINGLE)

Script by CHARLES SPAAK and JEAN RENOIR
Starring JEAN-PIERRE CASSEL
Produced by LES FILM DE CYCLOPE, PARIS
French, Italian—Wide Screen

Produced by LES FILM DE CYCLOPE, PARIS
French, Italian—Wide Screen

THE GIRL FROM HONGKONG

Starring AKIKO WAKABAYASHI, HANNS LOTHAR, HELMUT GRIEM

Produced by NERO-FILM, BERLIN, and NEUE DEUTSCHE FILM-GESELLSCHAFT, MUNICH
Directed by FRANZ PETER WIRTH German, Italian-TECHNICOLOR

THE FLEDERMAUS

Starring CATERINA VALENTE, PETER ALEXANDER, HEIDI BRUEHL, BOY GOBERT

Produced by SASCHA-FILM, VIENNA
Directed by GEZA VON CZIFFRA—TECHNICOLOR

In Preparation:

FRITZ LANG'S INTERNATIONAL PRODUCTION

in the English Language

THE MOON OF THE DUSERA

THE TEMPLE OF THE DARK GODDESS

Produced by Serena-Film, Rome/Eichberg Film, Munich/Criterion-Film, Paris

OMNIA DEUTSCHE FILM EXPORT GMBH

Munick 22, Herzog Rudolf Str. 1
Tel.: 223791-93 • Cables: OMNIAFILM MUNICH Telex 05/22807



OMNIA-REGINA EXPORTATION S.A.

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Paris, 44 Champs Elysees Tel.: ELY 61.73, BAL 86.44 Coblet OMNIAEXPORT PARIS

U.S.A. Representative—EMILE J. LUSTIG 120 West 57th St., New York 19, N. Y. PL 7-9390-92 Cables: LUSTIGFILM NEWYORK

New Wail From Small-Burg Berger; Metro's \$1,800 on 'Ben-Hur' Cited Against His Net Loss of \$430

Minneapolis, Oct. 10.

Film companies themselves are doing much more than television competition to hurt small town theatres, comprising 90°c of exteaters, comprising 90°c of exheurtes, it was charged by Min.

They and Berger derided Theamer of the state of the sta

pressure exponention, no occurred. Luncheon meeting was called by him, to ascertain if there is sufficient summer in the territory to bring back to life North Central Allied, deed for mearly two years since the demise of its last president, Frank Manske.

dent, Frank Manske.

The more than 30 Twin Cities and nearby exhibitors attending the neeting set wheels in motion to revice the organization which, under bellieerent Berger's long-time presidency, was national Alied States' most militant unit and which cain will be its affiliate and a "irreball."

and a "tirchall."

Berger and Allied States' executives, here for the meeting, stressed that organization is necessary to fight the tilm companies so that "undair and injurious trade practices" and adverse legislation such as daylight saving time can be contacted successfully, that exhits simily can get nowheres in solving their problems.

Allied States leaders here to

Allied States leaders here to impress upon the territory the great need for organization were President Marshall Fine, Cleve-land; Board Chairman Ben Marcus, Milwanker, and Executive Director Milton London, Detroit.

Berger's Viewpoint

Berger's Viewpoint

"Thims are getting unbearable."

Bracer, who has varied interests including a \$750,000 dining-nitery layout here in addition to his show houses, told the gathering. "Still operating nine small town theatres as well as the Gopher, loop first-run here. I have a strong personal reason for needing better means to throttle unfair film comparies. I hadn't placed 'Ben-flur' in any of my theatres until recently when, long after its runs in a few of the territory's large cities. I acceded to public demand and bought it for my Fergus Falls, Minn. 1 epulation 12,000 house.

"They made me run the picture

and heacht it for my Pergus Falls, e Minn. 1 cpulation 12.000. house.

"They made me run the picture two weeks and pay 70% the first week and 50% the second. I wound up losing \$430 on the picture while the tilm company walked away with some \$1.800.

"The tilm companies know dann well that small town exhibitors can't afford to pay 50% for pictures of the kind they need to stay in business and can't wait for such pictures many months after their initial release in the territory to a few exhibitors.

"Present selling policies are designed to knock the small exhibitors completely out of business and the small two says well as the exhibitors and eventually the film companies will suffer. The small exhibitors must get top pictures at fair prices while they re still fresh in order to exist."

Marcus and Fine disagreed with Berger anent 50% terms for pictures, and Berger crossed verbal swords with the latter over the Issue. Marcus who has a large Wisconsin circuit of theatres said he is for the 50% providing "we can play them while thev're still fresh and while there's enough of the public still left wanting to see them." He asserted, "I'm not against 50% terms per se."

**Fine, whose Ohio circuit com-

50% Here to Stay?

50% Here to Stay?

Fine, whose Ohio circuit comprises 23 theatres, expressed the belief that 50% pictures "are here to stay," but that film companies must be "realistic" in its application and deliver the pictures in reasonable time to all exhibitors.

what they do and paying such rentals."

They red doing this by demanding the stiff 50 to 90° terms for boxoffice pictures and refusing to release such films to these small town theatres while still hot and able to profit from their original high pressure exploitation, he declared. They and Berger derided Theamove to neip the small exhib. "If you want to be a country club member, join TOA," said Marcus. Incidentally, three of the territory's leading exhibitors—Edmond Ruben, Harold Field and Ted Mann— are TOA members and will have nothing to do with NCA.

At the meeting's conclusion, a committee was named by Berger and including him to appoint a pro tem board of directors which will call a convention of Minnesota and North and South Dakota exhibs to reorganize NCA, elect of-ficers and map out plans for fight-ing the film companies.

Universal's 55-Minute Trade Trailer Circulates; Also Unreels For TOA

Universal, via its key city exchanges, is inviting exhibs to glimpse extracts from most of its forthcoming top product as show-cased in a 55-minute trade "trailer" narrated by sales chief Henry (Hi) Martin. Film has already had exposure in several exchanges and was screened this week at the TOA convention in New Orleans.

convention in New Orleans.

The six releases excerpted, and representing an aggregate negative cost of nearly \$18,000,000, are "The Last Hero," "Cape Fear," "The Outsider," "Lover Come Back." "Flower Drum Song," and "Back Street." This trade trailer pitch has been employed before by other majors, but this is U's first go at it. Oddly enough, all six pix are indie productions, and it's understood the company had to do some persuading to get the various entrepreneurs to consent to the idea.

The segues featuring Martin con-

preneurs to consent to the idea.

The segues featuring Martin contain the usual distributor-ese—emotion-packed, "heart-rending," etc—but the sequences are sufficient enough to give exhibs a pretty good notion of what they'll be buying from U in the way of important product over the next six months.

FIRST SIX FOR FRISCO: A GERMAN LONSDALE

San Francisco, Oct. 10.
So far, director Irving Levin has disclosed six features officially entered in the annual San Francisco film fest which gets underway here next month.

next month.

List includes Satyajit Ray's "Devi" (India), "Antigone" Greece), Andrej Wajda's "Samson" (Poland, "Animas Trujano" Mexicol, "Happiness of Us Alone" Japann, and "The Last of Mrs. Cheney" (Germany).

The latter is something of a twist, being a German film version of Frederick Lonsdale's British drawing room comedy.

DAIEI STARS FLY HOME

Daiel Staks FLY HOME Honolulu, Oct. 10. Daiei Studio stars Shintaro Kat-su and Tamao Nakamura planed back to Tokyo Mon. 9) after a series of guest appearances in con-nection with the Daiei Film Festi-val at the Kokusai theatre.

Miss Nakamura's film, "A Dancing Girl's Heliday," ("Maiko No Kyujitsu"), was shown during the four-day event.

J. T. Burns A Techni Veep Hollywood, Oct. 10. James T. Burns has been elected v.p. of Technicolor Inc.

SHIRLEY CLARKE'S NEXT

Boston Lawyer Producing 'Cool World' In Harlem

Director Shirley Clarke, whose first theatrical feature, "The Con-nection," is currently causing a stir in New York State censorship cirin New York State censorship cir-cles, has been signed by Boston lawyer Frederick Wiseman to di-rect his projected film version of Warren Miller's novel, "The Cool World." Wiseman also has ac-World." Wiseman also has ac-quired the rights to the Miller-Rob-ert Rossen stage adaptation of the novel which had a brief Broadway

Pic, which will be made on a low budget and limited partnership ar-rangement, is scheduled to be shot on Harlem locations in the spring and summer of 1962;

Glenn Ford Reiterates His 'Stick With the Majors' Advice to Performers

AUVICE 10 1 CITUI INC. Hollywood, Oct. 10.
Glenn Ford, who winds 22 years with Columbia after he completes "Experiment in Terror," reiterates his view that every star should have a home studio no matter what his status or importance in the industry. During Gower St. lot tenure, he has had five different contracts and made 60 features.

and made 60 features.
"I have gone through the phase of free lance and I don't recommend it to anyone. A major studio is an anchor and security, both of which are terribly important to a

which are star."
Having formed Newton Productions with Al Rothman of Loeb & Loeb as veepee and Alex Tucker, secretary-treasurer, company has five pix commitment with MGM which can run over a five-year period.

period.
Star now regards MGM as his home base despite appearing in "Pocketful of Miracles" for Francisco (Frank Capra-Newton' and United Artists, to be followed by "Grand Duke and Mr. Pimm" for Martin Poll and same distrib. "Duke" is due to start next April in France with Hope Lange costarred and Peter Ustinoy or Alisstair Sims as third principal player. In all probability David Swift will In all probability David Swift will

In all probability David Swift will direct.
Negotiations are under way by Newton for two properties. He has committed himself to a series of p.a.'s for "Pocketful" and "Four Horsemen." latter an MGM pic which may take him to Europe.
However, he reminded, if a good script comes along between the time he finishes his last Col project and start of "Grand Duke," he may cut his tours short.
"There aren't too many good scripts around in this town for anyone to pass up one, whether it's for this reason or any other."
Commenting on "runaway" production insofar as "Grand Duke" is concerned, Ford reasoned it would be impossible to duplicate Grand Carnice or Carleton Hotel at

concerned, Ford reasoned it would be impossible to duplicate Grand Carnice or Carleton Hotel at Cannes in Hollywood. Hence certain locations scenes have to be made abroad.

BACK FROM ALASKA, **HURLOCK REJOINS AA**

Roger W. Hurlock a member of the Allied Artists directorate, but generally inactive in the film biz since transplanting to Alaska a decade ago, is back in harness via a new slot at AA. He'll survey op-portunities for diversification by the company, reporting directly to president Steve Broidy.

president Steve Broidy.

Before moving to Alaska, Hurlock had operated theatres and other businesses in Baltimore. He's been a Juneau-to-LA. commuter since '58, when he joined the AA board. He's moving his household to California, indicating the new assignment is decidely longterm.

Hawaii Sees 'Devil'

Honolulu, Oct. 10.
World premiere showing of "The
Devil at 4 O'Clock" (Col) is under
way at the Waikid theatre, where
the Hawaif-filmed feature is in for a two week minimum run at regular prices. A simultaneous premiere was held Thursday (5) at the Iao theatre, Maui island.

"I wish to disagree with Fine v.p. of Technicolor Inc. Press gare "Devil" a liberal adregarding 50°C pictures being here to stay." Berger interposed "Small Marshall-Burns Co., a division of None of the film's stars or featured town theatres can't exist grossing Tech, is headquartered in Chicago.

New York Sound Track

Compounding the complexities incident to previews and premiers of "King of Kings" over past weekend period was installation at Metro homeoffice of a new switchboard making completion of calls extremely iffy.

Accounting keeps track of sales: Phyllis Friedman, of Continental Distributing's accounting department, has just become engaged to Donald Schwartz, a member of the company's sales staff.

Paris literary agent George Marton, longtime European story editor for 20th-Fox, due over with his wife Oct. 29 for the Broadway legit premiere Nov. 2 of "Kean," book by Peter Stone, his stepson.

A VARIETY reporter, finding 20th's fourth floor ad-pub department completely deserted last Thursday (5) afternoon, had not chanced upon a grim scoop. ... Staffers were holed up in a side office watching the World Series ... W. H. Smith, company secretary and a director of UA in Great Britain, in town ... Johanna Grant has been retained by Lopert to coordinate national ad-pub work on Michelangelo Antonion's "La Notte."

George Raft personaled the RKO circuit last week for AA's "King of the Roaring Twenties," in which he does not appear. AA, it seems, figured the public identifies him with that era ... Director Delbert Mann's fourth for Universal is to be Ross Hunter's "The Chalk Garden" ... "El Cid" is down for Dec. 21 openings at the Goldman in Philly and the Roosevelt, Miami Beach ... Harold Roth, Sam Bronston's domestic sales rep, on a southwest trek in connection with "El Cid" dates

dates.

Top Argentine director Leopolde Torre-Nilsson in town . Merger negotiations between the agencies of George Rosenberg-Coryell and Ziegler, Hellman & Ross have been discontinued . Bernard Hearn, general manager of the local indie artie, Bleecker Street Cinema, is: in L. A. scouting new offbeat product and-to try and latch on to various silent classics still in the vaults of the majors . A new process colled Supramotion is being used to create the animated effects for Jack & Terry Curtis' Montauk-filmed horror pie, "The Flesh Eaters."

Janus Films, indie outfit which hit it big with a string of Ingmar Bergman pix, is forming a subsid to handle its own 16m distribution . American International has set Basil Rathbone and Pete Lorre to join Vincent Price in "Tales of Terror," an omnibus of three short Poe stories. Company is also seeking Boris Karloff for the scare pie . Vitalite's Sig Shore off on a cross-country biz junket

Mrs. Robert S. Benjamin, the former Jean Kortright, whose Dufch forebears sided with the Tories in the American Revolution and returned to England following defeat, subject of a Sunday Times feature, "devoted to gowns and causes," She's the wife of the UA board chairman.

man.

Arthur Canton, head of the N. Y. office of Blowitz-Maskell and pubrep for Janus Films, leaves tonight 'Wed.) for Stockholm to see Ingmar Bergman and Svensk Film heads re upcoming Janus campaigns on Bergman's 'Devil's Eye' and 'Through A Glass Darkly'. John Huston has sent local tradesters invites to lunch Monday (16) at the Ambassador Hotel in Vienna where he's shooting "Freud" for U-I. but forgot to include carfare . . John O'Rourke has been named Astor Pictures' co-op ad manager: . Gilbert Miller and Bingo Brandf have appointed Jack Alexander sales manager on their upcoming Italo import, "La Notte Brava."

Conflict over screenrights ownership of "Becket" has been resolved—perhaps. Word from within is that Jean Anouilh, author of the legiter, signed a deal with Hal Wallis. Warners at one time was identified as the buyer.

Conflict over screeninghs ownership or becase has been resolved—perhaps. Word from within is that Jean Anouilh, author of the legiter, signed a deal with Hal Wallis. Warners at one time was identified as the buyer.

Walt Disney's "Greyfriar's Bobby" got an unusual endorsement from the Legion of Decency. Catholic reviewing group recommends it for "the entire family as superior entertainment". Newly-formed Film Projects Inc., in which Rie Eyrich and Harold Flender are teamed, shopping around for a distribution deal. First pic, "Eighth Avenue" starring Eddie Albert, rolls here Nov. 1. ... George Peppard came in for the Music Hall bow of "Breakfast at Tiffany's." in which he has a starring role. ... Ron Randall in for today's (Wed.) opening of "King of Kings" at Loew's State, then hies to tomorrow's unveiling on the Coast. He is Lucius the Centurion.

When winds and rain of Hurricane Esther moved through Connecticut recently, middown Norwich had on its marquee "September Storm."

Note from Fred Hift, director of location publicity for Darryl Zanuck's "The Longest Day," shooting in France, reports h.q. moved from Normandy to the Ile de Re. They'll be back in Paris in November for lengthy studio work. ... In addition to giving an A-1 rating to Walt Disney's "Greyfriar's Bobby," the Legion of Decency has recommened it for the entire family "as superior entertainment" ("Imberto Bonsignori, producer-director of the Tahitian "Maeva," was a guest last night (Tues.) on ABC-TV's "Who Do You Trust?" ... Producer Herbert Swope Jr. here to confer with LA excess on his upcomning boxoffice showing abroad of similar feature adapted from "Asphalt Jungle" ... Barbara Eden with Laurence Harvey in George Pal's "The Circus of Dr. Lao" for Metro ... AIP starts shooting Edgar Allan Poe's "Tales of Terror" Nov. 24 as Vincent Price starrer with Roger Corman producing-directing ... 20th-Fox temporarily shelved "Dooley," based on life of Dr. Tom Dooley, for reasons of casting Harry Guardino and Jay Julien purchased Edward Le Compte

a Match" for producer Robert Arthur at U ... British director Guy Green readying "A Man on the End of His Rope" for lensing in England.

The Central Plaza rehearsal hall, where many tv shows take shape, now has two film companies doing their pre-camera warm-ups there: Col-David Susskind's "Requiem for a Heavyweight" and Ely Landau's "Long Day's Journey into Night" ... 20th's general sales manager Glenn Norris mixing business with business in New Orleans this week — attending the TOA convention and visiting 20th's local branch people ... Sheldon Rockin off for Buenos Aires to act as publicity coordinator on UA's "Taras Bulba" for producer Harold Hecht.

Howard Newman, for the last 18 months director of field activities on U's "Spartacus," has been appointed national publicity manager for "El Cid," under Al Tamarin, who is directing the campaign for AA ... Ray Kellog, second unit director on 20th's "Cleo," is shooting a color documentary on the film's production for eventual showing theatrically and on tv ... Producer Ross Hunter in town on behalf of his new "Back Street."

Thelma Ritter will receive the alumni award for achievement of the American Academy of Dramatic Arts at a dinner dance at the Astor here Oct. 23 ... Universal has 17 fieldmen working on the opening dates of "Back Street" Importer-distrib Arthur Davis, whose newly formed Kanji Pictures makes its headquarters in Miaml, has gone to Tokyo to supervise dubbing into-English of six prospective Japanese imports.

George Axelrod has acquired American film rights to 1953 French film, "Holiday for Henrietta," which had Hildegarde Neff, and is negotiating with Audrey Hepburn ... Hal Wallis bought third Allen Weiss yarn, untitled, as an Elvis Presely starrer ... Metro inked. Britain's Nigel Patrick to term pact ... MG registered "The Savage Guns" and "The Birth of Rome" with MPAA, Allied Artists "No Time to Cry"... Gary Merrill into Hal Wallis "A Girl Named Tamiko" Delbert Mann to direct Ross Hunter's "The Chalk Garden" at U.

Plus Value . . .

Little Messages To Film Producers

STRANGER DROPS DEAD AT WALL AND BROAD STREETS

- A producer of feature films is not just one sort of person. He is all kinds of people—flushed with youth or wise with years. He may have started as a lawyer, an agent, an office boy or a television comet. A producer may be a sometime (or still) actor, a former or a present director, a graduate choreographer, or his own author. What peculiar and special background is yours?
- But all producers have certain problems familiarly known as M-O-N-E-Y. This automatically conjures a picture of a banker and about bankers producers are sometimes (like other people) a bit fearful.
- Relax. Bankers are not zombies, not thinking machines, not slide-rules in starched linen. They are human beings who are turning constantly to business publications for information. In brief—bankers are "impressionable." In brief—they are devoted readers of VARIETY.
- Which is one added reason for advertising here. Don't let it be you when an important Somebody breaks in, when your name is mentioned downtown, to ask "Who He?"
- Spread the word about YOU among the Money-Bags. Don't be a stranger. Advertise yourself in



Picture Grosses

Philly B.O. Off But 'Blues' 18G

to the hard February of the form is stretch outside our form in the first hard so that it is not the form in the following in the following in the following in the following hard in the following the following stretch of the stretch of the following stretch of the follow Ar ta ia.

ence, i.e. Ar lette, the following the following the Boyd with Cors. of "marche" follows to this at the Pox. "Thought to have "following the Visite" follows puld in second at the Visite ".

Fetimates for This Week

Estimates for This Week
Arcadia S&S 506, 4-85 20 —
Long Employed U. The vk
21 y \$5 0.6 Last week \$1,000 —
Le Polec Vita" (Astar 11th a)k
22 y 50 0.6 Last week \$7,00 —
Fex Mayerian 2 460; 19-81 80
Girs of Navarone" Col. 13th

Greek of Navarone" Col. 13th

Stoat \$8.500. Last week

Geldman Goldman) (1200; 98-\$1;00---Peris Blues" (UA) (2d wk persona \$18,000. Last week.

\$10 090. World

World R&B-Pather (483; 99-\$1 50*-- "Friere" (Indic) (20 wk). Frm \$4,000. Last week, \$4,500.

'Blues' Brisk \$18,000, Denver; 'Trap' Slow 7G

Denver, Oct. 10.

There are two newcomers here
received by but big is a bit offish,
Best Let is "Paris Blues," rated

'Hustler' Hotsy \$15.000. Cleve.; 'Fear' Tepid 4G; 'Guns' Bangup 9G, 11th

Cleveland, Oct. 10.

Piz is inching along at a slow bace this session, with little help room reviewners, However, "The fine sie" leeks big at Palace to top id. "Paris Blues" is only some macketver in the Ohio while "Sertem of Fer." shapes dell idition of Fer." shapes dell gittel week at State "Great War" itial week at State "Great War" - rated poor on first round at tillman.

'Claudelle Inglish' is heading craugere inguist is needing or a sad session on initialer at he Allen, Other newics likewise re disappointing, "Guns of Natorone" still is good in 11th stanza et the Hupp.

Estimates for This Week

Allen S-W) 2 866; \$1-\$1.50) —
"Claudelle Ingl.sh" WP: S:d \$3,(0) or less. Last week, "Come September" (U) ofth wk), \$8,500,

Colony Stanley-Warner) (1.354) 1.50 — Two Wemen' Embassy Id wk. Passable \$5.500. Last 30 W. S8.500.

Continental Art (Art Theatre Guild) (900: \$1-\$1.25)—"Dreams" Indie) So-so \$1.900. Last week, "L'Avventura" Janus) (m.o.), \$1,-400 in 5 days.

week, standard stands stands week, standard stands week, stands stands stands week, standard standard

United Artists (B&K) (1.700); 90-(2d wk). Modest \$9,500. Last week, \$17,000.

\$17,000.

Woods (Essaness) (1,200; 90-\$1.80) Light \$8,500. Last week, \$18,000. The Trible of the Control of the

CHICAGO
(Continued from page 11)
"Behind Great Wall" (Cont)
wk, \$3.800.
Esquire H&E Balaban) (1.350)
\$1.25-\$1.80}—"Loss of Innocence (Col) '3d wk, Tidy \$5.200.
L-op 'Telem't' (606; \$1.25-\$1.80)
L-op 'Telem't' (606; \$1.25-\$1.80)
"Truth" (Kings) (Great \$1.500)
Treviews.

after \$3,600 for second regular week.

Beekman (R&B) (590; \$1.20-\$1.75—"Rocco and Brothers" 'AS-10r' (16th wk). The 15th round ended Monday (9) was fine \$6,500 after \$7,000 for 14th week.

Carnegie Hall Chema (F&A) (300; \$1.25-\$1.80) — "Neapolitan Carousel" (Lux). Opens today (Wed.). In ahead, "Ninth Circle" (Indie) (4th wk-6 days), fair \$3,200 after \$5,000 for third full week.

Fitth Ave. Cinema 'R&B) (250; \$1.25-\$1.80)—"Macario" (Indie) (3d) wk: Second frame completed yesterday 'Tues.) was good \$3,500 after \$4,000 for first week.

Normandie (T-L) (592; \$1.25-\$1.80)—"Girl With Suitcase" (El-S)

Normandie (T-L) (592; \$1.25-\$1.80\to "Girl With Suitcase" (El-lis) (5th wk). Fourth round com-pleted Sunday (8) was fair \$5.800 after \$8,000 in third week. Stays until "Green Mare" (Zenith) opens

until "Green Mac Oct. 23.
Little Carnegie (L. Carnegie) 520; \$1.25-\$21—"Purple Noon" (Times) 6th wk). This week winding today (Wed) is heading for \$13.500 in

1520; \$1.25-\$2)—"Purple Noon"
(Times) (6th wk). This week winding today (Wed) is heading for
fancy \$13,000 after \$13,500 in
fifth round, which was a bit over
expectancy. Continues indef.
Guild (Guild) (450; \$1.51.75)—
"Question 7" (Indie) (2d wk). This
session finishing today (Wed)
looks to hit big \$15,500 to top
opener, which was \$14,000.
Murray Hill (R&B) (565; 95\$1.80)—"Guins of Navarone" (Col)
(16th wk). This round ending tomorrow (Thurs.) looks to hit good
\$6,000 after \$8,000 for 15th week,
Molds, with "Call Me Genius"
(Cont) due in on Oct. 16.

Paris (Pathe Cinema) (568; 90\$1.80)—"The Truth" (Kings) (16th
wk). The 15th frame ended Sunday (8) was okay \$6.500 after \$7000 for 14th week. "From Roman
Balcony" (Cont) opens Oct. 15.
Plaza (Lopert) (525; \$1.50-\$2)—
"Never On Sunday" (Lope) (524
wk). The 51st round completed
(Monday (9) was great \$9,000 after
\$10.000 for 50th week.
68th St. Playhouse (Leo Brecher)
(370). \$10-\$2)—"Fanny" (WB)

Mpls.; '2 Women' Lusty 6G, 'Doctors' Fine 9G

Esquire H&E Balaban) (1.350; \$1.25-\$1.80)—"Loss of Innocence Col' (3d wk. Tidy \$5.200. Last week, \$7.600. Last week, \$7.600. Loss week, "This is Cinerama" (Cinerama (Cinerama (Loss veek, "This is Cinerama" (Cinerama (Cinerama (Loss)) (Loss) (Loss)

- Francis of Assissi" (20th) (3d web, \$5,000. Last week, \$5,000. Lyric (Par) (1,000; \$1-\$1.25)—"Thunder of Drums" (M-G. Nice \$7.000 or close. Last week, "Claudelle Inglish" (WB) (2d wk), \$3.5(0.)

GCITE Inglish" (WB) (2d wk), \$3.500.

Mann 'Mann' (1.100: \$1-\$1.25)—
"Par. 8 Blues" (UA) (2d wk), Bowing out with trim \$7.500. Last week. \$9.000. "Splendor in Grass" WB: mboves in tomorrow (Wed).

St. Louis Park 'Field' (1.000; \$1.25)—"Two Women" 'Embassy).
Torrid \$6.000. Last week. "Spartacus" U: (2d run) '9th wk-5 days), \$3.000 at \$1.25-\$2 scale.

State 'Par' (2 200: \$1-\$1.25)—
"Young Doctors" 'UA' (2d wk).
Fast \$9.000. Opened with \$11.000.
"Hustlers" (20th) starts Friday

Suburban World (Mann) (800; \$1.25 — Watch Your Stern" (Magna' 2d-final wk). Modest \$2.500. Last week, \$3.200.

Uptown (Field) (1.000; \$1.25 — "Cold Wind in August" (Lopert) (3d wk). Brisk \$3.500. Last week, \$4.000.

\$4 010.
World Mann (400; 85-\$1.50)—
"King and I" (20th) (reissue). Sturdy \$5.000. Last week, "Love and Frenchwoman" (Kings) (2d wk),

BOSTON

(Continued from page 10) 20th: Solid \$17,000. Last week, "Pit and Pendulum" (AI) and "Capture That Capsule" (Indie) (2d wk), \$13,000

Pilgrim (ATC) (1.909; 75-\$1.25) "Never On Sunday" (Lope) (rerun) and "Clock Strikes Back" (Indie).

and "Clock Strikes Back" (Indie),
Good \$7:000. Last week, "Dr.
Blood's Coffin" (UA) and "Snake
Woman" (UA), \$8,000.
Saxon (Sack) (1.100; \$1.25-\$1.80)
—"Goodbye Again" (UA) 14th wk),
Fine \$11,000. Last week, \$12,000.
State (Trans-Lux) (730; 75-\$1.25)
—"After Mein Kampf" (Brenner)
and "Tread Softly Stranger" (Indie)
19d wk). Nice \$4,000 again. Last (3d wk). Nice \$4,000 again. Last week, \$4,200.

CINCINNATI

(Continued from page 10)
each side; 90c.)—West: "Armored
Command" (AA) and "South Sea
Fury" (AA). Slow \$4.500. Last

Command" (AA) and "South Sea Fury" (AA). Slow \$4.500. Last week, "Women From Hell" (20th) and "Pirates of Tortuga" (20th), as. Strong \$5.000. Last week, "Bay Sky Exploded" (Indie) and "Jet Storm" (Indie), \$3,000. Valley (Wiethe) (1,200; \$1-\$1.25) —"Damn Yankee" (WB) and "Pajama Game" (WB) (reissues). Mild \$4.000. Last week, "King and I" (20th) (reissue), \$4,200.

Carl Olson To Manhattan

Carl Olson, formerly United Artists branch manager in Minneapolis, has been prompted to the newly created post of assistant to the general sales manager's office, per James Velde, UA veep in charge of domestic sales.

Olson will make his h.q. in the N. Y. homeoffice.

National Boxoffice Survey

Biz Continues Sluggish; 'Hustler' No. 1, 'Blues' 2d, 'Guns' 3d, 'Vita' 4th, 'Spartacus' 5th

Denver, Oct. 10.

There are two newcomers here currently but but is a shit drish. Bit I lit is "Pail's Blues," lated the carried of more new. Store of the arrival of the arrival of more new. Store of the arrival of the arrival of more new. Store of the arrival of the arrival of the arrival of the arrival of more new. Store of the arrival of the arrival of the arrival of more new. Store of the arrival o

Mgr. Eads 'Guilty'; **Expects Appeal**

Far Hills Theatre, only film house in this city, a suburb of Dayton, is expected to appeal the decision of Municipal Judge Fredrick Howell finding Edward M. was the first of four similar cases against the manager, which touched off a counter-suit by Adolph Herman, president of the Far Hills Theatre Inc., seeking \$1.350,000 damages from four city officials and 12 citizens who filed

officials and 12 citizens who filed affidavits of complaints against the various films.

The other film on which Eads has been charged with violation of the anti-obscenity laws are: "The Immoral Mr. Teas." on Sept. 6; and the double-feature offering, "Twi-

Immoral Mr. Teas," on Sept. 6; and the double-feature offering, "Twilight Girls" and "Fast Set." on Sept. 10. As a result of the citizen protests over the type of films being offeerd. City Council also asked Law Director Francis McDaniel to draft a city ordinance against obscene films which would be easier to enforce than the state statute under which Ead has been cited. This proposed ordinance is expected to also cover magazines and books, it was indicated.

Harry Wright, attorney for Eads, argued that the manager was not guilty as charged in that he did not know contents of the "Sins of Youth" film, and also that the anti-obscenity law was unconstitutional. Judge Howell said that though Eads' testimony did not reveal whether he actually saw the release, still, "the circumstances connecting the defendant with the same speaks so loudly that it is unreasonable to conclude otherwise." Judge Howell set Oct. 20 as a hearing date for considering a motion for a new trial. He also set Nov. 13 as the trial date on the movie, "The Immoral Mr. Teas," and said the other two cases would be tried in succession. City Solicitor Francis McDaniel, busy planning a defense against the \$1.350.000 damage suit filed by the theatre owner, is also working on the proposed ordinance. However, he said he was awaiting the outcome of the Ohio Supreme Court case involving "The Lovers," which had been appealed by the Art Theatre, Dayton. The decision in Columbus is expected by Oct. 17. One of the major problems in prosecuting cases under the state obscenity laws is the wide difference of opinion on what constitutes "obscenity laws is the wide difference of opinion on what constitutes "obscenity laws is the wide difference of opinion on what constitutes "obscenity." Mayor William Keyser of Oakwood said the state no longer enforced the laws on lewd films, and "it's up to the communities to protect themselves." Herman's damage suit against the city charged the city officials "conspired together for the purpose of injuring the theatre's busines.

UP FROM DISTRIBUTION, PAIR RUN 12 HOUSES

San Antonio, Oct. 3.

Bob Hartgrove and L. M. Crim Jr. have added an additional four theatres to their circuit. Acquired are Alamo, Mission. South Loop and Rigsby Drive-Ins previously operated by the Statewide Drive-In Theatre Circuit.

The duo were previously in distribution in Dallas and are back in theatre operation and now have 12 theatres in their holdings.

Hartgrove and Crim reported water damage to the theatres in Treeport and Corpus Christi but no harm was done to the screen towers.

TIE-IN BETWEEN STREETS

TIE-IN BETWEEN STREETS
Hollywood, Oct. 10.
Reopening of New Warner-Hollywood Theatre with Universal's
"Back Street" Oct. 26 will be sponsored by Hollywood Chamber of
Commerce. Move, according to its
prez, Carl H. Anderson, is a staged
tribute to Ross Hunter, producer
of film, and the theatre. "for their
contribution toward bringing
glamour to Hollywood Bivd."
Theatre for past eight years and
one-half was the home of Cinerama
and is now undergoing a \$250,000
facelifting for new first-run operation.

GENE KELLY, FINEARTSMAN

U. of Pittsburgh Hoods Its Dancing Alumnus

Pittsburgh, Oct. 10. It is now Dr. Gene Kelly. The film and tv star was honored by his alma mater, the University of Pittsalma mater, the University of Pitts: ternational president and peren-burgh on Tuesday (3) when he was nial TOA luncheon host, baited awarded the degree of Doctor of the hook for exhibs who turn to

spirit."

Kelly, who graduated in the class of 1936, was very active in Pitt theatrical circles by starring and directing in the school's annual. "Cap and Gown" show. He also played many of the smaller night clubs on week-ends and was one agent's best ringer on his circuit of "amateur" shows. Don D'Carlo, the agent, said he had to give Gene two dollars every time he sent him out but "he was worth it."

Kelly, later in the day, was the fuest of honor at the opening of Pittsburgh's Press Club, the oldest chartered press club in the United States.

Here he spoke of his new film "Gigot" and politely refused to do "a little dance on the table."

American Int'l Prez Tires Of Exhib Condescension; Raps Lazy Showmanship

New Orleans, Oct. 10. Fine Arts at the school's com- his company only out of despair mencement exercises. Eads, 31-year-old manager, guilty | Speaking of Kelly, Chanceller bitving product. He asserted AIP of exhibiting an obscene film, "The Edward H. Litchfield said that he not only has come of age after Sins of Youth," on Jan. 30. This had "demonstrated that the dance seven years, per its current and is not only a happy game but a hu-man, necessity and ideal for crea-tive exploration and a vibrant the major companies for sloughing spirit."

was used only by 15% of situations booking the film. He said socko biz resulted where glmmick was

Unworkable As Prohibition

Columbus City Council Rejects Woman Member's Censorship-She Will Seek Public Vote

James Nicholson, American International president and perential TOA luncheon host, baited the hook for exhibs who turn to his company only out of despair rather than in natural course of being product. He asserted AIP not only has come of age after seven years, per its current and future release schedule, but chided the major companies for sloughing fall-winter period "when we have had our best grosses." Implication plainly was that AIP puts best foot forward at time when majors allegedly do not.

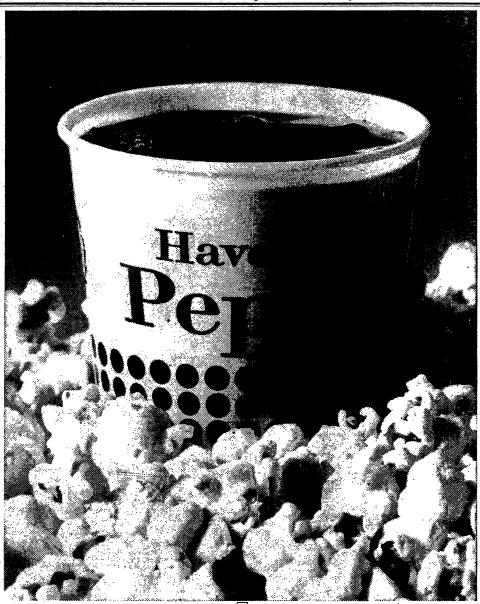
He also needled exhibs for not making sufficiently with the showmanship, citing fact that marque gimmick for "Pit and Pendulum" was used only by 15% of situations booking the film. He said socko "FRIEDMAN'S 872 POST because of the formation of the proposed film censors and the proposed film censors and perential as week by a three-to-three civic, and women's club groups, stee vote, killed a proposed film censors and Council but she is proposed film censors and council but she is hop-ing the sum of council but she is hop-ing the film. William P. Hoermle St. of a minority of axistillars who declined to vote on the submitted possibly next. William P. Hoermle St. of a minority of axistillars who declined to vote on the submitted proposed film censors and the is for state-wide censor-incompanies for sloughing the sum of the proposed film censors and council but she is hop-ing the sum of council but the high ost civic, and women's club groups, stee civic, and women's club groups, said. Coun cil men who poten c

was used only by 15% of situations booking the film. He said socked biz resulted where gimmick was to Columbus, people could go over to nearby Bexley and buy their tonearby Bexley and buy their donvention AIP is gradually uplifting its quality sights. He expressed irritation with exhibs who look down on company and "who would deny us equal terms and playing time" with older majors.

"If we brought prohibition back to Columbus, people could go over ad-pubber, latterly in film distribution in Chicago, has been elected thing if they wanted to see a film Local 872 (Publicists Assn., East), covering film exploiteers east of the Mississippl.

Mrs Edmonston said she was confident she could obtain sufficient been ad-pub head of Chi's Essanglaring the columbus people could go over ad-pubber, latterly in film distribution in Chicago, has been elected to see a film Local 872 (Publicists Assn., East), covering film exploiteers east of the mississippl.

Mrs Edmonston said she was confident she could obtain sufficient signatures on initiative petitions jay Films.



Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today! "Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

Tells Hollywood Its Stills Don't Sell; Television Ballyhoo Called Smarter

Hollywood, Oct. 10.

Hollywood, Oct. 10.
Television is forcing shead in newspaper space throughout the country, per Stillman Tel Allan.
upon his feturn from a promotional trip on behalf of Frank Sinatra's Essex production, "Sergeants 3." He reports picture editors from the product of the product feature pix because latter are not made available to them.

made available to them.

Allan met vith newsmen in ten major cities between Sept. 11-29 with a 2,000-p-ture display of stills he took curing "Sergeants" filming Some 100 of them were in color and he took along sufficient glossies of most shots to distribute on the spot to entors. He said reaction was overwhelming from the newspapers who complained bitterly of fack of quantity and quality in stills usually sent out by film companies.

Trip was the test takers as a full

film companies.

Trip was the inst taken as a full promotional activity by a Hollywood still man and kept Allan on salary to Sinatra almost two months beyond the August 3 end date of "Screens" production. In each city he set up major displays for newsmen and also held similar displays to the control of th sessions at major colleges.

Photographer noted producers rately give ample attention to the value of stills in selling their pix Value of stil's in seiling their pix the period to an instance in Bos-ten where two columnists be-meaned fact their motion picture pare was looking far worse than the typage, blaming it on the quality of pix they get.

Not Thought Out

Not Thought Out

Frequently, he said, they complained pix sent them were not
sentable for newspapers and more
often they were "flat, uninteresting, showing too much separation
between major characters and
showed no planning." He pointed
to the pix of the hired
c by Garing production and rarely
that the once pathy to nick out ery corring production and rarely by a the corrections with to pick out shots best qualified. In the case of "Screents," he said, Sinatra worked closely with him in planning special offstage production photography, allowed him to develop his own work and then kept him (a) to personally calcut the relop his own work and then kept him on to personally select the best work. He said he took 20,000 pictures entoto, the largest num-her he has taken in any job to date. Additionally, he asserted, he worked closely with publicity peo-ple on the picture which he feels is a prime point in gaining full benefit from stills.

Allan also reported film critics told him their first impression is from the stills and noted "first im-pressions are lasting." He said public inage is the same and de-cried had use of stills by theatremen, noting particularly that black and white shots are used frequently outside theatres showing color films when color should be used.

Photog will also be used on natra's next indie, "The Man-nurian Candidate." with same tivities to be planned. Meanematras next indi churian Candidate, activities to be activities to be planned. Mean-while, he leaves Tuesday to begin work as still supervisor on Harold Hecht's "Taras Bulba" in Argen-

'Sunday's' Balto Run

Baltimore, Oct. 10.

"Never On Sinday" Lopert) end-ed 'Mon. Oct. 91 a record breaking 57 we'k run at the Playhouse. 356 seat art house. Film opened Novem-ber 17, 1960 to smash business then setticd down to steady boxoffice that only fell off the last few weeks of run.

Only other film to come close to "Sunday" at Playhouse was "Room at the Top" which ran for 27 weeks. A number of patrons returned for second viewing and one man saw it 15 times because he "liked the

New York Theatre

— RACIO CITY MUSIC HALL—
ROCKEISIER CENTER * C: 6-4600
AUDREY HEPBURN
"BREAKFAST AT ITERATYS"
CO-sterring
GEORGE PEPPARO * Perisian Neal * Budge Ensee
Martin Balson and MICKEY ROOMEY

rected by Bicke Edwards - A Jurow Shapherd Productio A Paramount Polease in TECHNICOLOR in Stage "WINGS Of GLORY"-Gate exerting specific

Quintero's Film Firm

Jose Quintero has formed his own producing company, J Q Productions, to engage in motion pictures, legit and television.

Quintero recently completed direction of "The Roman Spring of Mrs. Stone" for Warners, is now directing the inrehearsal "Look! We've Come Through" legiter.

Warners Disarms TOA By Agreeing

Warner Bros. upset the script of Albert Pickus for his TOA board appearance here (see separate

Perhaps anticipating the outgoing TOA prexy's angry wordage. anent Warner's hotly denounced stand on matinee percentage, the film company last week backed down from its insistence that terms apply equally to specially-programmed moppet matinees.

grammed moppet matinees.
Coincidence or not, the timing was thought shrewd and took some of the steam out of what Pickus had prepared as a sharp attack on the company. The WB action, however, didn't entirely conciliate the exhib body. One of Pickus' intend-density in his criginal report. exhib body. One of Fickus Intended points in his original report rapped Warner's alleged lack of courtesy following a series of talks on the disputed clause between TOA and WB. In his prepared text. Pickus was to inform the board that Warner's, "with complete dis-regard for TOA, released to an-other trade organization its version of our understanding."

of our understanding."

As it turned out, the distrib was sticking to its guns, but what appeared to rankle TOA more was the alleged favoring of rival exhib body Allied States Assn. Pickus, in his prepared text, didn't refer by name to Allied, but the facts are such that the reference was unmistakable. mistakable.

mistakable.

As for Warner's relenting, it made the announcement from N.Y. last Thursday 15 in identical letters to various exhib bodies. Over the signature of sales chief Charles Boasberg, company disclosed that henceforth "this matter will be settled with each exhibitor involved to be released to the contract of th on a picture by picture basis when the contract is negotiated."

Exhibition voices, organizationally and individually, contended that the cross-the-board clause was punishing the whole of exhibition for the sins of a few theatres.

for the sins or a rew inearres.

Boasbtrg's missive went to TOA,
Allied States, Congress of Exhibitors, Metropolitan Motion Picture
Theatres, N.Y., Independent Theatre Owners, and Southern Califor-

No Meat on The Bone? New Orleans, Oct. 10.

TOA convention here isn't impressed with that apparent modification by Warner Bros. last week of its controversial new "gross receipts" clause. The WB move met rejection here as "not enough."

rejection here as "not enough."

Exhib body's legal advisory council, with TOA board backing, is advising members not to sign any WB contract containing the disputed clause. It contends the entire clause should be deleted, insisting that the seeming modification hasn't rendered it less objectionable from an exhib stand. jectionable from an exhib stand-

Council feels that WB has merely tessed exhibition a bone "that should not be picked up." Company had consented to deal on a picture-by-picture basis on percentage releases where special programming such as a kiddy matine was involved. But the council thinks this should also extend to all other provisions included in Warner's definition of "gross receipts"—concessions, auto parking clarges, playground facilities, and so on.

Motion Picture Investors **Eves Own Diversification:** Reade: 'We're in Black

New Orleans, Oct. 10.

Flush with financial success a,l beit modest, Motion Picture Investors is mulling-and looks to approve—formation of a Small Business Investment subsidiary op Business Investment successions erating in a broadly-defined entererating in a broadly-defined enter-tainment spectrum. Outfit would make loans, involving equity in certain cases, to venture ranging from television and Broadway state to kiddle parks and amusement

Subsidiary would operate under the 1958 Federal Small Business Investment Act. Under this, the Investment Act. Under this, the government matches private small biz loans up to \$400,000, with provision for escalating credits.

vision for escalating credits.

Walter Reade Jr.; president, informed shareholder meet that MPI board was considering the project Directors met afterward for what was to have been firm decision on whether go ahead, but result not known early. Subsid could be formed under one of four different plans, per the act, One such plan would not require stockholder okay, but other three would. Shareholder opinion was informally sounded at the MPI session and was unainimously in favor of diversification move MPI is prely sounded at the MPI session and was unanimously in favor of diversification move. MPI is prepared to set up the new company with initial capitalization up to \$1,200,000.

\$1,200,000.

Reade cheered holders with news MPI in black first time since founded over two years ago. Profit first six months of fiscal year, ended Sept. 30, was \$16,934 reflecting return on loan to Pathe-Alpha Production of "Deadly Companions" and from Allied Artists reissue package. MPI board subsequently decided on further exploration of a plan to capitalize the subsidiary at \$1,200,000. If plan ultimately adopted, would require stockholder vote.

BIG TURNOUT IN N.Y., FOR RKO'S 'SHOWMEN

Corinthian room of New York's Park Sheraton Hotel was chock full of distribution execs last Thursday (5)-all as guests of RKO Theatres Occasion was the circuit's salute to division managers, managers and assistant managers who copped recognition in a showmanship

Winners were Sig Wexo, in the in-town division managers cate-gory; Jay Golden, out of town divi-sion manager; Lou Grossman, in-town manager; Bill Hastings, out of town manager; William Bielm, in-town assistant manager, and Lawrence Blanchard, out of town assistant manager assistant manager.

While the luncheon was in good

part an occasion for applause for RKO's outstanding showmen, it part an occasion for applause for RKO's outstanding showmen, it was, too, a tribute to Harry Mandel, president of the chain, and Matty Polon, v.p. and second in command. It was, also, another demonstra-tion of distrib execs desire to get together with theatremen in the field

More and more the brass from the film companies are playing the getting-to-know-you game with the field men who exhibit their product.

Luncheon was indeed a testimonial to Mandel, who succeeded longtime prez Sol A. Schwartz, now Columbia studio v.p. Polon, as emcee, read the wires, sent by Ben Kalmenson, Joshua Logan, Roy kalmenson, Joshua Logan, Roy Disney, Milton Rackmil, Charles Simonelli, Jerry Lewis, Jerry Pick man, James Nicholson, Sam Arcoff Barney Balaban, Abe Schneider Steve Broidy and Spyros P Skouras.

Inside Stuff—Pictures

Arthur Florman. prexy of Florman & Babb, distributors of motion picture studio equipment, passes on to Variety a copy of a letter he has sent to the Egyptian Ministry of Culture and National Guidance turning down a bid to supply approximately \$500,000 in equipment for a Cairo studio.

The contract submitted to Florman include a clause asking the supplier to submit a statement to the effect that he (1) doesn't possess any plant or branch in Israel, (2) doesn't in anyway help the Israeli economy, (3) doesn't deal with any Israeli companies, or (4) hold any shares in any Israeli companies.

Florman comments that his reasons for rejecting the offer have nothing to do with his sympathies, but that he "will not submit to blackmail on any level—personal, national or hemispheric."

He concludes: "I hope you will publicize this so that those who presently do business' with the U.A.R. may reexamine their motives and their consciences." There is also a P.S.: "The equipment probably will be supplied by the U.S.S.R."

When U. S. press agents take on a royal client there's nothing gauche in heralding that fact, as witness this decorous pronunciamento. "The cabinet of This Serene Highness, the Prince of Monaco, announced today the appointment of the Allan-Weber public relations firm to handle press relations on the American continent of His Highness and His Household" (caps theirs, in the proper places). That's slang for Grace Kelly and Prince Rainier, of course, Rupert Allen and Lois Weber have show biz backgrounds.

Seems to be getting de rigeur that a picture must have its own handout stationery. Now it's Albert Zugsmith's "Confessions of an Opium Eater," with letterhead featuring a bamboo curtain-Chinese junkbosomy Chinawoman motif—all quite irrelevant to the Thomas De Quincey tome . Even more stimulating is the Allied Artists puffery, detailing the signing of "three expert hatchet wielders and throwers" and four stuntmen to play "Mongol heavies." No word on Formosan opposition via the UN rostrum.

'S'Wonderful

Kansas City, Oct. 10.

Fall season is being sparked by a special "Wonderful" cam-paign by Commonwealth The-atres, following a series of two arres, following a series of two meetings between managers and home office execs just completed. The institutional campaign being promoted in all of the circuit's indoor theatres is based on the slogan, "Some-thing Wonderful Is Happening at the Movies! Take Someone

Managers are being supplied with trailers, lobby posters, staff buttons and ribbons and special newspaper ads to help carry out the "Wonderful" impression. In addition, individ-ual managers are applying their own versions through local stories, teasers and adaptions of the idea.

Richard Orear, circuit president, said the present season is ripe for the campaign since a wonderful selection of pictures is available for the fall bookings. Kickoff of the campaign was a series of stories in local papers highlighting the fall product with the "Wonderful" tag.

Honor for placing the first such story went to Ray McLain.

Honor for placing the first such story went to Ray McLain, Fox Theatre, Sedalia, where the story appeared Sept. 17. That keyed a campaign which has stretched to papers through-out the Commonwealth 5-state area surrounding Kansas City.

Product Paucity Frets Si Fabian New Orleans, Oct. 10.

S. H. (Si) Fabian, president of Stanley Warner and chairman of

S. H. (Si) Fabian, president of Stanley Warner and chairman of the American Congress of Exhibitors special committee in charge of production, today sounded off against what he termed the industry's "really only one problem that bears down upon us all: What can we find to put on our screens."

Fabian said the product shortage demands the attention of every exhibitor for it represents the "supreme danger to the very existence of the theatre industry." A sufficient supply of features, he added, not only would reverse the downward boxoffice trends but also would reduce industry friction and likely eliminate "the bulk of tradepractice evils."

Exec rapped the distributors for

practice evils."

Exec rapped the distributors for selling their library pix to television because this means killing off their audiences for new pictures in theatres. As for tv. he said both network and independent station operators, viz the Saturday night operators, via the Saturday hight prime time showing of features, have mirrored their dependence upon the film industry for the kind of shows they cannot create them-

Klein: 'Need New House on Market'

Plans for a new theatre for downtown Frisco replacing the huge Fox are in the works according to Eugene V. Klein, president of National Theatres & Television Inc. Circuit feels it needs a Frisco outlet, but must have a different setup than the over size Fox now

"The Fox has done fine business—\$600.000 last year, but it costs so much to run we can't afford it," he said. "Even though the movie theatre business is good, the big old mastodon houses like the Fox are not profitable for us any longer. It has 5,000 seats and must be staffed accordingly. Now we build 1,200 to 1,500."

Klein's solution to the white ele-Klein's solution to the white ele-phant problem is to adapt tech-niques from shopping centres and drive-ins. The new Frisco house which he is planning will have a drive-in garage under it with es-calator to the second floor theatre. It will be located on Market Street on the space now occupied by the Crest Theatre and two adjacent stores in the 900 block, right next to the Loew's Warfield.

If Frisco voters do not decide at the next election to take over the Fox for convention facilities at a price tag of more than \$1,000,000, the huge structure will be razed.

"I think it's a good deal for the city," Klein said, "but the people who would pay the bill should decide on it."

The new Frisco house is part of the \$20,000,000 expansion program of National Theatres. The firm now owns 220 houses in 17 states, 50 in the Bay Area and will build 29 new ones shortly including five in the Bay Area.

Attendence has gone up 20% in National Theatres, Klein says and adds that shopping centres offer ideal location for new houses since the parking facilities are unused at night.

ADJUSTMENT ALL ROUND

Fire Sends Hickey Off-Pitt Fetes Delayed

Pittsburgh, Oct. 10.

Pittsburgh, Oct. 10.

Bernie Hickey, the former Fulton theatre manager here, had to pass up two testimonial affairs in his honor when fire broke out in the Manchester, N. H., amusement park owned by the Shea circuit, and he had to rush up there to aid the insurance adjusters.

Both the dinner on Film Row and a limeheen at the Variety Club

prime time showing of features, have mirrored their dependence where their dependence where the film industry for the kind of shows they cannot create themselves.

C. of E. has made good progress with its projected production propram. Fablan reported, but the outfit still needs more money and management.

Both the dinner on Film Row have the daughter, and sluncheou at he Variety Club, were cancelled. The Variety Club, when he comes home to see his daughter, a novitate in a convent fet still needs more money and management.

MINOW: 'LOVE THAT ARBITRON'

TV Dilemma: Where To, MacDuff?

Network television execs have got that frustrated feeling. Panned by the critics, pummelled by pressure groups and penned in by inexorable commercial considerations, the network braintrusters are in a programming dilemma as they look beyond the shambles of the current season into the future. "In what direction should we turn," one network exec asked after noting that the critics are blasting the current shows but not offering any specific recommendations on how to improve the image on the tv screen. "If we stress the action-adventure shows, in early "the moralists come down on us like a ton of bricks for corrupting our youth. If we turn to more situation comedy, we already are hearing an outcry from parent-teacher groups about video's vacuuity."

"And to top it off," he said, "if we make a stab at handling adult themes in a sophisticated way, then we are in danger of getting clobbered from within. Many of our advertisers and some of our affiliates are frankly not happy about that adult kick and would prefer that we stay in a safely uncontroversial groove."

"So where to, MacDuff? Who's got the answer? We can't stay exclusively with the classics because that's a sure route to the mausoleum. And how many operas can we put on before we exhaust both our audience and the repertory. Everybody's in the act, but who's got the answer?" was the parting shot of the network exec who apparently was being paid only to ask the questions.

Women's Press Club Orbits Thru Gen. Sarnoff's 28-Room Town House

General David Sarnoff can Ilb statistics on anything electronno statistics on anything electronic from the number of color television sets in American homes to the timetable on launching the first space communications satellites. But he doesn't know the exact number of tw receivers in his own home!

A contingent of the Women's National Press Club made this discovery last Saturday (7) when they came to lunch at the Sarnoff home in mid-Manhattan and stayed for an impromptu press conference.

ance.

In New York on a newsgathering weekend, 35 members of the distaff side of the Washington press corps were personal guests of General and Mrs. Sarnoff during which they lunched and went on an escorted tour of the wired-for-sound, 28-room Sarnoff home, learned the facts of communications in space; and decided they "never had it so good" at press conferences.

Highlight of the at-home press

conferences.

Highlight of the at-home press party—a "first" for the Sarnoffs—was a preview of the newly completed "Trophy Room" containing memorabilia of the General's 55 years in communications, from the famed Morse key which tapped out the news of the Titanic disaster to the recent, precedent-breaking tribute by 36 members of the U.S. Senate.

Briefing his journalistic guests on his 55 years "between the tele-graph key and the satellite," Sario off observed that communications has come full circle from its most has come full circle from its must primitive form between man and man, to man-to-man communications in space, when each person will be able to receive and send messages to any individual on earth through "roads in the ether."

Sarnoff speculated on the politi-cal potential of global communica-tions as he envisions it. "Science and technology are marching very fast," he stated. "The real prob-lem is the use man will make of it. (Continued on page 48)

ABC's 338G For **Palm Beach Golf**

ABC-TV will be swinging on the irways with the top golf pros ABC-TV will be swinging on the fairways with the top golf prosenext year. In addition to tele-casting the Bing Crosgy Pebble-beach Tournament Jan. 20-21, the web has now picked up the rights to the Palm Beach Classic which also will be covered live over a weekend, Feb. 3-4. Rights, line charges, etc., for a 60-minute Saturday coverage and a 90-minute Sunday tournament session is costing the web \$338,000. It's currently looking for bankrollers.

The earlier Pebblebeach Tourna.

The earlier Pebblebeach Tournament has already been sold to Minnesota Mining & Manufacturling and Gillette.

Harding's CBS News Slot

Alfred J. Harding has been named director of sales planning for CBS News. Post formerly had been held partially by Bob Lang, resigned. Lang, in addition to sales planning, had been administrative v.p.

v.p.

Prior to his appointment Harding
for two years had been sales manager of public affairs programs for
CBS-TV. In his new post, Harding
will act as Italson between CBS
News and the sales division of the
web. Post vacated by Harding, that
of sales manager of publifairs proof sales manager of pubaffairs pro-gramming for the web, is unfilled

Early NBC Ratings Invites a Higher Rate For Shows

Early Arbitron jubilations for NBC-TV's nighttime programs has cued a hike in rates on six of the hourlong participating programs.

hourlong participating programs.

Apparently the early rating results put the NBC-TV stanzas in question higher up the audience ladder than some of the web's experts expected. "Big surprise" of the season are the relatively high returns for "International Showtime" on Fridays at 7:30 p.m.; many thought that this would be a quick bomb, but it hasn't turned out that way.

way.

A single minute "87th Precinct" was raised from \$32,000 to \$34,000. Same holds for "Thriller" and "Captain of Detectives." "Caine's Hundred" went up from \$30,000 to \$32,000 per minute participation; "Showtime" from \$25,000 to \$27,-000 and the Saturday night feature film setup had a second raise—from \$32,000 (after a raise from \$30,000) to \$34,000.

The raises became effective on

\$30,000 to \$34,000.

The raises became effective on new business coming in since last week, but, for all practical purposes, they won't mean anything until the beginning of the first quarter of 1962, because the fourth quarter of this year has NBC-TV nighttime almost entirely sold out (see separate story).

Tom McKnight Exits WB

Hollywood, Oct. 10.

McKnight and Warners Tom McKnight and Warners have agreed to a mutual separation. He left lot after producing several of studio's tv shows. In his 10 months he produced five segs of "Roaring 20's." wrote original story for four, produced two episodes of "IT Sunset Strip," one each of "Hawalian Eye," "Surfside 6."

He is now negotiating for another production berth.

Trunder Trunk My Line." "Follow the Sun," Sundays 7:30 to 8:30, was no match for either the Walt bisney show on NBC or "Dennis the Menace" and Ed Sullivan on CBS.

The Tuesday night at 9 "New Breed" fared a poor third opposite NBC's Dick Powell anthology and (Continued on page 50)

By GEORGE ROSEN

At the rate things are going this season, it could well be that the national Arbitrons and Nielsens will beat FCC chairman Newton Minow to the puch in spelling the doom of the action-adventure-violence shows. Thus far the first few Arbitron samplings have few Arbitron samplings have come in (and the general consen-sus is that the national Nielsens will in the main reflect the same nosecount and pattern), and the conclusions are unmistakable the adventure-violence is no w ap-pears on the way out.

pears on the way out.

With the whole industry—or at least the Madison Ave. segment—all tensed up as the tv horses go round the far bend in the three-web race for audience leadership, there's enough evidence on hand to suggest that the sun has already set on the hourlong vidifilm entry dedicated to action-adventure "Adventures in Paradise," "Surfside 6." "!7 Sunset Strip," "Untouchables," "Hawaiian Eye," and even such brand new entries as "Corrupters," "Caln's 100," "37th Precinct," "The Investigators," "Follow the Sun," "New Breed.")

It could be that the national or

low the Sun," "New Breed.")

It could be that the national or the 24-city Nielsen appraisals of the new season may reverse the story, particularly the 24-city preakdowns which find all three networks locking horns on prime time programming. But insofar as the national Nielsens are concerned this is considered highly unlikely, since the expanded overnight Arbitrons now represent a cross-pattern of coast-to-coast viewing habits.

Such heigt the case ABC stande

viewing habits.

Such being the case, ABC stands to bear the brunt in the action-adventure downgrading. For it's the very shows that, over the course of the past few years, played such a key role in projecting ABC into one of tv's biggest success stories, that are now operating against the web. What were the ABC Gibralters of two-three seasons ago have been reduced to pebble-size in the Arbitrons.

Not that this comes as too great.

Not that this comes as too great a revelation to the ABC hierarchy, for even before the new season preemed, both prexy Ollie Treyz and program chieftain Tom Moore and program chieftain Tom Moore were going on record that, at least insofar, as ABC was concerned, "things are gonna be different next year." (As a prelude to the "things to come," ABC initiated some full-hour counter-programming this-season, notably with Steve Allen and the "Bus Stop" anthology series, but unfortunately these too are faring second or third best in the national Arbitron count,)

faring second or third best in the national Arbitron count.)

Even the 10-foot-tall "Untuochables" (though the new season's segs don't kick off until tomorrow night) is taking the Arbitron count against the Mitch Miller show on MBC—the same musical entry that, in a Friday time slot last season, propelled "77 Sunset Strip" into a decline.

decline.

Some other documentation to theer a Minow: NBC's Perry Como taking the Wednesday night play away from "Hawaiian Eye," 25.6 to 16.5. (Similarly ABC's action-adventure "Naked City." though this one has some superior values as a drama entry, suffered at the hands of NBC's David Selznick special.

"Surfside Six" came off a poor third against Danny Thomas at 9 and Andy Griffith at 9:30; nor was NBC's "87th Precinct" a match for two comedy segments.

"Adventures in Paradise," shifted to Sunday night 10 to 11, took a drubbing from "Candid Camera" and "What's My Line."

"Follow the Sun," Sundays 7:30

ADVENTURE SEGS | Chi AFTRA Again Goes After NBC Stations; Questions Renewal Of Licenses on Pubservice Record

Both in Love With Amy

Hoth in Love With Amy
Hollywood, Oct. 10.
Both CBS - TV and Bob
Hope, in association with
MBC-TV, have disclosed plans
to film pilots with "Amy"
title. Hope-NBC's is some
years old, while CBS' under
development by Hunt Stromberg Jr., is in undeveloped
stage but wearing the same
name.

name. James L. Saphier, tv agent for Hope, said before departure for N Y to whip up interest in sale, he had long had property, written by Hank Garson and Bobby O'Brien. "Amy" is the first of properties being prepped by him in his deal with the network. Stromberg called it "pure coincidence" but said would not affect his plans to prep a pilot for his series.

It's 99% Pure SRO Status for NBC-TV In Fourth Quarter

Business of \$2,500,000 from four advertisers in the past few days helped give NBC-TV's entire schedule a 99% of SRO status for the last quarter of the year. The virtual SRO (the remaining 1% is accounted for by openings between Kmas and New Year's) goes for both day and nighttime programming.

ming.
Four advertisers—Mead Johnson
Pavid (which Four advertisers—Mead Johnson, Block Drug, Mogen David (which switched much of its business from daytime news) and Joñnson & Johnson—bought the few remaining availabilities in the Saturday movies, "International Showtime," ("Cain's 100," "Wells Fargo," "37th Precinct," "Tall Man" and "Outlaws"

laws."

In addition to the \$2.500,000 in prime time business, there was another \$1,200,000, as reported last week, for Sander Vanocur's afternoon newsstrip. It came from Bristol-Myers, and for which Mogen David shifted elsewhere.

What Was That 'Bus Stop' Promo Doing on CBS-TV? AT&T Garbles Up Cable

Fans watching the fourth quar-ter of the N. Y. Giant-Chicago Cardinals football game on CBS-TV Sunday (8) saw four minutes and about seven seconds of the American Football League game between Houston and Buffalo being carried on ABC-TV, and they didn't have to switch dials to get

didn't have to switch dials to get this double feature.

American Telephone & Telegraph, which supplies the cable lines for all the tv webs. made the error. Hard by a CBS commercial, AT&T got the video signal from ABC mixed up with the CBS sound on CBS. Consequently, along with the AFL game viewers also saw the ABC logo and a promotion for ABC's "Bus Stop" on CBS.

In cases such as these—and they

motion for ABC's "Bus Stop" on In cases such as these—and they are rare—the networks have no recourse, it seems. Even if the ABC feed has interrupted a CBS commercial on the Giant game. CBS would have been out the money, not AT&T. It appears that AT&T does not promise perfect performance in its contracts. Fortunately, since there was no loss of a commercial, CBS is perfectly willing to let bygones be bygones. But the question is—what if it happens again; who is going to pay?

Chicago, Oct. 10.
Chicago Chapter of American
Federation of Radio and TV Artists
has acted again to block the
license renewal of the NBC-owned
stations here, WNBQ and WMAQ,
on the alleged basis that they are
not serving the local public interest. A petition which the FCC
received today (Tues.) asked that
public hearings be held in Chi to
determine whether or not the
stations deserved to retain their
licenses when they come up for
renewal this December.
Ray Jones of the Chi local

renewal this December.

Ray Jones of the Chi local said he constructed "public interest" as bigger and broader than "the mere carrying of some service announcements or occasional special events." He said, "we believe it encompasses coverage of local events, development of local culture affording the opportunity for local talents to find expression before the public, and providing local advertisers with a showcase for their products. The NBC stations fail in those considerations, but the network is pulling millions of dollars out of this market annually."

"Is Chicago to get all of its culture of the considerations of the period of the public of the pub

market annually."

"Is Chicago to get all of its culture, all of its thinking from New York and Hollywood? Can't the second largest city contribute anything to the United States of America besides money?" The talent union made a similar appeal for public hearings in 1958, which caused the Chi NBC licenses to be detained 14 months until the Commission handed down the opinion "on a comparative basis" the o&o's were meeting their obligations. New petition attempts to show that "on a comparative basis" they are not.

Comparative - breakdown, as

snow that "on a comparative basis" they are not.

Comparative - breakdown, as noted in the petition shows that WNBQ broadcasts 10 to 15 hours a week more than two other stations in Chicago but its live less than 10% of the time. Other stations are live from 22-14% of the time, on basis of a year long survey. "WNBQ has found it can make bigger profits by carrying network and film and not bothering with local programs," Jones said. "I hasten to point out that a broadcast license isn't a hunting permit. It's not issued so that stations can find more and more ways to economize for bigger profits every year."

Jones said the three live shows

Jones said the three live shows
(Continued on page 53)

NBC Sets Willson As '62-'63 Entry

First major firm commitment for the '62-'63 season by NBC-TV is a weekly hour stanza by Meredith Willson, the composer of "Music Man."

"Music Man."

Not only will Willson produce, but he'll front the vehicle. It'll probably be done live or on tape, and obviously will have a musical peg. Could be that NBC-TV was stimulated into the early Willson firmup partially as the result of the rating pull of the "Sing Along With Mitch" weekly hour.

Herald-Trib Shopping **Around For TV Critic**

Around For IV Critic

The N. Y. Herald-Tribune is understood to be looking for a full-time critic in tv to backstop the new radio-tv editor Dick Doan. New man will limit himself to program reviews, while Doan, who now handles reviews as well as straight trade news, will continue digging the news and doing the overall industry analyses.

Marie Torre is the third member of the frontline radio-tv staff at the Trib.

et all.

NAB-FCC At Last Come To Grips With TV-Radio Production Centres 'Moment Of Truth'; Good vs. Bad Guys

Washington, Oct. 10.

It will degrade programming quality, make bookkeepers out of showmen and disk jockeys, impose buge administrative burdens on hard-pressed stations, push one-third of radio cperators into the rcd, and really just won't work out at all.

Thus the chasm of differences between the industry and Federal Communications Commission yawned even wider as a "representative" panel of broadcasters sounded off, in a quiet gentile way, the cut the party programming logsounded off, in a quiet gentille way, about the new programming-log-ging requirements now under rule-making consideration. One by one, the 15 participants made it plain that they want little or no part of the proposal.

that they want little or no part of the proposal.

The special face-to-face session with FCC, produced staged and arranged by National Assn. of Broadcasters, was cordial enough. But, except on secondary points, nothing resembling a meeting of minds occurred on program report issue—probably the most crucial and inflammatory before the Commission at present. The proposed exhaustive detailization of programmins, past and future, built around the concept of promise versus performance, and itenization of efforts to meet the community needs, embodies the essence of what the industry fears about Chairman Newton Minow talthough genesis of the rulemaking as well as its first version came before Minow took over the Commission helm. The bogey is of course, FCC dictation of programming, or, more simply, censorship.

An NAB Switcheroo

An NAB Switcheroo

It was stressed repeatedly that
each broadcaster was speaking
only for himself. But there was no
disguising the fact that it was an
NAB affair, and the consensus that
emerged amounted to a complete
switcheroo from the early Assn.
stance of qualified endorsement of
the new reporting form — both
from the theorectical and practical
standpoints.

Only people not represented were the "bad guis" of the industry who flout the NAB Codes, don't subscribe to NAB at all, and indulge in vast programming and commercial excesses.

commercial excesses.

But they were frequently referred to by both the Commission and the industry panel. Minow, in the midst of the point-by-point demolition of the revised programming and log forms, told the broadcasters, in a slightly agrieved tone, that all Commission was trying to do was protect the good guys from the bad guys in broadcasting. Broadcast chief Kenneth Cox repeatedly said all FCC was trying to do was shape a reporting form move reflective of a station's good deeds.

But one of the panelists pointed out that it's difficult to swipe at your mother-in-law without hitting your wife too, and upshot of the new forms amount to unitive burdens on the vast majority of wholesome, civic-minded licensees (Continued on page 52)

CBS-TV's Daytime Fashions Special

First CBS-TV daytime special slotted for the new season is an hourlong preview of Parish fashions to be sponsored by Lever Bros. Show will be telecast on a weekday afternoon sometime in March.

March.

Deal with Chambre Syndicale de Haute Couture, an association of distinguished Parisian designers, was negotiated by Larry White, CBS-TV v.p. of daytime programming. Program, to be vidtaped in Paris, will show the dresses being modeled at Paris' leading salons as well as at Paris social events where the new fashions normally would be worn. Special will be produced by CBS-TV's program department.

Web has an option for the "Mrs.

TV Bingo London, Oct. 10.

London, Oct. 10.

Man who stands to gain from the Equity-commercial tv dispute, which threatens to kill live entertainment on the indie channel, is ex-ABC-TV booker, Cliff Castle. He claims to have devised a method of presenting bings on tv and radio which is being studied by network executives as a possible fill-in.

Castle's project doesn't rea

Castle's project doesn't require an Equity membership. Actors' strike or not, he says, bingo will be on tv by 1962.

British Com'l TV Still Deadlocked **On Equity Demand**

London, Oct. 10.

It's still a deadlock in the Equity and independent tv. dispute although the showdown date. Oct. 31. draws nearer. The actor's union, although it has been offered an \$82 dollar minimum for a walkon role of less than 10 words, is still sticking out for a further \$20.

\$20.

As of now, no further meetings have been scheduled but insiders are predicting that a settlement will be made. But if the deadlock continues. Britain's five other "entertainment" unions have pledged support and will not handle any "blackleg" shows.

titled "The Big Lie," starting Oct. 14.

With former Newsweek editor Phil Clarke handling the final say, web will monitor and tape through the week Englishlanguage broadcasts beamed by Red stations in Moscow. Havana, Bucharest, Sofia, Peiping and elsewhere, then rebroadcast the tapes Saturdays with rebuttal.

Show, slated for 12:05 p.m. in New York and 8:05 p.m. in the west, will be produced by Frank Miller.

Nat King Cole Is A Merry Old Soul With 600G A Year

Even though "Mr. Cole won't rock 'n' roll," he now makes over \$600.000 a year, Nat Kling Cole told the press in Toronto last week while there for the tv special his company Kell-Cole was co-producing with CBC—with the idea of re-selling it in the U. S. and Europe. Stan Harris produces it.

Kell-Cole also plans a theatre film. "Adam," with Cole and Sammy Davis Jr., "The Merry World of Nat King Cole," a tv special with his 11-year-old daughter Natalie; a movie starring Dorothy Dandridge: and another co-production with a Mexican firm, starring Cole and Mexican actress Maria Felix.

Cole also is a partner in a papercup factory in Puerto Rico and has a piece of a middleweight, Gene Johnson.

MUTUAL'S 'BIG LIE' AS

REBUTTAL TO REDS

Mutual Radio network intends; to have the last word in a weekly argument with the Communist world via a new 25-minute show titled "The Big Lie," starting oct. 14.

With former Newsweek editor Phil Clarke handling the final say, web will monitor and tape through the week English in the change.

Oil and Ford Motor Co. concurred in the change.

Pullout of ABC-TV from any concerted three network move to program a daily children's hour, an educational show for juves, on a rotating basis among the webs, has left CBS-TV without any definite plans. CBS-TV, though, is working on a number of possible ideas (Continued on page 50)

Foley Sq. Addenda: Have Sponsors **Backed Themselves Into A Buzzsaw?** -On Other Madison Ave. Fronts

Not since the second-string Communist leaders made a command appearance at Foley Square a decade ago has the U. S. Courthouse echoed so from the drone of the "prepared statement" as t FCC's pregram hearings featuring two weeks of testimony by major to secondary.

sponsors.

The scripts were without laugh tracks, for a change, as ad wigs from practically every major network sponsor—41 in all—took the stand to confirm their belief in the status quo and gravely outline the need for advertiser motherhood of much of tv's programming.

But in spite of the preparedenss and the virtual unanimity, there was a feeling among tradesters who followed this phase of FCC's two-year-old programming study that the boys may have backed themselves into a buzzsaw. (As one listener to WNYC's nightly full rebroadcasts put it, "Good Taste has become a dirty word.")

For the soonsors, after all, were

would be worn. Special will be produced by CBS-TV's program department.

Web has an option for the "Mrs. An crica" contest as a daytime special, but is holding off en any commitment until sponsors are signed.

rehearsal monitoring and related production nebnosing so carefully spelled out by witnesses just might be a major contributing factor in the video wasteland he so deplores. And the worship of products, and coddling of the viewing public in the name of same, raised eyebrows and questions. Is a happy show framework for miracle fabrics, breakfast foods, soaps, toothpastes and cookies important enough to demand banality? Is the fact that an advertiser gets more sales out of selected we programming than run-of-station spots are argument for supervision and censorship of what the public views? What happens to a tv director who has to horse around with details like seeing to it that the heavies smoke the competition's hrand cigaret? Or who's with details like seeing to it that the heavies smoke the competition's brand cigaret? Or who's right, the critics who praised a "Playhouse 90" production or the advertiser who tried to keep it off the air and finally settled for withdrawal? After "Iceman Cometh," who's the real chicken, viewer or advertiser?

On the other side of the coin, do video's current economics (up 1500% in 10 years, according to one witness) make magazine-concept selling unrealistic? But again, (Continued on page 50)

IN NEW YORK CITY .

First part of a projected three-volume history of British broadcasting, "The Birth of Broadcasting," by Asa Briggs, due from Oxford Univ. Press this month. While largely concerned with the BBC, it is also a general history of broadcasting internationally. Prof. Briggs is Dean of the School of Social Studies at the new University College of Sussex, England, and a prof of modern history at the Univ. of Leeds.

Joseph Stamler, v.p. and general manager for WABC-TV, N. Y., named chairman of the N. Y. radio and television industry's campaign for B'nal B'rith youth services. Mortimer Weinbach, ABC v.p. and general counsel, is heading the campaign's labor relations division and Howard W. Cosell, ABC sportscaster, is chairmanning the sport division.

... Carolyn Miller, secretary to ABC news chief Jim Hagerty, will marry Chuck Howard, of Sports Program Inc. Dec. 9. She'll continue to work for Hagerty.

... Arnold Panken, of Film Programs Inc., producing the three-hour telethon for Associated Blind Inc. over WABC-TV, N. Y., Nov. 25. Show has been titled "Box 20/20".

... Yves Montand, due to open on Broadway Oct. 24 in a one-man show, will topline a Timex special over ABC-TV Nov. 26.

... Charles Bickford inked as the first star of "House of Seven," new hour-long adventure series being projected by MGM-TV under a production deal with Project III Enterprises. The pilot will roll early next month with addition of two more stars needed to complete the permanent cast.

James Garner, formerly of "Maverick," guesting with Bob Hope on NBC-TV Dec. 13.

Mack Millar flys to London to huddle with client Bob Hope, currently filming "Road to Hong Kong" there with Bing Crosby, and will be joined by his wife to celebrate their 34th anni, doing the Paris-Rome bit thereafter.

bit thereafter.

starring Cole and Mexican ferms.

Cole also is a partner in a papercup factory in Puerto Rico and has a piece of a middleweight, Gene Johnson.

Young People's

Concerts on TV

Get Prime Time

CBS-TV services and the services of the Broadway legiter, "Purile Victorious" has a legal or the Services of the Broadway legiter, "Purile Victorious" has a legal or the shown of the Broadway legiter, "Purile Victorious" has a legal or to fee Broadway legiter, "Purile Victorious" has a legal

son, wite of CBS-IV exce Bob Peyson, has joined the Dale Garrick International agency and will handle all video casting in the New York office.

WNBC newsman Gabe Pressman is addressing the St. Joseph Men's Club in Bronxville Tuesday (17)—subject is the coming local elections.

Russian-born Vadim Gontzoff, Polish-born Alexander Urban and New Yorker Bernard Whitefield are to be announcers with WTFM, the new FM'er starting here... NBC News research supervisor Barbara Loeb engaged to sales engineer Mike Gordon... Sidney Carroll hired by the Theatre Guild to script a tv version of Booth Tarkington's. "Claire Ambler," to be taped later on by Maurice Evans and Janice Rule... John Daly to address the 57th annual conclave of the National Audibon Society in Atlantic City, and his topic hie's a member of the President's Water Pollution Control Advisory Board will be "Clean Waters, a Challenge to America."

Bud Palmer signed by NBC-TV to handle play-by-play this season for the Saturday pro basketball telecasts... Hurd Hatfield guesting on today's (Wed.) Joe Franklin WABC-TV cross-the-boarder... After completing his "Spiral Staircase" role, Eddie Albert hopped to California over thee weekend.

IN HOLLYWOOD .

Sam Balter wound up 16 years at KLAC as sports director to berth up at another station . . . Ken Grossman, former picture studio production exec, was named manager of Creston studio producting animated cartoons for tv . . . Hunt Stromberg Jr., prepping "Amy" for CBS-TV. It's a comedy about a moppet . . . Bruce Buell rounded out 20 years as announcer at KFAC . . . Jerry Zigmond, who transferred from Paramount's theatre department to the AB-PT video wing, likes the change of pace, Sezze, "the track is faster" . . . Dinah Shore is one of the few stars sticking with live tv. Says those little boo boos give the shows flavor . . . CBS-TV has assigned Bill Warren to develop a pair of hour shows. His last one. "Gunslingen," had a short life before they pulled the plug . . . Judy Canova is making a tour of the camps to cheer up the new draftees . . . Mary Markham couldn't sell her new panel shows to the nets without a pilot so she'll go ahead and make them on her own

IN CHICAGO . . .

John Bell resigned as news director of WIND. He's being succeeded by Frank Goerg, who comes in from Westinghouse's Pittsburgh station, KDKA. . . Jim Hanlon, manager of promotion and research for WGN Inc., has been elected trustee to the national board of Academy of TV Arts and Sciences, vice Ned Williams, who has gone into retirement . . . Jerry Harper joined WEBM-TV as staff announcer, filling the spot vacated by Ray Rayner when he shifted to WGN-TV . . Fairfax Cone of FC&B addressed the Chi Broadcast Ad Club yesterday (Tues.), opening the new season . . . Fay Witter, of WGN-TV's operations staff, leaving after 10 years with the station to go into the insurance biz . . Patrice Munsel will guest on WNBQ's "Artists' Showcase" oo Oct 22 . . . Val Bettia will portray George Bernard Shaw in this week's outing (Continued on page 46)

OPTION TIME: THE LAST STAND

TV's Big Sticks—How High Is Up?

Washington, Oct. 10.
Tallest man-made structure in the world is the 1.676-foot antenna tower of KFVS-TV, Cape Girardeau, Mo. But it'll soon be eclipsed by a projected 1,749-foot shaft to be constructed jointly by DRBL-TV and WTVM (TV), Columbus, Ga., as tv antennas get higher and higher.

Federal Communications Commission reports 101 antenna towers over 1,000 feet tall operating in the U. S. Height of the Columbus tower, which has been okayed by FCC and Federal Aviation Agency, will be greater than that of the Washington Monument (555 feet) and Eiffel Tower (984 feet) combined.

Cluster of antennas on top the Empire State Bldg, extends that structure's height to only about 1,500 feet.

Of the 101 tv towers in this country 1,000 feet or more, 11 extend over 1,500 feet. Construction permits have been granted for 13 more tv towers over 1,000 feet, and applications are pending for another 19.

Why so high? Because video theoretically is limited to the horizon, and the higher you are, the broader the horizon and the service

TV Comes To Defense of Sat. Nite Features For Armchair Viewers In Retaliatory Blast at McCarthy

The television industry has reacted angrily to at least one of
the blasts from motion picture
companies about how the Saturday night feature film showings
on NBC-TV have hurt theatre

boxoffice.

Council of Motion Picture Organizations sent an irate letter to Gen. David Sarnoff last week about the way NBC-TV was promoting the two-hour Saturday night feature film airings. Sarnoff is the chairman of RCA, the parent corporation of NBC-TV.

corporation of NBC-TV.

In essence, the counter-complaint to the COMPO charges, is that COMPO's exec veep Charles McCarthy "had a nerve" making any complaints whatsoever, because his org represents the very same major motion picture companies that have all along been selling their recent productions to tv. Moreover, what right has COMPO to complain against a competitor, said one observer; it's like Macy's complaining that Gimbel's is in business too.

McCarthy said to Sarnoff in a

bel's is in business too.

McCarthy said to Sarnoff in a letter dated Oct. 2 that he was protesting against the alleged "attack" by NBC-TV on the motion picture industry in an ad carried Oct. I in the New York Mirror.

"In urging the public to stay home on Saturday nights to view old motion pictures," wrote the COMPO exec, "the advertisement deliberately attempts to minimize the attendance at motion picture theatres on one of the two nights in the week on which theatres rely for their greatest support. Moreover, the NBC executives who inspired and approved this ad Moreover, the MBC executives who inspired and approved this ad deliberately misled the public by

(Continued on page 48)

ABC-TV's Sponsor Sweep on News

ABC-TV now has sponsorship of all four of its network newscasts, making for a sharp contrast with last year when the web had only one newscast and that was unsold.

J. B. Williams, for its Sominex and Geritol products, has come in for a full buy of the Alex Dreier five-minute 1:25 p.m. news trip out of Chicago. The 26-week cycle buy was placed through Parkson ad agency.

ABC-TV has also picked up a new regional sponsor on its 11 p.m. "Final Report" strip. International Auto Sales & Service, for Volkswagen, is buying a regional hookup in the south. Sunoco has bought the show in the east. ABC-TV's news strips at 6 p.m. has also drawn new business from Johnson & Johnson. The "American Newstand" show at 4:50 p.m. is over half sold out.

In addition to bankrolling the Dreier show J. The Williams & also

over hair sold out.

In addition to bankrolling the Dreier show, J. B. Williams is also buying various quarter hours on ABC-TV's daytime plan.

Smith-Corona's TV Buy

Smith-Corona typewriters are making a special pre-Christmas push on Dick Clark's "American Bandstand" starting Dec. 4 on ABC-TV. Buy is for 13 quarter hours over five weeks through BBD&O.

Smith-Corona also used "Bandstand" for a back-to-school campaign for typewriters in August-September.

Record CBS News Budget For 2,350 TV-Radio Hours

A hike of \$1,250,000 in the budget of CBS News Division for the 1961-62 season has been approved by the CBS board of directors. Total budget of the division remains hush-hush, but it's said to be the largest in the history of the division. Division, which encompasses both CBS radio and tv. is understood planning over 2,350 hours of news, public affairs and informational programming. About 650 of these hours are for the tv network and about 1,250 for the radio network; the remainder are for WCBS-TV. N.Y.

For the September, '61-September, '62 season, the news division will produce 28% more tv (Continued on page 52)

(Continued on page 52)

WEBS MOBILIZE

The television networks are m The television networks are mak-ing a hard pitch in their uphill battle to retain option time. After filing comments with, the Federal Communications Commission stoutly defending the practice over the weekend, the webs now are gearing for a last-ditch stand— special oral arguments before FCC Nov. 3.

Disputing the network content.

Nov. 3.
Disputing the network contentions that option time is definitely in the public interest, KTTV, L.A., urged junking not only time optioning but "less formal exclusive dealing arrangements" also.
KTTV, operated by the L.A.
Times, spearheaded the legal battle against time optioning. It appealed FCC's decision last year slicing a half-hour from the three hours permissive option time for

pealed FCC's decision last yearslicing a half-hour from the three
hours permissive option time for
each broadcast day segment but
still upholding the practice as in
the public interest.

On its own, the Commission last
spring asked the court of appeals
here to send the case back for
review—a move that looks like the
beginning of the end for option
time. Chairman Newton Minow's
appointment swung the balance of
FCC sentiment against the cherished network proceeding.

Under FCC's order, comments
on the legal antitrust issue were
ruled out. ABC however, made this
oblique reference to whether the
practice is illegal (as Justice Dept.
contends):

"If option time, after rendering
commendable service to the industry and to the public for more than

"If option time, after rendering commendable service to the industry and to the public for more than 20 years, is to be abolished . . . it is to be hoped that any such decision would be predicated on the merits, uninfluenced by any mistaken opinion that FCC's hands are tied by antitrust laws."

ABC described option time as "the keystone to the survival not only of ABC and the network system but the entire system of broadcasting as it exists in the U.S. today."

casting as it exists in the U.S. today."

NBC, in its brief, obviously didn't like the way the Minow Commission went about having the case remanded after the decision sustaining the practice last year.

Proponents of the practice are called upon to defend it without knowing the direction of the attack, the web griped. FCC neversaid why it wanted to review the case. NBC attacked the FCC moveon legal grounds that once a decision is handed down by an agency reconsideration and reversal is not cricket barring a basic change in the facts. As for option time's public service value, NBC averred it enables to webs to en
(Continued on page 50)

(Continued on page 50)

Beadle's Bid For World TV System; Urges Better U.S. Understanding Of **BBC**, More Even Program Exchange

Global TV: English
London, Oct. 10.
The English language is most likely to be chosen as the lingo for world ty when it comes, forecasts Sir Robert Renwick, chairman of Associated TeleVision. Already most big video nations use it, he says, and even Russia is showing interest with 82,000 English teachers.
Importantly, Sir Robert holds, the international interchange of programs w.ll 12-present a major point in securing world peace.

Webs To Give 5% Of Directors' Pay **To Pension Fund**

Hollywood, Oct. 10.

Statisticians for the three major etworks are currently knee deep networks are currently knee deep in figures to be contributed to Directors Guild of America Pension Plan for 800 employees in all parts of the U. S. Negotiating group has approved four-year pact with DGA, retroactive Jan. 1, 1961, which calls for nets paying 5% of directors and assistants salary into the fund, as against 2½% by employees.

Now that pacts have been sig-Now that pacts have been sig-natured between parties concerned, George Sidney, prexy for DGA, has called a National Board one-day sesh for ratification of the agree-ment, as approved by NBC, CBS and ABC. Meet will be held here Oct. 21 at DGA headquarters.

Oct. 21 at DGA headquarters.
Attending will be Joe Youngerman, western exec secretary; Nick Burnett, eastern secretary; Sidney, who will preside; George Schaefer, head of DGA, East; and reps from six cities, including Los Angeles, Detroit, San Francisco, Chicago, Philadelphia and Washington. All told there should be about 30 or more on hand for the discussions.

About \$2,000.000 annually will

more on nand for the discussions.

About \$2,000,000 annually will accrue to the Pension Fund from various payments. Film directors and assistants total 1,400 members, telefilms included; balance of 800 rep live ty division.

It was estimated 95% of directors and associates work on free-lance basis in both tv and major and indie studios.

American television entrepre-nuers need an education about the British Broadcasting Corp. and thât's why Sir Gerald Beadle is in the United States.

the United States.

Beadle, who retired in June as head of BBC-TV, is here on a tour for his old company. He is charged with making "BBC understood to America" and encouraging a more even exchange of tv programming, on the grounds that U.S. telecasters currently supply more programing to England than England can sell in return to the United States, It was Sir Gerald in making his

sell in return to the United States.

It was Sir Gerald, in making his maiden speech on the three-month American tour, who called for a "global network" in video to provide "material of the highest possible standard of interest" which will lift national, color and linguistic barriers. "To an important extent," he warned, "ia world tv system) can give us all something of that sense of world citizenship without which the human race is surely doomed."

Relaxing briefly after making the

surely doomed."
Relaxing briefly after making the speech before 200 members of the Academy of Television Arts & Sciences in New York, the former BBC officer had time to explain the nature of his visit in a little detail. "I came here," he noted, "to get BBC better understood . . We always hope that Amercan television will carry some of our programs.

"It is not the case that we are

vision will carry some of our programs.

"It is not the case that we are controlled by our government," he said. "Something the Americans particularly seem to be suspicious of is an organization they think is government controlled even though it is only state-owned. It's very difficult for Americans to separate this.

"There are far more American programs being sold in England than there are British programs sold and shown here."

Sir Gerald said that "international television is such computsive viewing that it can probably always get a sponsor."

This complemented the theme of his speech earlier that Thursday (5). "The big function of global television as I see it," he told his audience, "will be to show live the big events of the world to the peoples of the world to the peoples of the world to the development of industry, commerce and transportation, natural events. . The fact that these (are) all live broadcasts makes them imeasurably more interesting and popular."

Speaking of such events carried on Eurovision in the recent past," the Englishman noted that the ratings for them "were astonishingly high." This, he felt, would make them excellent buys for American tv advertisers, he implied later.

Getting America to participate in global live tv, once transstlantic (Continued on page 48)

Stanton & Hayes' A 'New Act' Click As Godfrey Marks 32 Years In Radio

By MURRAY HOROWITZ

man's band-and all those com

By MURRAY HOROWITZ

Arthur Godfrey began his 33d year in radio this month and for a man who swims in success, knows professional losses and near death, he bounces with an uncommon exuberance.

You could almost see his smile and freckles in his CBS Radio broadcast of Thursday (5), celebrating his 32d anni. He introduced his guests, Buffalo Bills, Carmel Quinn, Arthur Hayes and Dr. Frank Stanton. He had trouble explaining Stanton's full duties and admonished Stanton to play it straight when the CBS prexy made a quip.

"You make the decisions. Till tell the jokes," Godfrey cautioned. Pity William S. Paley, chairman of the board, couldn't make it. Trio of Godfrey, Hayes and Stanton, which could be billed under the "New Acts of Radio," talked about the sound medium—its past, present and future. Interespersed were songs, music of Dick Hy—There was a recitation of the

dramatic climb in the number of radio sets and Hayes underlined the web's programming appeal of name personalities, plus information. "People, more and more, are coming around to our type of radio," averred Hayes.

"You're the best thing that ever happened to radio," Dr. Stanton told Godfrey. "Looking ahead what do you see?"

"I feel a little guilty about what happened when television came along. I neglected radio..." Godfrey responded. "For awhile we did simulcasts and, big name that we were, we played to the cameras instead of the microphones. The people got wise and some of them went to television. Now, in order to win an audience... you got to give them something. The way went to television. Now, in order to win an audience . . you got to give them something. The way we do it, we average about four or four and a half hours a day on each of our shows. We work like dogs on these programs and we try to produce the very finest entertainment of which we are (Continued on page 50)

ABC-TV's Bid For An Ayem Audience

ABC-TV is planning to extend its weekday daytime network programming schedule with the addition of a half hour starting at 10 a.m. It's understood that the additional hour may kick off sometime early in 1962. At the presentime, the network is in operation from 11 to 1:30 p.m., 2 to 5 p.m., and 7 to 11:15 p.m.

If and when the extra network time is launched. It will likely include a 15-minute news strip daily. That'll give around the clock coverage for the web which now has no other morning network news stanzas but does have four new shows dotting the afternoon and evening schedules running to 11:15 p.m.



How do you top 10 winners like these?

.



Here's how:

To follow in the footlights of ten of ABC-TV's top programs (each of them in first place in their time periods*) we've got a bery of stars and future headliners waiting in the wings.

Will they measure up to our big ones? It won't be easy. But we think the newcomers (and the established favorites soon to start their new 1961-62 series) show

the kind of style that will make it.

To see how well they do, keep your eye on ABC-TV. Which is just what the audience is doing.

*Source: Niclson 24 Market TV Report, Average Audience, week ending October 1, 1961, 7:30-11 PM, Mon.-Sat.; 6:30-11 PM, Sun.

Four Star's Record (After Taxes) Net of 647G; \$24,193,715 Gross

Four Star Television for the fiscal year ended June 24, 1961 earned a record net profit after taxes of \$647,422. This compares

earned a record net profit after taxes of \$647,422. This compares with \$317.506 net profit of the previous fiscal year. The climb in profits was 104% and the increase in gross revenues 60%.

Earnings per share for the fiscal year ended June 24, 1961 were \$1.06 based on 611.250 common shares outstanding versus 66 cents in the previous fiscal year based on 480 000 shares outstanding. The increase in outstanding shares reflects the sale of 120,000 shares to the public in September, 1960 and the issuance of 11.250 shares for Heatter-Quigley Productions, in August, 1961.

Gross revenues, primarily incree from Four Star's network television film series, totalled a record \$24.193.715 compared with \$15.141,000 in gross revenues received in the previous fiscal year. Prexy Richard E. Powell said the diversification program already

ceived in the previous fiscal year. Prexy Richard E. Powell said the diversification program already being implemented in the current fiscal year should enable Four Star to continue its growth trend. Four Star's diversification program includes: planning for syndication of Four Star's film library of approximately 1.100 films for both domestic and international markets; entry of Four Star into the production of technical, inclustrial and scientific films; into "live" and educational tv, and the entry of Four Star into motion picture production.

For the '61-62 season, Four Star's roster of web series included: "The Dick Powell Show," "Target: The Corrupters," "Robert Taylor's Detectives," all hour entries; and "Mrs. G. Goes to College," and "The Rifleman," half-hour series. Among new series

hour series. Among new series being developed by Four Star is what's claimed to be tv's first hourlong comedy series, titled "McKeever and the Colonel."

Top 50 Markets Dig Ziv Entries

50 markets has been achieved by the three first-run series of Ziv-

UA.

Company reported that "King of Diamonds." first to enter the sales race, has registered 48 out of the top 50 markets. Together the three series to date have tallied more than 400 sales, according to Ziv-UA. Others in the trio are "Ripcord" and "Everglades."

In New York, all three programs are on web outlets, with "Everglades" and "Ripcord" on WNBC-TV, and "Diamonds" on WABC-TV.

Asheville Station To Restore ABC 'Bus Stop' But At a Later Hour

WLOS-TV, ABC-TV's affiliate in Asheville, N.C., finally made up its mind last week to string along with the network's new anthology series. "Bus Stop." After the premiere show last Sunday '1), the station decided to cancel the show because of its "adult" story content and the use of such profanity as "damn" and "lell" by some of the characters. WLOS-TV v.p. and general manager Theodore A. Elland said the diang and plot general manager Theodore A. increased the number of pix spe-Eiland said the diatog and plot cals on the station, starting with handling was in "bad taste" in a four in '59, to six in '60, and nine time period when substantial in '61.

10 p.m., when the kiddies are presumably tucked away, and bringing "Adventures in Paradise" forward from 10 p.m. to 9 p.m. While listener reaction to the original carcellation announcement was mixed, a sizable number of viewers o, iccted to the station's of occumentary series being predecision because they left it was the responsibility of parents to decide on children's to tare and did not feel it was the station's right to exercise censorship.

E. L. (Spike) Colbourn and Motor of Cally Montreal, Cally Mills, director of news and special will host and narrate "The Story of viewers o, iccted to the station of viewers at KHJ-TV, Los Angeles, will host and narrate "The Story documentary series being prediction did not feel it was the station's right to exercise censorship.

Get It?

As one of the first to kick-off "Ripcord" promotional stunts, WMCT, Memphis, arranged to receive its opening print of the Ziv-UA series by drop shipment via a sky diver. The free-fall postman landed in an airfield in West Memphis where WMCT relay personnel redeemed the film and rushed it to the station for airing. The "Ripcord" sky-diversion was featured on the station's news shows and landed in the local press.

Cesana's Daytime Seg; 5-Year Deal

Television Artists & Producers Corp. TAPC', in a thrust at what it considers a big potential daytime

it considers a big potential daytime syndication market. has signed kenzo Cesana, the Continental, to a five-year deal for a new series called, "Ladies! The Continental."

TAPC prexy Bruce Eells has committed his company, to begin with, for 130 half-hour episodes at a budget of \$500,000 to \$600,000 for production. Series, one of the few made for possible syndication as a firstrum daytime strip with femme appeal, now is being aired by KTLA, Los Angeles.

Series will be available on tape or film. It can be sold on a national, national spot and syndication basis to meet any marketing

tional, national spot and syndication basis to meet any marketing
requirements. KTLA also has
agreed to yield the show should a
national or regional advertiser
want to go elsewhere.
Eells has made a deal with John
Guedel Productions to act as production consultant for the series.
Show is not the same as the Continental did on his late night series
cars ago, although the Continental's romantic touch has been
retained.

retained.

Trying to service the daytime market is a recognition by TAPC of the tough nighttime syndie situation. Cesana, of course, is reported available for p.a.s and commercials, another selling point offered by the producers.

TAPC made the \$2.000,000 Mattel Toy-ABC-TV "Beany & Cecil" deal, with the series slated to begin on ABC-TV on Jan. 6.

Schaefer Beer Dickers 4th Annual Encore For WCBS-TV 'Award Theatre'

Schaefer Brewing has three more pix on WCBS-TV, N.Y., to complete its third year out as a sole sponsor of a cinematic special, titled "Schaefer Award Theatre." Slotting of the pix are keyed to holidave

Soluting of the pix are keyed to holidays.

Upcoming are "North West Mounted Police" for Wednesday 111, the Paramount pic starring Gary Cooper and Madeleine Carrol, slotted at 11:15 p.m., subbing for the "Late Show" that night. Others for the year are "Blood on the Sun," United Artists, starring James Cagney and Sylvia Sidney, on Nov. 22; and "For Me and My Gal," Metro, Judy Garland, George Murphy and Gene Kelly, Dec. 11.

Deal for '62' is understood close to negotiations. Agency is BBD&O. Each successive year Schaefer has increased the number. of pix spe-

Telefilm Chatter

VARIETY Otto Fenn as Stylist For Van Praag Prod.

Van Praag Productions has hired photographer, stylist and interior designer Otto Fenn as design and fashion consultant on tv commercial productions.

Prexy William Van Praag says

Prexy William Van Praag says the purpose of Fenn as a staffer is to provide for blurb and other film clients the same high fashion stylings and interior designs typified by ad and editorial spreads in such publications as Vogue, Glamour, Harper's Bazaar, House Beautiful and Town & Country.

SG's \$2,665,371; 64% Profit Gain In its first annual report as an independent company, Screen Gems last week announced a net

Gems last week announced a net income of \$2.665.371 after taxes, a whopping \$4°c profit gain over the previous year when the telefilm house hit a healthy \$1,620,017.

SG was originally a wholly owned subsidiary of Columbia Pictures, and Abe Schneider is prexy of both. SG, he said, had more shows on the air for the fiscal '60'-61 year than at any other time in its history.

Gross income for the last fiscal year was \$55.821.052, as against the previous \$41.690.402. Earnings in the report were equal to \$1.05 per share of common stock, of which

the report were equal to \$1.05 per share of common stock, of which there are now 2,538,400 outstanding. Previously earnings were at 64 cents a share. (Columbia retained all but 288,400 shares in SG, putting the rest on the open market.)

British ATV, Rank Prune 'Ghost Squad' Segs to 13, Effect Savings of 850G

"Ghost Squad," the Associated TeleVision-Rank co-production, has been pruned back to 13 segments from the projected 26, a move which will save the producers about \$850.000 production costs. Independent Television Corp., ATV's wholly-owned selling subsidiary, figures that the series can enter the U.S. market as a 13-episode summer replacement and thereby make some coin. But ITC sees no future for second run sales, so considers it uneconomic to make 26.

26.

Connery Chappell, producer of the series, says there is no question of animosity between ATV and Rank over the production. The decision to stop, he says, was taken jointly by both companies. "Ghost Squad" winds up shooting at Beaconsfield on Nov. 3.

SG ROLLING ON TORONTO SEGS

Toronto, Oct. 10.

First Screen Gems ty stanza to be produced outside the United States went into production here a week ago. It's a daily five-minter on tape called "By Pierre Barton," titlist being a name columnist here.

ther on tape cancular systems a name columnist here.

First 20 segs are done, and the strip is being syndicated throughout Canada. Herbert Sussan, new SG exec producer in charge of new program development, produced the pilot and will supervise the series. Jean-Claude Tramont is the "Barton" regular producer-director, As Jean-Claude Schwartz he directed the NBC-TV "Ahmal & the Night Visitors.")

BEN CASEY' SOLD IN 15 CANADA MARKETS

ABC-TV's current medico adven-ture hour, "Ben Casey," has been sold in 15 Canadian markets by ABC Films.

Syndie firm reports the first eight markets sold were to Ford Motor of Canada and Colgate-Palm-olive Ltd. Markets include Halifax, Montreal, Ottawa, Toronto, Winni-peg, Edmonton, Vancouver and Calgary.

peg, Edmonton, vancea Calgary. Since initial sales, ABC's Cana-dian division manager William Hannah has peddled the series to stations in Sudbury, Barrie, Kitch-ener. Regina, London, St. John's, Newfoundland, and St. John, New Deutswick.

Station With Diet Quacks

Washington, Oct. 10.
Broadcasters airing phoney dietary panaceas might face a rap for practicing medicine without a license, according to a leading expert on nutritional quackery.

Dr. Fredrick J. Stare made plain that at the very least he didn't think stations which broadcast utterances of diet quacks should have their licenses renewed.

think stations which broadcast utterances of diet quacks should have their licenses renewed.

In a speech to a medical quackery conference here, Stare issued this call to Federal Communications Chairman Newton Minow:
"You could catch some fish, Mr. Minow. Not only could you catch them, you SHOULD catch them unless our radio waves are to be used in part for harmful, false, and misleading nutritional propagatals."

to be used in part for harmful, false, and misleading nutritional propaganda.

"Mr. Minow, if you do not know the identity of such individuals, of the radio stations which permit the spread of this misinformation in an important area of health, they can readily be supplied in response to an official request."

The physician didn't explain why such information has not been supplied by AMA to FCC voluntarily. Short-staffed FCC, and its watchdog Complaints and Compliance Division, relies to a large extent on unsolicited information and could accomplish little in the way of uncovering wrongdoing without such public cooperation. The quackery conference, first of its kind, was sponsored jointly by American Medical Assn. and the Food and Drug Administration. Stare levelled this attack on bogus diet hucksters using the air-waves:

waves:
"I think (FCC) should take a long hard look before renewing the licenses of stations which permit nutritional misinformation to be poured out to an unsuspecting public.
"As an example I will comment briefly on such individuals who purr their melodious incantations of nutritional nonsense over the radio waves. These programs may be several times a week, and widely used.
"According to the last information I had there were about 60 radio stations carrying such programs. Considering the size of the audience and the frequency of contacts, this is a major source of much misleading information on nutrition."

Syndication Reviews

EVERGLADES

With Ron Hayes, John Doucette, Barbara Collentine, Gordon Cas-ell, Mark Sites, others Producers: Jack Herzberg, John

Producers: Jack Herzberg, John Florea Director: Herzberg Writer: Stuart Jerome 30 Mins., Mon., 7:30 p.m. Distributed by Ziv-UA HOUSEHOLD FINANCE WNBC-TV, N.Y. (film) (Needham, Louis & Brorky) Since every other tw cop has a gun, why not at least start a new half-hour cop series without one? This gunless cop gimmlek worked pretty well at that in the initial episode of "Everglades," the Ziv-UA syndie package, first seen on WNBC-TV in New York Monday (9).

A distinctive young actor named Ron Hayes essayed a policeman on patrol in the swamps for Everglades County, Fla, and it was his job to capture a convict escaped from a road gang. He did it with perseverance and, finally—since it's too much to ask tv to completely avoid a slug match—with some reasonably well justified force. John Doucette, an old pro at B pictures and tv feature roles, played the Florida cracker criminal with a slight New England accent, but he was convincing nevertheless as a family man who ran off only to be near his dying father and impoverished wife and child.

There was perhaps a shade too much innocence in the way completed to much increase in the way completed to much increase in the way completed to make the middle of the half-hour, but it was one of those plotting and dialog jobs (by Stuart Jerome) considering this is "another one of those syndicated shows," that offered a few surprises and some aesthetic satisfaction. "Everglades" in its opener was certainly a notch or two above the standards of its breed.

This item, turned out by Schul-A distinctive young actor named

breed.

This item, turned out by Schulberg Productions in the real Everglades, suffered, when it suffered at all, from excessive talk and then from the effete theme song, which would be better done without.

baddies. His character, as he operates on the good side of the law, is that of a tough, hard-driving, cantankerous private eye.

cantankerous private eye.

The preem, titled "Wizard of Ice," had murder and mayhem aplenty. The violence ticked away at a fast clip and the story was so overplotted that if the viewer blinked any eye he might miss some display of gore. The days of "Highway Patrol," in retrospect, seemed less violent and the stories of that winner of yore seemed.

seemed less violent and the stories of that winner of yore seemed straighter and more interesting. There was one sequence which had Crawford pulling the hair of a gal. Now this gal, played by Lola Albright, was no innocent daisy. She was a double-crosser, diamond hijacker, and a killer. She had the jewels in her apartment, hidden, and Crawford had the job of finding them. But pulling hair?

Crawford also liked women, as evidenced by the first episode. There was another gal, apparently knowledgeable about the underworld, who tickled the piano at a nightclub. Brod and his partner—a young man portrayed by Ray Hamilton—vied for a whirl with her in the last few minutes of the opener.

opener.

The wholesome half-hour is slotted at 7 p.m. by WABC-TV, N. Y. in time for the young set to watch a fractured version of "Peter Gunn," minus "Gunn's" sheen.

Horo.

Wrather Corp. Nets \$122,996

Hollywood, Oct. 10

Wrather Corp, registered net inended June 30, 1961. Comparative figures are not available because the organization of Wrather Corp., as presently constituted, occurred late in June, '61. Earnings per share for the fiscal

KING OF DIAMONDS

KING OF DIAMONDS

(Wizard of Ice)

With Broderick Crawford, Ray Hamilton, Lola Albright, John Anderson, John Marley, Joan Tabor, Sid Tomack, others

Exce Producer: Maurice Unger Producer: Unger Producer: Unger Director: Jack Herzberg Writer: John Robinson Distributor: Ziv-UA 38 Mins.; Fri., 7 p.m.

PIEL'S BEER WABC-TV (film)

Broderick Crawford has a vehicle in this new Ziv-UA first-run entry which does him no service. Judging from the opening episode, the Crawford of "Highway Patrol" now is nearly as "heavy" as the ear were seven cents based on the

STATION LAMENT: 'NO PRODUCT'

The Tape That Wasn't There

Chicago, Oct. 10.

WBKB, the ABC-TV o&o in Chicago, blew an opportunity to do at least two Bob Newhart comedy specials locally from tape-footage the comic had recorded at the station before he became a national name. Newhart, now an NBC-TV pactee, was under contract to WBKB for six months in 1959 and was used experimentally in a couple of daytime formats. But mainly the station left him alone to incubate a comedy show of his own.

It didn't work out, but when the comic's contract ran out the station was left with a couple of reels of taped performances. It should have been a natural to edit them into a couple of specials, but when the unused tapes were dug up they were found to be, alas, accidentally erased.

Denver's Battle Of the Stamps

Safeway Encroachment on S & H Green at Dinah Shore Time Creates a Tizzy

The NRC-TV affiliate in Denver. The NBC-IV affiliate in Denver, KOA, has got a problem. So has the N. Y. agency Sullivan, Stauffer, Colwell & Bayles. And it all revolves around the rights of S&H Green Stamps, one of the major sponsors on the Friday night. Dinab Shore stanza. sponsors on the Dinah Shore stanza.

Green Stamps, one of the major sponsors on the Friday night Dinah Shore stanza.

Seems Safeway Stores in Denver—they handle Gold Bond stamps—thas a 52-week contract for the adjacencies at 9:30 and 10:30 to Miss Shore's NBC-TV feed. Safeway also has the local break during the hour show, and as a rule, is understood to have planned to plug its stamps.

SSC&B tried to get Safeway to move out of the KOA slot for the preem of Miss Shore's outing last Friday (6). but to no avail. Compromise—and so far it is not a permanent compromise—was that it would keep the three holes but would not plug Gold Bond Stamps. When Miss Shore's show comes up again next month, it's any-body's guess right now whether Safeway will again offer the same compromise. It's understood that the store chain in Denver got a bit miffed when the problem first came to its attention, because it was learned that a major rival thoes handle S&H Stamps, wanted to plug up the holes they hoped Safeway was going to make.

With Safeway staying, S&H has kick, too—even if Gold Bond stamps are never plugged in Denver. Part of the purpose of advertising on Miss Shore is to see that the local S&H outlets, naturally, get increased biz, which is hard to do if Safeway is in there. Also, NBC tries to give 10-minute product protection for its network clients, but, even so, the solution rests in the hands of KOA and S&H's agency, SSC&B.

High Court Nixes Miami TV Appeal

Washington, Oct. 10.

In its first business day of the session, the U.S. Supreme Court nixed Public Service Television's appeal from the Federal Communications. Commission's decision stripping it of Miami Channel 10.

Barring an unlikely reconsideration of the case by the high court, the action scratches the National Airlines subsid from regaining the lucrative outlet. The FCC decision, handed down July, 1960, voided the 1957 channel grant to Public Service and disqualified it and two other contenders from making a future bid for the channel.

The Channel 10 affair was the most celebrated of the wirepulling ex parte cases exposed by the House Harris Subcommittee. Shenanigans centering around Ex-Commissioner Richard A. Mackwere given a special hearing by the FCC after the Harris hearings

House Harris Subcommittee.
Shenanigans centering around ExCommissioner Richard A. Mack
were given a special hearing by the
FCC after the Harris hearings.
Only applicant given clean bill of health was L. B. Wilson.

Filmvideo's 'Kiddie Camera'.

"Kiddie Camera" a children's newsreel series, featuring activities and achievements of children, is being readied by Filmvideo Releasing Corp.

Series is slated for syndication.

'Johnny Dollar' Into TV as MGM Series

'Groucho,' 'Deputy' **Spark NBC Films** \$2,000,000 Sales

"Best of Groucho" and "The Deputy" and a regional sale on "Royal Canadian Mounted Police" were the keys in giving NBC Films the best sales gross in the history of the web's syndication dealings. For the fiscal quarter ending Oct. 1, NBC Films says it hit \$2,000,000. Tronically, the larger NBC syndie arm, California National Productions, was folded earlier this year because syndication was so badly off. After giving up production of first run syndie properties, NBC created NBC Films in its stead as a rerun sales org. "RCMP" was bought in 87 markets by the McCuller Co., and the syndie release of the old Groucho Marx and "Deputy" network shows, which got off to fast sales starts, gave the film division its big quarter. What the gross will mean to

Marx and "Deputy" network shows, which got off to fast sales starts, gave the film division its big quarter.

What the gross will mean to NBC Films in terms of a net return for the three-month fiscal period has not been divulged, but having stripped away all production costs and responsibilities. It's likely to mean a neat profit to the new NBC arm for the period.

Meantime, Morris Rittenberg, who last week was named prexy of NBC Films, made several appointments in the sales department. Bill Breen, who has headed sales for the org but with a lesser title, was upped to its national sales manager. Salesmen now are Cliff-Odden isouthwest). Bob Blackmore inorthwest, Dick Baldwin (north central states), Bill Wineberg (south central states), Bob Brenner (northeast), Henri Pofenius (southeast), and all report to Breen.

Savage's 'Tips & Tricks'

SYNDIE FAMINE CAUSES ANXIETY

worried about the bottom falling out of the first-run syndication market. Worry, as yet, hasn't trans-lated itself into triggering new product in the market. What the answer will be remains to be seen, but it's a confused, complicated situation at this point.

Number of syndie houses, because of the altered economic syndie picture, are thinking in terms of introing first-run specialty shows for the mid-year go-round. Roster in this possible area includes MCA TV. Filmaster, and one or two

Thinking among some syndie "Johnny Dollar," a CBS Radio
a'dventure series on the air since
1949, is being converted into a tv
show by Project III. Plan is to
turn the show into a half-hour series to be filmed and distributed
by MGM-TV under its current
agreement with Project III for a
total of three hour-long and three
half-hour series for next season.
Project III, headed by Blake Edwards, Freddie Fields and David
Begelman, has already projected
pilots on two other series, "All
That Jazz" and "House of Seven."

execs is that the traditional firstrun syndie properties are too expensive to be supported by the curpensive to be supported by the curpensi execs is that the traditional firstpix. The enterprising chain came in with "PM East, PM West" as the answer. It is this type of thinking that's gaining momentum.

Ing that's gaining momentum.

Only syndie houses slated to come in with a midwinter first-run syndie entry are Ziv-UA and Independent Television Corp. Both houses are playing their cards close to their chest. ITC has a roster of product produced by Associated Television of England, its parent company, to draw from. Understood Ziv-UA is planning to release David Wolper's "Story of..." series and the Jack Douglas "Keyhole" skefn. That's it.

The lowered midwinter first-run

skein. That's it.

The lowered midwinter first-run schedule is only matched by the slim fall release schedule. This fall only six first-runners of the traditional variety were introed. The drop is dramatized by a recent study done by a concerned station group. The study found that in 1956, 29 new first-run properties came into the market.

Tecking down the "58 entries

group. The study found that m. 1956, 29 new first-run properties came into the market.

Tacking down the '56 entries. company by company, study listed ABC Films with three entries; CBS Films, with two; Flamingo, two; Guild, three, Television Programs of America, three; MCA, three NBC Films, two, National Telefilm Associates, four, Screen Gems, two; and Ziv, five. Now all the network subsids are out of the first-run half-hour syndie market. No longer in the regular first-run biz are Flamingo and Guild. NTA, in the wake of financial trouble, isn't introing any first-run product. TPA has been acquired by Independent Television. Corp., a functioning syndie outfit today. Ziv, acquired by United Artists and now called Ziv-UA, is the only one maintaining its new property pace.

TV Stations. Inc., representing a large group of stations in the buying of properties, is more than concerned about the situation. TV Stations was instrumental in triggering "Beachcomber" into the market, the newie from Filmaster. Outfit also has tried to do an educational Job among regional and local advertisers, but its effect in bringing any significant amount of product out in the market is negligible.

There are even more syndie sales

ligible.

There are even more syndie sales execs who blame TV Stations, Inc. as well as stations, for the current depressed status. Prices have been so driven down that first-runners no longer bloom. There are other factors, of course, such as the increased network option time, the loss of many major regionals, etc. Some syndic execs also are of the opinion that the action-adventure format, the traditional half-hour series, has had it and a new approach to product is needed. Current thinking among the suppliers is to try to specialize in the low cost field for first-runners — at least in this period.

WGN-TV's Rags-to-Riches Saga; Among Top 6 Indie Stations In U.S.

Oakland.
Station was sold, according to
Basil Grillo, prexy of KFOX Inc.,
because of death last April of Kenyon Brown, who had directed operations. and other owners couldn't devote enough time to Long Beach

Shakespeare Vs. Minow: 'Gotta Talk Up'—& He Does

In one of the few instances of a broadcaster talking back puba proadcaster tanama water licity to Federal Communications Commission chalrman Newton Minow, Frank Shakespeare Jr., v.p. and general manager of WCBS-TV, N.Y., warned against Government control of programming.

Shakespeare delivered his warning as the keynote speaker at the N.Y. Area Conference of American

N.Y. Area Conference of American, Women in Radio & Television, held here at the Wildmere Hotel.

Said, Shakespeare, in part: "Broadcasters are now Increasingly faxed by specific program suggestions publicly made by the yery commissioners who will decide his fate. Only last week, Mr. Minow stated his preference for news on television between 7:15 and 11 p.m.

and 11 p.m.

"If Mr. Minow can persuade his fellow commissioners, what is to prevent a disarmingly simple question in the next license application go round. State the amount of time devoted to straight news between the hours of 7:30 and 11 p.m. And what broadcaster would fail to recognize the real intent of such a question and act accordingly as a prudent businessman to safe-guard his investment?

"We in broadcasting must speak

"We in broadcasting must speak out to safeguard the freedoms in which we believe. I hope station managers in every part of the country will seek opportunities to address their communities and take their case to the real final court, the people. For we in the profession have the duty to state the case."

Shakespeare in his address Sat-Shakespeare in his address saturday '17, titled "The Challange: Public Interest, Convenience and Necessity," hit back at critics of tv. He quoted volubly from an address by William S. Paley, board

(Continued on page 50)

WNBC-TV'S \$85,000 **BUDGET ON ELECTION**

Taking as few chances as possible in letting the now-alerted WCBS-TV upturn the rating results of the New York primary election coverage last month, WNBC is understood to have upped the budget for its coverage of the Mayoralty campaign in New York City from \$70,000 to about \$85,000.

- The NBC flag is going on the air to deliver the returns starting at 7 p.m., right after the polls close on Noy. 7. Besides bringing back Chet Huntley and Red Mueller and a flock of other NBC newsmen for the local political event. WNBC-TV has also hired Ed Newman.

Newman.
WNBC cost of covering the Dem ocratic primary (won by incumbent Mayor Robert F. Wagner over Arthur Levitt) ran to \$60,000.

Chicago. Oct. 10.

Syndicate for \$1,000,000

Hollywood, Oct. 10.
Group headed by Bing Crosby sold KFOX and KFOX FM, Long Beach, to a Chicago syndicate for \$1,000,000. Buyers headed by Egmond Sonderling also own stations in Memphis, Oak Park, Ill. and Oakland.

Station was gold.

According to a WGN source, the Tribune outlet is now sixth in the nation in gross revenue, tops in the category among non-affiliated stations. In Chicago, it rates second only to WBBM-TV, the CBS anchor, in gross billings.

anchor, in gross billings.

So tight is the prime time commercial schedule that the station is using spots in a pubaffairs entry, "Your Right To Say It," which it had previously intended to sustain. Even its cultural lineup is better than solvent. "Plav of the Weck." which went begging last season and was a red ink entry all the way, is sold out this quarter in its new Saturday night slot. "Robert Herridge Theatre" likewise is SRO, and "Great Music From Chicago" is half sold on Sunday nights. nights.

cago" is half sold on Sunday nights.

Station manager Ben Berentson describes the business breakdown as about 85% hational and only 15% local, with much of it coming from the New York agencies. He attributes the sales bonanza to "the strongest program schedule ever thrown against the networks by an independent" and to the solidification of WGN's national image. Just as a for instance to the way things have been going, the Seven Arts feature films sold 81 of the 84 possible minutes per week (on basis of a six day spread) before the show even went on the air, and national sponsors quickly grabbed up the MCA off-network hourlong shows, "Cimarron City." "Riverboat" and "Aquanauts."

American Tobacco latched onto the experimental "Newsbreak"—a 20-second news flash tied to a 20-second blurb—for a firm 13 weeks, and such syndicated fare as "Huckleberry Hound" and "Mister Magoo," which led their time periods against network competition

Magoo," which led their time periods against network competition last season, have a waiting list.

(Continued on page 48)

Nestle & Polaroid Buy Turkey Strut

Nestle and Polaroid have teamed up as sponsors of CBS-TV's "Thankgiving Parade Jubilee," an 85-minute show presenting parade pickups in New York, Philadelphia and Detroit. Show, to be done by CBS News Special Events, will be telecast from 10:30 to 11:55.

Bob Keeshan (Captain Kangoroo) and his friends for the third successive year will appear as hosts. Paul Levitan will produce and Vern Diamond will direct. Agency for Nestle is McCann-Erick son. Doyle Dane Bernbach is the agency for Polaroid.

PLOTNIK EXITS SG FOR KING FEATURES

Gene Plotnik is moving from Screen Gems to King Features Syndicate as head of promotion and publicity of its tv department. For four-and-a-half years head of SG publicity, Plotnik wil lalso be involved in program development for King.

involved in program development for King.

King has several cartoon pilots in production, all based on the newspaper strips handled by the syndicate. It also is working on some documentarties for next seas son. King tv arm is headed by Al Brodax.

SG hasn't we picked Pictule's

Al Brodax.
SG hasn't yet picked Plotnik's replacement.



What may well turn out to be a landmark in television drama will take place on Sunday night, October 29, on the CBS Television Network. Sir Laurence Olivier and Julie Harris, supported by one of the finest casts ever assembled, will appear in a magnificent two-hour production of "The Power and the Glory." They are part of the unprecedented array of performers, producers, directors and playwrights whose talents will be on display during the coming weeks. In the course of this notable dramatic season the network will present six original Westinghouse specials (sample: "The Dispossessed" with Ralph Bellamy, Dina



Merrill, and Earl Holliman), four adaptations of famous classics on The Golden Showcase (sample: "The Picture of Dorian Grey" by Oscar Wilde); and Leland Hayward's "The Good Years" a brilliant evocation of the century's early years. And beyond these glittering highlights viewers will be enthralled week in and week out by The U.S. Steel Hour, Armstrong Circle Theatre, The Twilight Zone, The Defenders and G.E. Theater. A kaleidoscopic world of drama unmatched in television and offering still further evidence that the CBS Television Network has the flair, balance and quality to

ALVIN SROW THE ALVIN SHOW
With David Seville
Voices: Ross Bagdasarian, Shepard
Menken, June Foray, Lee Patrick, Johnny Mann, Bill Lee,
william Staford, Res Dennis
Executive Producer: Herbert Klynn
30 Mins.; Wed., 7:30
GENERAL FOODS
CBS-TV (animation)

TELEVISION REVIEWS

· Learen & Bowles

With cartoon shows in booms-ville, subject matter is getting harder to find. "The Alvin Show" harder to find. "The Alvin Show its pegged to a group called the Chipmunks which was a big disk geller on the Liberty label and which now finds itself starring in a hall-hour variety-type show Wednesday evenings 7.30 over which new finds itself starring in a half-hour variety-type show Wednesday evenings (7.30) over the CFS (2.4), with its reastible leader Alvin getting top billing. If will be a touch nut for these pleasantly are maded fellows to crack from ine that they are stotted against such stalwarts as "Waron Train" and the new Steve Allen

pleasarit - armated fellows to crack from inc that they are slotted against such stalwarts as "Waron Train" and the new Steve Allen opas, Tiere may be some interest here for the younger set who haven't graduited to the oder leagues, but for the graduites "The Alvn Show" doesn't offer very much.

Format is basically a variety show with the namks singing tunes in different settines and performing blackout and longer skits. The show doesn't lack humor, but it's pictly weak funny suff, spieed with sight was and the hyphy between Devid Seville, a songwriter human who so to manages the group, at 6 the misbehaving of Alvm and his cohorts, It's all animated nicely and the voices are effective in the variety of their ranges and characterizations.

Perhaps one of the more successful elements of the show didn't

ranges and characterizations.

Perhans one of the more successful clements of, the show didn't involve the chipmunks but a nutty finenter instead. He seems slated to become a regular on the show along with a knowing but downlended no seistant. For the opener they invented baseball in a sometiness anusing fashion. They are animated humans. In all it's a middly diverting show, with the munks deing all the General Foods commercials, designed to fit CBS' pattern of trying to innovate a comedy and light programming image along with their other material. It's appeal is limited and dubious.

Kali. dubious. Kali.

FESTIVAL 1961

FESTIVAL 1961
Narrator-Ceproducer: Victor Best
Producer: Bob Ferrante
Director: Tony Lang
Music; Harvey Siders
30 Mins., Wed. (4), 6:30 P.M.
WNAC-TV. Boston
"Festival, 1931" turned out to be
a stirring salute by WNAC-TV to
the Boston Arts Festival, sometimes called the city's cuffo cultural combo of the arts, in its tenth
year. And it would well sell the
idea to other RKO General station
cities y hen they run this documeridea to other RKO General station cities when they run this documentary feature on WOR-TV. New York, WHBQ-TV, Mcmphis, KHJ-TV, Los Angeles and CKLW-TV, Detroit-Windsen, It shapes as truly an ambassador of cultural Boston in the fine arts field, with host narrator Victor Best guiding viewers on a tour of the 18-day Boston Arts Festival.

DICK VAN DYKE SHOW DICK VAN. DYKE SHOW
With Rose Marie, Morey Amsterdam, Mary Tyler Moore, Richard
Deacon, Larry Mathews, Stacy
Keach, Michael Keith, Barbara
Eiler, Mary Lee Dearing, Fred
Sherman, Eleanor Audley
Producer: Carl Reiner
Director: Sheldon Leonard
Writer: Reiner Writer: Reiner 30 Mins., Tues., 8 p.m PROCTER & GAMBLE

CBS-TV (film)

Benton & Bowles) Those most favorably disposed half-hour situation comedy should find "The Dick Van Dyke Show" a satisfactory addition to the network primetime roster. But for those for whom yet another bland, harmless, "happy show for happy people" is about as compelling as a popsicle at the North Pole, this new series could not

pelling as a popsicle at the North Pole, this new series could not carefully be regarded an exciting experience to be awakted with impatience each week. As situation comedies go, it is about par, but it could be carried beyond its potential by the bright and talented cast assembled by creator-producer-writer Carl Reiner.

Watching comedy pros like Van Dyke, Morey Amsterdam and Rose Marie at work, one wi hes they did not have to be shackled and hemmed in by trite story-lines. The premiere, Crisis: Van Dyke, a comedy writer, and Mary Tyler Moore, his wife, had misgivings about attending the boss's party because their son. Larry Mathews, had not eaten his chocolate cupcake, an indication he might be coming down with something. That cake, an indication he might be coming down with something. That this tepid situation played as well as it did is a credit to the verve and appeal of the star and the pretty Miss Moore, and the comedy savvy of director Sheldon Leonard, who is experienced at these mat-ters.

FRONTIER CIRCUS
With Chill Wills, John Derek,
Richard Jaeckel, Alco Ray,
James Gregory, Bethel Leslie,
others

Producer: Richard Irving Producer: Richard Irving Director: William Witney Writer: Samuel A. Peeples 60 Mins., Thurs., 7:30 p.m. PARTICIPATING CBS-TV (film)

Someone at CBS must have figured out that a show that could fit two program categories (for instance, circus and western), instead of one, would have twice as good a chance of grabbing that juveadult audience at 7:30. "Frontier adult audience at 7:30. "Frontier (Circus." brainstormed by Samuel A. Peeples will have to prove the theory against NBC's "Outlaws" and ABC's "Ozzie & Harriet." The sawdust - and - sagebrush saga is strictly a potboiler, and its only saving grace is that it doesn't pretend to be any thing more

USO-WHEREVER THEY GO! (DuPont Show of the Week)
With Steve Lewrence, Eydie
Gorme, Jack Benny, Danny
Thomas, Danny Kaye, Lena
Horne, Bing Crosby, Bob Hope,
Frances Langford, Merle Oberon, Dick Powell, others Producers: John Aaron, Zousmer Writer: George Foster 60 Mins., Sun., 10 p.m. DuPONT NBC-TV (film)

(BBDO) The dedication of the "soldiers in greasepaint" who brought cheer and laughs to the GIs in touring the wartime bases, hospitals and for a couple of new bankrollers. canteens was memorialized on Sunday night's (8). DuPont Show of the On the contrary, the first of her day night's 181 DuPont Show of the 'On the contrary, the first of her Week on the occasion of the USO's 20th anniversary. The hour tribute in which, incidentally, ex-Presidents Truman and Eisenhower participated, represented a blending of vintage footage recreating key entertainment segments by top performers in World War II and the Korean conflict, along with specially filmed footage of comemorary USO units performing. temporary USO units performing in Germany, Labrador, etc., with particular accent on a Steve Law-rence-Eydie Gorme unit in Ger-

rence-Eydie Gorme unit in Germany.

"USO — Wherever They Go."
spanned a wide range of show business luminaries — war-front vignettes starring, among others. Jack Benny. Denny Kaye. Frances Langford, Marilyn Monroe. Merle Oberen. Joe E. Brown. Dick Powell. Debbie Repynols, Marlene Dietrich, Bing Crosby and Bob Hope. Throughout there was a running then & now continuity with virtually all of the stars joining in the USO tributes in recalling personal, human interest experiences.

As a "thanks for—the memory" paste-up posie, it undoubtedly had warm moments for the millions of ex-Gls who were tuned in. Stripped the heroes in gleaming white garb.

sonal, human inferest experiences.

As a "thanks for—the memory"
paste-up posie, it undoubtedly had
warm moments for the millions of
ex-GIs who were tuned in. Stripped
of the bulit-in patriotic fervor and
wartime dedications and tensions
and viewed strictly on its merits as
bigtime and primetime Sunday
night commercial tv, it's better to
have left it a memory. Rose.

THEATRE '62
(The Spiral Staircase)
With Lillian Gish, Gig Young,
Eddie Albert, Elizabeth Montgomery, Jeffrey Lynn, Edie
Adams, Frank McHugh, others
Producer: Fred Coe
Director: Boris Sagal
Writer: Robert Goldman (adapted
from Mel Dinelli screenplay)
60 Mins; Wed. (4) 10 p.m.
AMERICAN GAS ASSN.
NBC-TV, from N. Y. (color)

Lennen & Newell THEATRE '62

Lennen & Newell

The first of the eight David O. The first of the eight David. O. Selznick features remade for television as hour dramas and as part of the once-monthly "Theater. 62" on NBC-TV. was "The Spiral Staircase." and as seen. Wednesday (4) night it was a rather pallid. thrill-er-less imitation of the original. There are some implicit problems in adapting any famous motion picture for tv. and the problems are compounded when the famous original was a suspense

strictive when ther run this documenty feature on WOR-TV. New York. WH8Q-TV, Mumbis, KHJ.

TV. Los Anveles and CKLW-TV, Detroit-Win'tean it shapes as truly an ambassador of cultural Boston in the fine arts field, with host more appropriately utiled "Circuity an ambassador of cultural Boston in the fine arts field, with host more appropriately utiled "Circuity an ambassador of cultural Boston in the fine arts field, with host more appropriately utiled "Circuity an ambassador of cultural Boston in the fine arts field, with host more appropriately utiled "Circuity an ambassador of cultural Boston in the fine arts field, with host more appropriately utiled "Circuity an ambassador of cultural Boston Arts Festical".

He interviewed visitors to the paintire exhib, the most controversial of all the festival presertations, and cot fronk answers. He talked with ecounder Nelson Aldirich on how the event became a reality from a conversation hetwen Jurene Roscafeld and his wife over a decade ago as they were walking through the Public Garden. Vitwers for some great classury shylist staken by Rob Dimneren and Russ Powkins of some of the ancetactural protects and the handeraffs disnlaw including the works of more than 125 artisans.

Two everts. Som Hunter, director of the Rose Art Museum, and Peter Grince, professor of Art both of Prandeis U., explained modern sculpture; and there was in the form as a flunky to the proposition of the architectural protects and the handeraffs disnlaw including the works of more than 125 artisans.

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DINAH SHORE SHOW With Nanette Fabray, George Mont-gomery, Al Hirt Combo, others Producer: George Schlatter Director: Dean Whitmore Charles Isaacs, Johnny Writers: Bradford

60 Mins.; Fri. (6), 9:30 p.m. AMERICAN DAIRY ASSN.; S&H GREEN STAMPS NBC-TV, from H'wood (color) (Compton: SSC&B)

Dinah Shore should be selling plenty of milk and green stamps this season on her irregular series of Friday night NBC-TV shows Having traded in her Chevrolet she's not been slowed down at all. bright and breezy clip, setting a time slot on a fixed course with high standard for the subsequent no regard for transient fads,

of Miss Shore and guest star Nan-ette Fabray. Miss Fabray was all over the place, popping up in a half-dozen different bits and sketches, all hitting with the excep-tion of her flamenco takeoff which

the heroes in gleaming white garb, nonetheless got trounced by George Montromery, who was decked out in villainous black:

Al Hirt, Dixieland trumpeter,

Al Hirt, Dixieland trumpeter. contributed some flashy musical numbers and joined with Miss Shore and the rest of the cast on a Shore and the rest of the cast on a swinging production routine set to a lullaby theme. Another number, pegged to a physical fitness idea, also was executed with some cute choreographic patterns.

Miss Shore handled a couple of song assignments with 'her usual warmth, wirding up with a surefire finewaver in 'America. Americas'. Her lead-ins to the commercials with an assigt from her hus-

lea. Her lead-ins to the commer-cials, with an assist from her hus-band. George Montgomery, were smartly conceived to get the most out of her past Chevrolet identifi-cation and, at the same time, es-tablish a new commercial image.

BACHELOR FATHER
With John Forsyth, Noreen Corcoran. Sammee Tong, Jeanie Bal,
Joey Faye. Anna Shin
Producer: Everett Freeman
Director: Earl Bellamy
Writer: Dan Bearmont
30 Mins. Tues. 8 p.m.
AMERICAN TOBACCO; ARMOUR
ABC-TV (film)

(Gumbinner: FC&B)
"Bachelor Father" has had a checkered career in television but somehow always shows up at the start of a new season. He's in one of the ABC's weakest nights and will have his rating troubles. John Forsythe is as exemplary as they come as the harassed head of a household and must have a wide appeal for middle-agers who would covet him for a rendezvous. Strikingly masculine and a polished per-Former he is flanked by regulars Sammee Tong as an Oriental house-boy and Noreen Corcoran, a demure niece with whistle-bait physical

in line with whistle-bait physical gifts.

It was Sammee's night to touch off the laughs and he delivered a full cargo. With vast facial contortions and witty wordage from Dan Beaumont, he struggled through English lesson to help out a Chine nese girl friend. His instructor, a Jeanne Bal, a looker from one of Jeanne Bal, a looker from one of last season's casualties, caught the fancy of Forsythe and that took is care of the romantics. For young luns there was a moral don't cheat on exams, George Washington may be staring down on you from his portrait on the wall. Joey Faye made a small part stand out. Good, clean family fun that the Kennedys and the Minows would like their youngsters to see. Helm.

PERRY COMO'S KRAFT MUSIC With Frank Gallop, Mitchell Ayres
Orch, Ray Charles Singers,
Peter Gennaro Dancers; guests
Buddy Hackett, Fran Jeffreys,
Roger Maris, Mickey Mantis
Producer: Nick Vanoff
Director: Dwight Hemion
Writers: Goodman Ace, Selma
Diamond, Jay Burton, Frank
Peppiatt, John Aylesworth
60 Mins.: Wed. 9 p.m. HALL

Peppiatt, John Aylebwoles 60 Mins.; Wed., 9 p.m. KRAFT FOODS NBC-TV, from N.Y. (color) (J. Walter Thompson)

One of the key reasons for Perry Como's durability is his predictability. Starting his seventh year of full-hour shows and his third under the Kraft banner, Como keeps sailing along in this mercurial ratings or the shifting competition. Like Ed Sullivan, Como has developed an audience loyal to a status quo in which a highly professional brand of entertainment is dished up strictly according to a well-established formula.

On his new season's kickoff last Wednesday night (4), Como delivered another one of his slick standard variety stanzas. If there was any theme to the hour, there was any theme to the hour, it was pegged to the World Series. A couple of comedy and song routines were baseball angled and the past season's home-run race justified the guest spollight on Roger Maris and Mickey Mantle. Performers they're not, but the close-ups of the home-run clouters had its kicks nonetheless.

had its kicks nonetheless.

Another Como guest, Fran Jeffreys impressed strongly with some stylish song belting on "No Moon at All" and "Tve Such a Lotta Living To Do." Once again, the baseball angle was used in Miss Jeffrey's intro by N.Y. Yankee sportscaster Mel Allen. It was a contrived bit which added nothing. Much better was the swinging songalog deliv-

Allen. It was a contrived on which added nothing. Much better was the swinging songalog delivered by Miss Jeffreys in a duetting routine with Como.

Comic Buddy Hackett, also guesting, had a very uneven night. A sequence teaming Hackett and Como in a romp through the studio audience, climaxed by a rendition of "Take Me Out to The Ball Game," was a laugh shut-out. Other clowning bits by Hackett also failed to score, but he finally hit his stride in a hotogy endor's rounline. Peter Genaro, topping the regular dancing troupe on this show, turned in an excellent hoofing exhibition that was one of the session's highlights.

an excelent noting exhaustion that was one of the session's highlights. Como fully retains his per-sonality trademark as the infor-mal, unhurried host. The quintet mai, unnurried nost. The quinter of scripters gave him an opening gag ("since there's to be no more violence on television, I'll stop hitting the high notes" or words to that effect), which was not topped during the rest of the hour. Como however, delivered a hour. Como. however, delivered brace of songs in his usual ace

Plugs for the Kraft product continue to be among the most eye-appealing on tv. Herm.

AMERICAN NEWSSTAND With Roger Sharp, Dave Jayne, Bill Lord Producer-Editor: Fred Sheehan Director: Mac Hemion 10 Mins.; Mon.-Fri. 4:50 p.m. PARTICIPATING

ABC-TV, from N. Y. "American Newsstand," ABC's youth-slanted news strip abutting Dick Clark's "American Band-stand," is a firstrate journalistic effort. Although the newscasters handling this show are still in their 20s, they are performing with a confidence and smoothness that would do credit to some of their aldea contemperature.

STRAIGHTAWAY
(The Leather Dollar)
(The Leather Dollar)
With Brian Kelly, John Ashley,
Luther Adler, Robert Blake
Producer: Josef Shaftel
Director: William Darlo Faralla
Writer: Tony Barrett
30 Mins. Fri., 7:30 p.m.
AUTOLITE, MOBIL
ABC-TV (film) STRAIGHTAWAY

(BBDO, Ted Bates) Judging from the title, "Straightawav" sounds like it should be something for the auto enthusiast This new series on ABC-TV preemed last Friday (6) and judging from the opener, it looked like anybody's anthology skein with the two series stalwarts. Brian Kelly and John Ashley strictly in low key subordinate roles while guest-ers Luther Adler and Robert Blake carried the dramatic load capably.

Basic premise for the series is supposed to be the adventures of supposed to be the adventures of two young ex-Marines who as custom auto mechanics are placed in various situations. The preem stanza failed to establish the rationale for the leads, and their connection with the custom auto field copsisted of a few shots of their garage (evidently the world's cleanest) with a couple of fairly interesting cars in the background. But that was it. The burden of the show was placed on the dramatic shoulders of Robert Blake, who as a young Mexican fighter had the show was placed on the dramatic shoulders of Robert Blake,
who as a young Mexican fighter had
a number of personal problems,
not the least of which was a manager, played in excellent fashion
by Luther Adler, who bet against
the kid in his big fight. This conflict was finally resolved happily
for all concerned and the series
heroes returned to the garage to
await the next adventure.

The script by Tony Barrett was
about average for a half-hour anthology effort, but it failed to establish the stet characters either as
individuals or in their supposed
roles as doctors of motors. Production values were on a par with
other filmed series although modest in scope.

other nimed series atmough modest in scope.

Autolite and Mobil are splitting the tab on this series and it should be a natural alliance for the sponsors. An interesting note in one sors. An interesting note in one of the Autolite commercials was the way in which it bragged about the fact that Ford was now using the fact that Ford was now using Autolite spark plugs exclusively in all their cars while neglecting to mention that Autolite is now a subsidiary of Ford, having been bought from Chrysler earlier this Sud.

1, 2, 3—GO! With Jack Lescoulie, Richard Thomas Thomas Producer: Jack Kuney Director: Charles N. Hill Writer: James Ambandos 30 Mins.; Sun., 6:30 p.m. NBC-TV, from N. Y.

This new child-slanted show will not get FCC Chairman Newton Minow off television's back The first offering last Sunday (8) a markedly uneven quality and did not emerge with any fresh approach to the problem of programming for children. In aiming

approach to the problem of programming for children. In aiming to entertain the kids, it fell back to a literal cliff-hanging formula and, in seeking to educate them, it employed a sequence with Supreme Court Justice William O. Douglas that was clearly beyond the understanding of children. Initial segment of the preem involved a lesson in mountain climbing. This may not be a central area of education for children this side of the Alps, but it did provide an opening for some exciting shots of mountaineers scaling dangerous peaks. Interpolated among the film clips were some make believe mountain climbing by Jack Lescoulie and his 10-year-old sidekick. Richard Thomas, a natural child performer with an entirely winning manner.

Closing section of the show showed the yopng boy on a hike with Justice Douglas at the foot of Mount Adams in the state of Washington. Douglas' comments while walking with the lad had a rugged, inspirational quality but were hardly designed for children. What child could understand Douglas' reference to the mountain range as "a great spiritual resource" or his plea to Americans to "give their country some of the indomitable spirit of the mountains." Excellent philosophy. But not prepared by anything that went before on this show: mountains." Excellent philosophy. But not prepared by anything that went before on this show.

Herm.

THE NEW BREED
With Leslie Nielsen, John Beradino, John Clarke, Greg Roman,
Byron Morrow, John Clark, June
Dayton, Susan Gordon, Charles
Aldman, others
Exce Producer: Quinn Martin
Producer-Director: Walter Grau-

man Writer: Hank SearIs 60 Mins., Tues., 9 p.m. PARTICIPATING ABC-TV (film)

The illiterate, flatfooted con is passe, obsoleted by Freud. In order to track down, anticipate the moves of and negotiate with that new kind of criminal—the psychotic kidnapper or psychopathic killer — you need a team of handsome, collegebred and Brooksy-tailored plain clothesmen. That's the premise of The New Breed," a would-be thinking man's crime meller which made its debut on ABC-TV last Tuesday (2) night, Take away the gimmick, and it's a pretty routine cops-and-robbers game.

cops-and-robbers game.

The introductory chapter had at least one strong suite, suspense, but the denouement was so hokey that it vitiated the value of it. In the show's favor is that it was largely non-violent, but always potentially violent, which may be the answer to the excessive bloodspilling which Minow say's gotla go from now on. Through the last half of the segment a madman ran about with a nrrough the last hair of the seg-ment a madman ran about with a primed grenade, eltching the safety lever, leaving the viewer to antici-pate the blast. But when it finally did go off, it was well out of harm.

did go off, it was well out of harm.

In the episode, Leslie Nielsen and his fellow "new breed" detectives pursued the psycho (him with the grenade) who had kidnapped the daughter of a doctor to avenge his own daughter's death. Seems the doc had got tied up in a traffic jam on the Los Angeles Freeway and couldn't reach the dying child in time, so the psycho recreated the situation with the doc's own kid at stake. If he didn't make it in time, ka-pow.

Nielsen and the hows with seen.

it in time, ka-pow.

Nielsen and the boys, with sentimental, help from one of those "archaic" overweight cops who work the school crossings, stepped into to resolve the ugly situation; and in their efficient hands the dramatic tension fell apart. They saved the day quite implausibly.

saved the day quite implausibly.

Niclsen is all that his role demands, which is pretty standard stuff, and the other running characters offer little interest. John Clark gave a good performance as the crazed man and Charles Aidman was credible as the doctor. Susan Gordon did little more than run tears as the kidnapped girl, which is probably just as well.

Les.

CALVIN & THE COLONEL.
With the voices of Charles Correll,
Freeman Gosden, Virginia
Gregg, Beatrice Kay, Paul
Frees, Barney Phillips, Gloria Riondell

Producers: Joe Connelly, Bob

Producers: Joe Connelly Mosher Writers: Connelly, Mosher Animation: Creston Studios 30 Mins.; Tues., 8:30 p.m. PARTICIPATING ABC-TV (cartoon)

Amos 'n' Andy are back but this

instead of worrying the NAACP they'll probably bother the ASPCA. In their resurrection, the comedy team, so long popular on radio and tv and who in later years touched sensitive points because of their portrayal of stereotype Negroes, have been put into the guise of animals to cash in on tv's current cartoon trend. Nothing much else has changed

The plot and characterization are cut from the same cloth and even though they're on screen this time out as a slow-witted bear (Calvin) and a crafty fox (The Colonel) the carton series smacks of bygone days. The Creston Studios, however, must be complimented bygone days. The Creston Studios, however, must be complimented for its nifty animation efforts but much of its good work is dissipated in the use of a laugh track. By the sound of it, the track loved show

the show,

The series opener, called "The Television Joh." had to do with the lazy Colonel being forced into a job delivering tv sets and how he, through some fast talking, gets Calvin to do the heavy work— and without pay. Familiar?

without pay. Familiar?

No matter how you slice it, it's still Amos 'n' Andy, and times have changed.

Gros.

WHERE WE STAND: WAR OR

WHERE WE STAND:
PEACE
With Eric Sevareid, moderator;
David Schoenbrun, Alex Kendrick, Howard K. Smith, Daniel Schorr, Richard C. Hottelet, Marvin Kalb
Producer: Don Hewitt
Co-producer: Av Westin
60 Mins., Thurs. (5), 10 p.m.
CBS-TV. from N. Y., London,

"Small World" Utilizing the technique in linking New York, London and Washington via video tape and audio circuit, CBS-TV "brought together" seven of its crack correspondents and commentators last Thursday night (5) for an assessment of the current state of the world (with filmed segments depicting the moods of the people in the key capitals as a preface to the discussion).

the key capitals as a prelace to the discussion).

The hour program, "Where We Stand; War Or Peace" was at once a provocative and enlightening hour, with correspondents David Schoenbrun, Daniel Schorr, Marvin Kalb and Alexander Kendrick assembled in London, Howard K. Smith in Washington, and Richard C. Hottelet and Eric Sevareid, the program's moderator, in New York. For all the NBC vs. CBS Intramural travails and competitive taking-sides, one would have to look far and wide for a more discerning, probing and articulate group than these seven CBS participants, all highly conversant in world affairs. For these are men of deep personal convictions, with the ability to transmit their own estimates with knowledge and understanding.

In a day and age when network the text of the second of the conversal of the conver

MAKE THAT SPARE With Win Elliott MAKE THAT SPARE
With Win Elliott
Producer: Jim Colligan
Director: Jack Sameth
15 Mins; Sat. following the fights
BROWN & WILLIAMSON,
BRUNSWICK
ABC-TY, from N.Y.

(Bates. McCann-Erickson) "Make That Spare" is a bowling show with a twist. Instead of having regular match competition, the program has contestants vie for prize money by trying to shoot for five classical spare pat-

shoot for five classical spare pat'terns. It is spotted directly after
the "Fight of the Week" each
Saturday eve on ABC-TV so its
time varies from week to week
depending on the length of the
fight. Last Saturday (7) it went
on at 10:30.

The winning contestant gets to
some back the following week to
defend his title and all shows are
broadcast live from the Ridgewood
Lanes, Queens. N.Y. Win Elliot
hosts the quickle (15 mins, when
caught) which shows only one
match per seg. His announcing
is affable and helps build some
excitement. He offers some technical data for bowling buffs during
the match and in interviews with
the players afterwards. These interviews also spotlight talk about

nical data for bowning builts daring the match and in interviews with the players afterwards. These interviews also spotlight talk about the contestanty families and interests outside bowling.

"Make That Spare" is in it's second network season this year and has picked up a second sponsor in Brunswick Corporation, a manufacturer of bowling materials so it would appear that the audience for bowling shows is there and "Spare" won't disappoint the fans. In it's short span it captures the excitement and atmosphere of the lanes and is an overall pleasing effort. Returning cosponsor is Brown & Williamson.

Kali.

MRS. G. GOES TO COLLEGE (The First Day) With Gertrude Berg, Sir Cedric Hardwicke, Mary Wickes, Sk.) Ward, Marion Ross, Paul Smith, Aneta Corsaut, Sarah Selby,

Producer-Director: Hy Averback Writers: Cherney Berg, Gertrude Berg

30 Mins.: Wed. 9-9:30 p.m. GENERAL FO FOODS

(Young & Rubicam)

A tentative nod launches "Mrs. G. Goes to College," the CBS-TV Wednesday night vehicle which Wednesday night vehicle which reunites Gertrude Berg and Sir Cedric Hardwicke. The laughs and warmth were there; so was the fine chemistry of the two principals. Story line though, faltered at midway, and a further sampling is needed.

sampling is needed.

Miss Berg is a fine trouper. Ther cadences make lines and situations sing. In the first outing, she was introduced as a widow, her children grown and married, using her new found time to nursue a college education. For her children grown and married, using her new found time to pursue a college education. For her it was a dream of a lifetime, having spent years and years getting a high school education at

getting a high school education at night while bringing up a family. Who's her class advisor? Sir Cedric Hardwicke, of course. He portrays a visiting British prof, sardonic, intellectual, cynicism hiding a profound respect for learning—and a soft heart which has to be stirred to come out

cerning, probing and articulate group than these seven CBS participants, all highly conversant in world affairs. For these are men of deep personal convictions, with the ability to transmit their own estimates with knowledge and understanding.

In a day and age when network to is still bereft of strong-minded analysts or outspoken commentators, a program such as this takes on added distinction, reflecting as it does the personal views of authorities in each of the key areas, with each and every one of this CBS team holding strong convictions, backed up with telling arguments.

The three that had at different times covered the Moscow beat—Kalb, Schorr and Kendrick-were adamant for a more positive stand by the Western powers, unwilling to accept Khrushchev's statement of the Soviet Union's strength, and for calling his bluff. The European correspondents reflected a much more aggressive attitude than that emanating from Washington.

The instantaneity of this kind of round-table talk, sparked by men of searching minds, provided an hour that was both rewarding and compelling.

MAKE THAT SPARE of hiding.

That's a fine setting for a series and when the show opened with Miss Berg taking leave of her daughter, mounting the college steps and sitting in her first classroom, the promise of a c'ear hit was there. The memorable Molly Goldberg would have a ball with humanity at college. That plus Sir Cedric as an occasional foil—dream casting growing out of the legiter "A Majority of One."

It was a sinking feeling when after the half-way mark, cliches in story line, characterizations and situations creater in the show, more was promised than realized. The weaknesses weren't that strong to rob the preem of overall enjoyment, but principals of such caliber, plus some fine supporting p'ayers, deserve greater originality than was offered.

Horo.

THE INVESTICATORS
With James Franciscus. James
Philbrook, Mary Murphy, guest
Ronda Fleming, others.
Prdoueer: Michael Garrison
Director: Joseph H. Lewis
Writers: John Gerard. James Gunn
60 Mins., Thurs., 9 p.m.
PARTICIPATING
CRS.TV. (61m)

CBS-TV (film)

Production gloss alone won't save this new CBS hour gumshoer. As it stands on the opener. "Investigators" has script and easting problems that make it substandard who-doings even as a video pot-

who-doings even as a video pot-boiler.

Initialer for intrigue featured video in the common of the ble assist from Mary Murphytracked a murder syndicate by undercover work in a dance studio
front. While victims, heavily insured by the syndicate, were dropping dead all around (one poor guy
was parboiled in his steam bath).
Franciscus framed the murder ring
via romance with Miss Fleming,
head of the dance studio front. As
an added stimulus, his tumble
furned out for real, and the hour
wound with slow fade to bailful
yearnings between hero and heavy.
Even the hook of suggestive
footage came off as obvious and
absurd. There was one hard closeup-cut from bosom to derriere that
probably covered-90% of the male
and feteshists, but left the ankle
men snubbed for sure (once again
an appeal to mass viewing). And
for spelling it out, the clutch scene
between Franciscus and Fleming
followed by himself in a mornafter, bareshouldered, on-phone
closeup, was more crafty than craft.
Franciscus and Philbrook (latter
in the background this time) didn't
shape as strong enough leads to
cover the weaknesses. Casting

in the background this time) quant shape as strong enough leads to cover the weaknesses. Casting down the line (except Miss Fleming, preem only) lacked the backstop punch that fielps so many other action-adventure skeins.

Bill.

SOUND OF THE SIXTIES
With John Daly, host; Andre Previn, Vic Damone, Art Carn'y,
Gogi Grant, Pat Harrington Jr.,

Gogi Grant, Pat Harrington .
Touy Randail, others
Proauter-Writer: Dore Schary
Director: William Graham
Musical Director: Harry Sosnik
60 Mins., Mon. (9), 10 p.m.
WESTINGHOUSE

WESTINGHOUSE
NBC-TV, from Hwood (tape)
(McCana-Eric. son)
"Sound of the Sixties." created
by Hubbell Robinson and written
produced by Dore Schary, was presented Monday night 19 as the first
in the series of Westinghouse hour
specials on NBC-TV. A variety show
themed to the premise that sounds
and sights are closely associated
with the way Americans live, it was
a wholly unimaginative, superficial
pretentious and frequently baffling a wholly unimaginative, superficial, pretentious and frequently baffing hour which offered up about 10 good solid minutes of entertainment. And when it was entertaining it had little or nothing to do with the subject under discussion. As a matter of fact this may go down as the first show in which the commercials (and the offheat casting of Schary himself) packed more thematic values than the program.

With John Daly serving as host tand commenting as though it were all something of great moment until he, too, probably realized how silly the whole premise was and

until ne, too, probably realized how silly the whole premise was and shifted to a natural stance, the show highlighted such personalities as Art Carney, Tony Randall, Pat Har-rington Jr., Mahalia Jackson, Andre Previn, Vic Damone and Gogl

THE HATHAWAYS
With Peggy Cass, Jack Weston,
The Marquis Chimps, others
Producer: Ezra Stone
Director: Don Taylor
Writers: Hugh Wedlock, Howard
Spydes

Writers: Hugh Wedlock, Howard Snyder 39 Mins., Frl., 8 p.m. RALSTON-PURINA & PARTICI-PATING ABC-TV (film) (Gni): Baccomb & Bonfqli) ABC-TV, deserves a measure of credit and admiration for being the first rest to the true religious companies.

ABC-TV. deserves a measure of credit and admiration for being the first net to try animation comedy in prime time, but perhaps this sense of enterprise got the best of good judgment when this season the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation coming the network decided to go into prime time with a situation considerable with a surface the chimps regardless of how absurd their activities on trans. It well may be that kids will like the chimps regardless of how absurd their activities on trans, but on Friday nights this year the kids also have a thing called "linternational Showtime" to choose at 8 p.m. The latter, on NBC-TV, also offers animals, much of the time if not all, and it bridges the opening of "Hathaways."

Picture Elinor and Walter Hathaway "Peggy Cass and Jack Weston, two good actors: as the "parents" of three animals, Charley, and enough intelligence to hang "do not disturb" signs outside them. The initial plot on Friday (6-b-by writers Hugh Wedlock and Howard Synder-was not the least ingenious. Here is some of the dialog: "You are being very unfair to the children," or "Where is he the children," or "Where is

How Do You Measure Television?

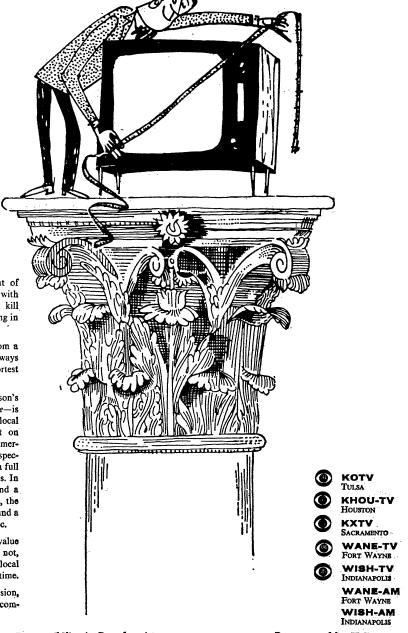
On the bias, obviously. But whose? That of nove-counters who equate big numbers with stature? That of tv critics who prefer to kill audiences instead of bad guys? Or something in between?

One yardstick we suggest: the distance from a station to its community. Corinthian has always believed that local programming is the shortest distance to its viewers.

A look back at highlights of the past season's local affairs programming—in prime time—is informative: In Tulsa, a candid study of a local John Birch Society leader and a report on "Tornado Alley." In Houston, a look at emergency hospital procedures and a teenage spectacular. In Sacramento, Civil Defense and a full hour non-clinical approach to VD problems. In Indianapolis, a report on flood control and a study of Indiana highways. In Fort Wayne, the work of a school for the mentally retarded and a program with the I ort Wayne Philharmonic.

Enlightened sponsors are discovering the value of such programming—but, sponsored or not, Corinthian stations are continuing these local efforts on a monthly basis in prime evening time.

When the instrument is Corinthian television, twenty-one inches reaches from station to community—and from seller to buyer.



Responsibility in Broadcasting

Represented by H-R

THE CORINTHIAN STATIONS

Tele Follow-Up Comment

boys loved every minute and roared continually which should put the 40th Armored Berlin Command in Sullivan's pocket if he wants it.

The show got off to a nifty start with Louis Armstrong and combo strutting through "Sleepy Time Down South" and a hot instrumental which featured Armstrong stiptop trumpeting. Bob Lewis, a sly magicomedian kept the boys happy with some folksy patter and then Maureen O'Hara warmed 'em up with a pleasing interpretation of "Hello Young Lovers." The Bluebell Girls from Paris' Lido nitery got off a terp sequence which didn't come over too well on camera.

The biggest ovation of the evening wen't to petite Connie Francis, whose clicko MGM disks probably did all the trailer work that was needed to make her a hit in Berlin. She went through a medley of her previous hits. "Stupid Cupid." "Lipstick On Your Collar," "Who's Sorry Now." "Everybody's Somebody's Fool." "Where The Boss Are" and a German lingo rhythm fiem. It was a pop potpourri that the boys ate up and which went over much better than Van Clipton and possibly and these considered a pop item, the audience didn't take to it easily and there was a scattering of coughing through the presentation.

Comedy team of Rowan & Martin was more to their liking. The American touriet in American to

cougning through the presentation.

Comedy team of Rowan & Martir was more to their liking. The
American tourist in Germany bit
was funny and was pointed right
at their GI target. Enrique Del
Ray was up next with some crackerjack juggling and Armstrong returned for the closer with a snappy
version of "When The Saints Go
Marching In." This was marred
only by the fact that the camera
strayed away from the tootlers for
an overlong runthrough of the
show's credits.

block Powell Show

As good as the premiere installment of the new hourlong
"Dick Powell Show" was, the second entry in the NBC-TV skein was even superior. This was "Ricochet," a drama of deep insight written by Adrian Spies and directed by Marc Daniels, which had throughout the stamp of honesty and believability. In contrast to the puff and the piffle that's been emerging from the Hollywood vidfilm vineyards this season, the Dick Powell showcase rates hosannahs, for if makes no compromise with its tv audience, willing to concede that there's a place for fine, mature stoy-telling treated on an adult level. Qualitatively, it's head and shoulders above all the new Coast-originating shows, the "Ricochet" dram on a par with the best of "Playhouse 90."

Van Heflin as the star played the role of an army sergeant, with 19 years of service behind him, who found himself taking a bum rap, facing disgrace and court-martial because of a plot by an evil, gold-pricking private in his platoon. How he stood up to it provided the story theme for this emotional, yet straightforward portrayal of an honest, yet simple man of ideals. Out of Heflin's performance emerged a real and understandable man, and the tight, realistic writing brought to life within the hour span the feelings, values and standards of a sergeant, an ordinary Van Heflin as the star played the span the feelings, values and standards of a sergeant, an ordinary regular army man who took his job seriously and lived his life honest.

Rose,

American Musical Theatre
Hidegarde and Earl Wrightson,
latter hosting the second of his
'American Musical Theatre' semesters on WCBS (N.Y.), made
their 45 minutes spark and sparkle. The "incomparable" chantootsie from Milwaukee did a generous
silce of her nitery repertoire;
reminisced professionally and not

Ed Sullivan Show
It's possible to go in and out of
West Berlin without creating an
international incident. Ed Sullivan did it with special show for
the GIs at the Sportspalast the
first part of which was shown on
CBS-TV Sunday (8).
It was just like his stateside
presentations, giving something for
everybody, except that the GIs
seems to be a more appreciative
audience than the civilians in Sullivan's audience at home. The
boys loved every minute and
roared continually which should
put the 40th Armored Berlin Command in Sullivan's pocket if he
wants it.

The lightson's guidance, although betimes the songstress took command
with her own disarming but authoritative manner; and dueted
thin the beaven, why the personallowed by Fish on the beaver, who the beave

WCBS Views The Press
FCC boss Newton Minow may have made (in some instances already has made) prime time lookership a Nielsen wasteland so, perhaps, the pendulum is swinging in reverse and the Sunday onetime noontime "intellectual ghetto," rates major attention. It does if lincisive, informative, analytical half-hours like Charles Collingwood viewing the news is a sample. Past Sunday gave the eagle eye to the columnists—political pundits, not the Broadway brand. Himself a seasoned newspaperman. Collingwood (and presumably Bar-Collingwood (and presumably Bar-

self a seasoned newspaperman, Collingwood (and presumably Bar-bara Kerr who gets billing as his assistant) knows his newspapers and newspapermen, from editors to reporters, from past lore to present

and newspapermen, from editors to reporters, from past lore to present day columnar opinionators.

Pointing to the N.Y. Post's James A. Wechsler as the only one of two American editor-columnists (the other is Ralph McGill of the Atlantic Constitution), Colling-wood's conclusion is that newspaper editors and publishers need not run up warning flags when dissenting with some strong opinion, as happened in the past week with both John Crosby (in his home sheet, the N.Y. Herald Tribune) and the Chicago Sun-Times vis-avis a Joseph Alson column. Observing that neither's opinions can be fatal or destroying to either subscribing syndicated sheet, and abjuring this type of left-field censorship, it was his considered opinion that the column, especially when dissenting, is a healthy thing. It presents the other face of the coin. In fact, he points to Louisville, a one-publisher city, where Barry Bingham (both the Courier-Journal and the Times) does givedissenting viewpoints untrammeled space, which is at least the next dissenting viewpoints untrammeled space, which is at least the next best thing to having an "opposition" sheet in a single-ownership

tion" sneet in a single-vision town.

He teed off with Wechsler's debut as a Post columnist by citing his exclusive 52-minute interview with the President wherein he "dared" Pravda to reprint some of JFK's opinions. Surprisingly, the Russian moutholece did. including complete text of the anti-Khrusch-chev opinions by Mr. Kennedy.

This was great newspaperman stuff as Collingwood developed his thesis that from the era of the

stun as Collingwood developed his thesis that from the era of the great editors (Bennett Pulitzer, Hearst, William Allen White) the star reporter had become the "per-sonality" of the newspaper field. Collingwood wondered whether the columnist today hasn't displaced

columnist today hasn't displaced both the elitor and reporter as the "glamor" byliner. He cited Walter Lippmann's ploneerine (1931) the first political column. Then came Drew Pearson "ho was to Washinston what Winchell was to Broadway." In

(Continued on page 46)

FESTIVAL of Penzance)

Chrates of Pengance)
With Eric House, Marion Studholme, Andrew Downle, Harry
Mossfield, Irene Byatt, Howell
Glynn, Alexander Gray, others
Producer; Tyrone Guthrie
Director: Norman Campbell
Writers: Gilbert & Sullivan
93 Mins.; Mon. (2), 9:30 p.m.
TRANS-CANADA TELEPHONE
CEC-TV, from Toronto (tape)

(McKim)

Kickoff of "Festival," a 39-week series of operettas, plays and ballets (variously sponsored sow "The Pirates of Penzance" starting lets tvariously sponsored serving the privates of Penzance' starting new program format of the course country Canadian Broadcasting Corp. network of 45 tv. stations. Taped at the CBC studios in Toronto, with the original cast, "Pirates" was a tv version of the stage production which had a limited run of six weeks at the Stratford Contariol Festival. as produced by Tyrone Guthrie.

(All the principals can be seen at the Phoenix Theatre, New York, until Oct. 21, but with cast changes in the mixed chorus; plus the orichestra which is made up, of course, of U. S. musicians. Responsible for the setting up of the New York stage opening, which goes on an American tour after its Phoenix Theatre closing, was Norman Campbell, stager, and Louis Applebaum, musical directors.

was Norman Campbell, stager, and Louis Applebaum, musical director. Both also supervised the Strafford (Ontario) Festival tape after six days of rehearsal and rewriting between the Startford closing and the N. Y. opening. About 10 mins. was cut from the CBC-TV. version, this including one duet by Marion Studholme and Andrew Downie, plus-chorus repeats, but dialog was left alone except for snippets. Although pre-dating tv, Gilbert & Sullivan still proved themselves good friends of this medium of communication, their "Pirates" story line being integrated in the

Sullivan still proved themselves good friends of this medium of communication, their "Pirates" story line being integrated in the dialog and necessitating only cuts in the songs to bring it within the required 90-minules—with no intermission interruptions—and with commercials at a minimum.

Full Stratford cast was used in CBC-TV tape, plus two-act setting and costumes, with Louis Applebaum conducting the 26-man National Festival Orch.

With gay G&S music, humor and improbable characters throughout, "Pirates of Penzane" was high-tighted by Eric House's pattersong, "I Am the Very Model of a Modern Major-General"; the solos and duets of Andrew Downie and Marion Studholme; the "For I Am a Pirate King" of Harry Mossfeld; the "Paradox" trio by Byatt, Mossfeld and Downie; the rousing and cross-stage counter-marching of "The Police Chorus," led by Howell Glynne. All were in good voice, including the pirate, police and femme choruses. It should be mentioned that the Campbell-Applebaum duo last year transferred Tyrone Guthrie's Stratford production of "H.M.S. Pinafore" to CBC tape.

LIVE & LEARN Cirtics at Work)
(Critics at Work)
With Michael Hornyansky, Gordon
Wood, Jim Terrell; Collin Parker, announcer
Producer: Betty Zimmerman
30 Mins; 12 (moon) Sun.
CBOT, Ottawa

"Live & Learn" preemed its sec ond season (1) aimed at general audiences, unlike its original format a year ago when it was designed to assist university students only. Show is still click as zentra meat for students, but Betty Zimmerman has given it touches that turn it into first-rate Sunday moon item for any viewer. First 13 stanzas of the new skein are on critics and criticism and opener on cruces and crucesm and opener had Carleton University profes-sors Michael Hornyansky and Gor-don Wood, gabbers for the series, and station staffer Jim Terrell to thesp as the average man critic. As a run-through, stanza criti-cized a dozen ttems, from theatrical

ctzed a dozen items, from theatrical film not named), teapots, sculpture, television continuity to Norman Mclaren's animation "Loops." Main point was to illustrate the show's belief that a "Critics' business is judging" and a critic should not be influenced by personal feelings, emotions or prejudices. Coming shows will concern criticisms of motion pictures, literature, opera, terp, others. Miss Zimmerman's production was solid on the tee-off and if it holds to this level, Sunday noon should get big attention on CBOT.

CHECKMATE

CHECKMATE
With Anthony George, Doug McClure, Sebastian Cabot, Ralph
Bellamy, Chester Morris, others
Producer: Richard Berg
Director: Elliot Silverstein
Writer: Richard Fielder
60 Mins., Wed., 8:30 p.m.
PARTICIPATING
CRS.TY. (Sim) CBS-TV (film)

"Checkmate" opened its second season on CBS-TV, in a new Wednesday night berth, with a startlingly fine teleplay that succeeded in spite of the continuing private eye interest rather than because of it. With such sterling guestars as Ralph Bellamy and guestars as Ralph Bellamy and Chester Morris performing the heavyweight dramatics, and with a script that stood up well under not too careful scrutiny, "Fortrait of a Man Running," as the opener was titled, hinted of serious television drama of perhaps the old "Studio One" stripe. The outing, despite certain script inconsistencies, was one of the artistic highlights of the current premiere crop.

If it is necessary to sustain the running private eye business in order to keep such a show on a something for-everyone basis, then so be it. "Checkmate" will be a sight for sore television eyes if it maintains the level of the initialer. Richard Fielder's play about a no-holds-

tains the level of the initialer. Richard Fielder's play about a no-holds-barred political campaign relegated the Checkmate regulars to virtually a bystanders' role; in fact, their involvement was barely justified, which was one of the weaknesses of the script. The other major flaw was that Bellamy's character changed abruptly, from that of an absolutely ruthless campaigner who wanted the governorship above all else, to that of a gentle, even idealistic, pater familius. But Bellamy's performance was so persuasive that performance was so persuasive that the sudden metamorphosis wasn't too jarring.

the sudden metamorphosis wasn't too jarring.

As governor running for reelection, Bellamy staged a fake assassination attempt for publicity purposes. That was when the Checkmate sleuths got called in — Anthony George and Doug McClure, with Sebastian Cabot sitting this episode out. Bellamy wanted them as secret bodyguards, but since he arranged the shooting himself there was of course no need for bodyguards. Why they've been called into the picture was never satisfactorily explained.

Turned out, however, that someone really did try to knock off the Governor—his campaign manager, Chester Morris, who was in league with a crooked businessman Bellamy wanted to wipe out. The boys caught up with him in time, paving the way for a good histrionical scene in which Morris bared his tortured soul to his old friend Bellamy.

Witter-Producer: James Dutsoff (60 Mins: Thurs., 8 p.m.

KMOX-TV, St. Louis (film & tape)

This CBS-owned outlet scored with another community-directed pus with his assessment of what the citizenry may expect in the event of a nuclear attack it was spectacular, in a subdued and in-obdyguards. Why they're been called into the picture was never satisfactorily explained.

Turned out, however, that someone really did try to knock off the Governor—his campaign manager, Chester Morris, who was in league with a crooked businessman Bellamy and the production had read class.

tortured soul to his old friend Bellamy.

The production had real class, and there were stout performances by Bellamy and Morris, with some potent support from the minor players. McClure and George, a couple of good-looking heroes, were painfully out of their dramatic element.

Les.

NITESPOT NITESPOT
With Joey Russell, Al Jarvis Orch
Al Kennedy, guests
Producer: Phil Corvo
Director: Jerry Moring
Writer: Bernard Dumoff
60 Mins., Sat., 11:15 p.m.
PARTICIPATING

60 Mins., Sat., 11:15 p.m.
PARTICIPATING
WHNB-TV, Hartford (tape)
This weekly one hour segment is not by the farthest stretch of the imagination the answer to Mr.
Minow's challenge for local programming. But it shows that there is talent on tap for locally originated shows. All that it takes is initiative and digging. Nitespot is more than palatable entertainment fare. From the standpoint of being a locally produced show, it is much more than that, it is meaty.
Joey Russell, comic emcee, has been around television and night club circuit quite awhile. A warm personality with a quick ad lib he paraded before the camera a series of personalities that offered varied entertainment, most solid. He bantered with them, crossfired some patter, holding a skilled rein to keep divertissement on a nicely paced route.
On stanza caught, Russell had

patter, holding a skilled rein to keep divertissement on a nicely paced route.

On stanza caught, Russell had aboard the lead trumpet man from a name band, a Calypso trio, an Irish comic, and a femme singer. All turned in good performance in their respective departments.

Spot is a good example of a low durd a me of turns and also provided its own specialists in musical numbers. All to good results.

Be informe be bomb attach gwide with cong went whole-heart can be informed with the sum of the wind characteristics. Call the sum of th

to good results.

BOB CUMMINGS SHOW BOB CUMMINGS SHOW With Murvin Vye, Roberta Shore, Joanna Barnes, others Producer: Robert Finkel Director: Don Weis Writers: Mel Sharp, Mel Diamond 30 Mins; Thurs., 8:30 p.m. KELLOGG; BROWN & WILLIAM-SON CBS-TV (film)

(Lio Brivett; Til Bites)

CBS-TV (film)

(Les Bernett; Tell Bites)

There's been a character shift for Bob Cumming; in the sea-on's string of half-hour shows but not enough to mask his lacutly as a skillful light comed.an. In place of his former role as a photographer, he's now plering a trouble-shooting, lady-killing bilot, a breezy type that in uitable becomes involved in improbable adventures with beautiful women. The kickoff show was as improbable as they come, but the scapt had the light touch and habting pace to make it a winning comedy romp. The yarn had Cumminas, as hero Bob Carson, mixed up in a proxy battle between a blonde and some stodgy exces for control of a corporation. Guess what side Carmings was on. Creamings won the day with his customary allomb, handling the with less and executing the double-takes with a breezy flourish.

Murvin Vye, as Cummings' not so-bright sidekick, is a good foil. Roberta Shore, another regular on this series, didn't get a chance on the first outing since Joanna Barnes took over as the romantic interest.

THE CONCRETE CURTAIN
With Dr. George Thema. FCC
Commissioner Robert Bartley,
General Laurence Kuter, U.S.
Senator Edward Long, Dr. Geno
Davenport, Spencer Allen (host)
Writer-Preducer: James Dutson
Director: Robert Schnorf
60 Mins.: Thurs., 8 p.m.
KMOX-TV, St. Louis (film & tape)
This CBS-owned onlice scored

cussed and demonstrated with charts, motion picture film and scientific equipment to show viewers the total result of "fallout from a bomb blast." He used lay terms, punctuating each experiment with the technique of a "pro" telesater. The end result was a vivid picture, and a vital one at this time.

Another segment was devoted to Behavioural Research which has bearing on the program's over all

Another segment was devoted to Behavioural Research which has bearing on the program's over all content. There were brief interviews with citizens-on-the-street to sample St. Louis opinion on "fall-out" and civil defense.

Filmed comment by NORAD's commander in chief. General Kuter, gave further insight on the grim picture. The General's replies to a questioning newsman produced much unwelcome news for the city's inhabitants. When asked "In the event of war, will St. Louis be a target?" the North American Air Defense Commander gave a blunt "Yes." He further pointed out that the citly would be hit by not one, but two hombs with a total power of about 18 megatons. There were other appalling facts which any mind would tend to repel—but they were facts from a top source.

Other key officials in the hour-

to repel—but they were facts from a top source. Other key officials in the hour-long feature were Robert T. Bart-ley, Defense Commissioner, Federal Communications Commission, who advised citizens on how they would advised cluzers on now they would be informed in the event of a bomb attack; Missouri Senator Long went all out to request whole-hearted cooperation in the country's Civil Deferse program; and the station's vicepresident Gene Wilkey faced cameras tat the close) to editorialize on "our "our Gene Whikey laced cameras far the close) to editorialize on "our chances for survival." and introduced a member of the local Civil Defense office (Col. Wm. Paschall) who offered helpful advice to every how chold, every employer, every institution.

Crisis Between Covers

Even if it means tearing yourself away from the TV set for a few hours—a suggestion no network should ever make lightly—we urge your reading of a brand-new book entitled "Memo to JFK."

It's a volume (published by G. P. Putnam's Sons) in which nine overseas correspondents and one Washington reporter take a good hard look at world problems in arenas they know as well as their own names.

The names all belong to NBC newsmen, but even if they didn't, we'd recommend this as a work whose importance and soundness is matched only by its readability.

Having said this, we should immediately add that it's one of the least *cheerful* books you're likely to read this side of Salinger (J. D., not Pierre).

As Washington reporter Sander Vanocur puts it in the volume's final pages: "The correspondents who have contributed to this book are, individually, delightful fellows. Collectively, they will drive you to drink....You have read their chapters. If you are cheered by their cumulative effort, then somewhere along the line there has been a failure of what the sociologists

are fond of calling 'communication.'"

Such failure, in this case, is highly unlikely. It would be nice if we could be just as sure about the rapport among nations and peoples. But few things are *less* positive. Indeed, so complex have issues become that even the most obvious assumptions are suspect.

FOR EXAMPLE, does Communist influence in a capitalist country wane during a period of prosperity? Not necessarily, writes Irving R. Levine. Present-day Italy is experiencing remarkable industrial growth, but Communism's continuing hold on an important segment of Italian voters has to be President Kennedy's major concern in that nation.

Can the current impasse in Germany be resolved? Well, it almost has to be, but John Rich (since transferred to Paris) reminds us that the four former allies now in Berlin haven't been able to concur on even the simplest issues. West Berlin's big prison of Spandau, for instance, is maintained for only three inmates (Rudolf Hess, Albert Speer and Baldur von Schirach); yet, the four powers haven't been able to agree on moving the prisoners to less expensive lodgings.

Is peace for our world possible? Writing from

Russia (before coming home to preside over "Today"), John Chancellor insists that genuine peace is not. Our refusal to acknowledge this, he says, "has allowed us to think that defense could be put on the expense account, and that freedom was deductible."

Is it important for an American ambassador to have a fluent knowledge of the other nation's language? Well, it depends. It would be helpful, comments Edwin Newman (who came to "Today" from Paris), if the otherwise able James Gavin were as proficient in French as in English. Yet, reports Cecil Brown from the Far East, Japanese bureaucrats were far from delighted by our assignment of Japanese-born Edwin O. Reischauer to their country. "He speaks Japanese," read a cartoon caption at the time of his appointment. "He knows too much."

And just because nothing can be taken for granted in international relations, there are no easy answers. But what our reporters have done in "Memo to JFK," as NBC News Chief William R. McAndrew explains in his introduction, is to make an uninhibited examination of Government policy since World War II, "and suggest how the Administration can fortify the position of the free forces in the cold war."

FOR THE CHARACTER of these suggestions, we recommend a reading of the book itself, for they are not programs that can be wrapped up in a sentence or a few paragraphs. None of our reporters has charted an instant-Utopia.

There are, however, a few comforting elements in the generally chilling picture, such as the observation by Welles Hangen and James Robinson that Russia's vaunted "understanding" of Afro-Asian needs is highly overrated.

Shortly after the Congo won independence, it's pointed out, the Soviet Union sent her a large shipment of wheat as a gift. What the donor didn't know was that Central Africa tribes rarely eat wheat and that there are no flour mills at all in the Congo.

ENCOURAGING, TOO, is Wilson Hall's report that, despite the general wave of unrest south of the border, there *are* Latin Americans who don't hesitate to come to our defense, even at an anti-American meeting.

In addition, there are our long-standing ties with the French (dubbed by Ed Newman as "a valuable if troublesome ally") and the British (whose continuing friendship—says Joseph C. Harsch—requires only that "we treat them with respect and consideration").

One healthy factor not mentioned by the reporters in "Memo to JFK" is the professional dedication and insight of these self-same correspondents and their colleagues in the NBC News organization. But NBC President Robert E. Kintner's preface to the book makes the point for them.

"Mankind's saving grace," writes Kintner, "may be that our technological capacity for mass communication has kept pace with our mastery of the means of mass destruction.... However, our highly advanced techniques of communication can be no better than the men who use them."

Responsible electronic journalism has never had any place for a Hildy Johnson. And today the hyperbolic Hildy couldn't work his way in with a crowbar.



VARIETY-ARB SYNDICATION CHART

VARIETY'S weekly tabulation based on ratings furnished by American Research invan, I splitights the top ten network shows on a local level and offers a rating study to derive of the top ten syndicated shows in the same particular market. This week so different nurtiets are covered.

It the specifical property listings of the top ten shows, rating data such as the return share of audience, coupled with data as to time and day of telecasting companying in the particular slot, etc., is furnished. Reason for detailing an extension of the rating performance of specificated shows is to reflect the true rating at the formular socies. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC.*SURVEY DATES: MAY 15 - JUNE 11, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.		AV. AV. TG. SH.	TOP COMPETITION STA.	AV. RTG.
1. A	nly Graffith Mon. 8:30-9.00:KCMO	38	1. Death Valley Days (Thurs. 9:30) KMBC U.S. Borax 2. Third Man (Sat. 9:30) KCMO NTA		Dangerous RobinWDAF Lawrence WelkKMBC	
2. N	Iv Line Sun. 9:30-10:001	36	3. Sea Hunt (Sat. 6:00)WDAFZiv-UA	16 50	News; Wea.; Spts.; News KCMO	11
8. €	andid Camera Sun 9 0-9:30 KCMO	34	4. Dangerous Robin (Thurs. 9:30) WDAF Ziv-UA 5. Huckleberry Hound (Thurs. 6:00) KMBC Screen Gems		Death Valley DaysKMBC News: SportsWDAF	
3. D	Danny Thomas Mon. 8:00-8:30 KCMO	34	5. Huckleverry Hound (Inuits, 6:00)KMBC Screen Geins	14 30	Huntley-Brinkley WDAF	
	unsmoke Sat. 9/00-9/30 KCMO	31	6. Blue Angels (Sun. 10:00)KCMONBC Films	13 33	News; Weather WDAF Movie Spec WDAF	29
4. U	ntouchables Thurs. 8:30-9:30KMBC	31		13 29	Bachelor Father WDAF	
5. G	arry Moore Tues, 9.00-10.00 KCMO	29	7. Jeff's Collie (Sat. 5:30)		Bowling With Molen KMBC	
	ed Skelton Tues. 8.30-9.00 KCMO	28	8. Lock-Up (Wed. 9:30)	8 20	Naked City	
	rnie Ford 'Thurs. 8:30-9 00' WDAF	-28	AND THE REAL PROPERTY OF THE PARTY OF THE PA	8 25	News: Sports	. 16
	roucho Marx (Thurs. 9.00-9.30)WDAF	28	3		Huntley-BrinkleyWDAF Sea HuntWDAF	16 16

SAN ANTONIO

STATIONS: WOAI, KENS, KONO.*SURYEY DATES: MAY 15 - JUNE 11, 1961.

1. Naked City Wed. 9:00-10:00	38 1 Death Valley Days (Sat. 9:30) KENS. U.S. Borax 38 1 Manhunt 'Thurs. 9:30) WOAI Screen Gems 38 2 Brothers Brannigan (Thurs. 9:30) KONO CBS		43 Lawrence Welk KONO 48 Brothers Brannigan KONO 40 Manhunt WOAI	17 20 24 28
3. Untouchables Thurs 8:30-9:30) KONO 4. Candid Camera (Sun 9:00-9:30) KENS	36 3. Midnight; Undercover (Tues. 9:30) KONO MCA; 2iv-UA 34 4. Two Faces West (Mon. 9:30) WOAI Screen Gems 33 5. Champ Bowling (Sun. 3:00) KONO Schwimmer	12 11	18	28
5. Hawaiian Eye (Wed. 8:00-9:00) KONO 5. My Line (Sun 9:30-10:00) KENS 5. Gun:moke Sat 9:00-9:30) KENS	33 5. Whirlyhirds KONO CBS	10	Playhouse; Movietime WOAI Playhouse; Movietime WOAI News WOAI News-D. Edwards KENS	4 16 12
6. Andy Griffith Mon 8 30-9.00KENS 6. My Three Sons (Thurs 8:00-8:30)KONO	32 6. Sea Hunt (Fri. 8:00) KENS U.S. Borax 32 6. Three Stoges (Sat. 4:30) KENS Screen Gems 35 if 7. Popeye (Sat. 10:30) KENS King; UAA	24 9 8	43 Lawrence Welk KONO 69 World of Sports KONO 44 Lone Ranger WOAI	17 3 7

JOHNSTOWN-ALTOONA

STATIONS: WJAC, WFBG.*SURVEY DATES: MAY 15 - JUNE 11, 1961.

1. Wagon Train Wed 7 39-8:30	41 1. Sea Hunt (Sat. 11:15)	28	70 Worlds Best MoviesWFBG	.7
3. 77 Sunset Str 2 (Fr. 9 00-10:00) WFBG	35 2. Manhunt (Sat. 10:30)	26	52 Coronado 9; AtomWFBG	14
4. Flintstones Fri. 8:30-9:00 WFBG	33 3. Bold Journey (Mon. 6:30)	25	56 Hourigans Hooligans WFBG	10
5. Andy Griffith Mon. 9:30-10:00) WFBG	32 3. Death Valley Days (Sun. 10:30) WJAC U.S. Borax	25	46 My Line WFBG	20
5. Danny Thomas Mon. 9 00-9:301WFBG	32 4. Dangerous Robin (Thurs. 10:30)WJACZiv-UA	22	54 Miami; Battleground WFBG	10
6. Bonanza Sat. 7:30-8:30	31 5. Mr. Ed (Frl. 7:00)	20	43 Tombstone Territory WJAC	19
6. My Three Sons Thurs. 9:00-9:301WFBG	31 6. Tombstone Territory (Fri. 7:00) WJAC Ziv-UA	19	41 Mr. Ed	20
7. Price Is Right Wed. 8:30-9:00 WJAC	30 7. Mounted Police (Tues. 6:30)	17	55 WhirlybirdsWFBG	. 6
7. Perry Como (Wed 9 00-10.00)	30 7. Danger Is My Business (Thurs. 6:30). WJAC NBC Films	17	46 Jim Jane WFBG	15
7. Ernie Ford (Thurs. 9:30-10:00)WJAC	30 7. Brothers Brannigan (Thurs, 7:00) WJAC CBS	17	47 Ed SullivanWFBG	14
7. Tall Man (Sat. 8:30-9:00)	30 7. Rescue 8 (Fri. 6:30)	17	52 Hourigans Hooligans WFBG	6
			**	

JACKSONVILLE

STATIONS: WJXT, WFGA.*SURVEY DATES: MAY 15 - JUNE 11, 1961.

2. Have Gun, Will Travel 'Sat. 9:30-10) . WJXT 2. Route 66 'Fri. 8:30-9:30) . WJXT 4. Route 66 'Fri. 8:30-9:30) . WJXT 4. Route 66 'Fri. 8:30-9:30) . WJXT 4. Route 67 (Sat. 10:00-10:30) . WJXT 4. Andy Griffith 'Mon. 9:30-10:00) . WJXT 4. Andy Griffith 'Mon. 9:30-10:00) . WJXT 4. Route Griffith 'Mon. 9:30-10:00) . WJXT 4. Rou	1. Assignment Under (Inurs. 8:100). WJXT U.S. Borax 2. Death Valley Days (Fr. 7:00). WJXT U.S. Borax 3. Bugs Bunny (Mon. 7:00). WJXT UAA 4. Brothers Brannigan (Tues. 7:00). WJXT CBS 4. Manhunt (Tues. 7:30). WJXT Screen Gems 5. Miami Undercover (Wed. 7:00). WJXT NBC Films 7. Third Man (Sat. 10:30). WJXT NBC Films 7. Third Man (Sat. 10:30). WJXT NBC Films 7. They Faces West (Thurs. 7:00). WJXT Screen Gems 8. Californians (Mon. 7:30). WJXT NBC Films 8. Californians (Mon. 7:30). WJXT NBC Films 8. Highway Patrol (Sat. 6:00). WFGA Ziv-UA	25 6 23 4 22 5 22 5 21 5 19 4	19 Nanette Fabray WFGA 6 Cheyenne WFGA 12 Laramie WFGA 15 Stage West WJXT 5 Outlaws WFGA 5 Hitchcock Telethon WFGA 5 Outlaws WFGA 5 Outlaws WFGA 5 Cheyenne WFGA	21 11 27 20 19 18 22 22 22 30
6. GE Theatre (Sun. 9:00-9:30)	8. Highway Patrol (Sat. 6:00) WFGA Ziv-UA	16 5	9 Badge 714WJXT	11

PHILADELPHIA

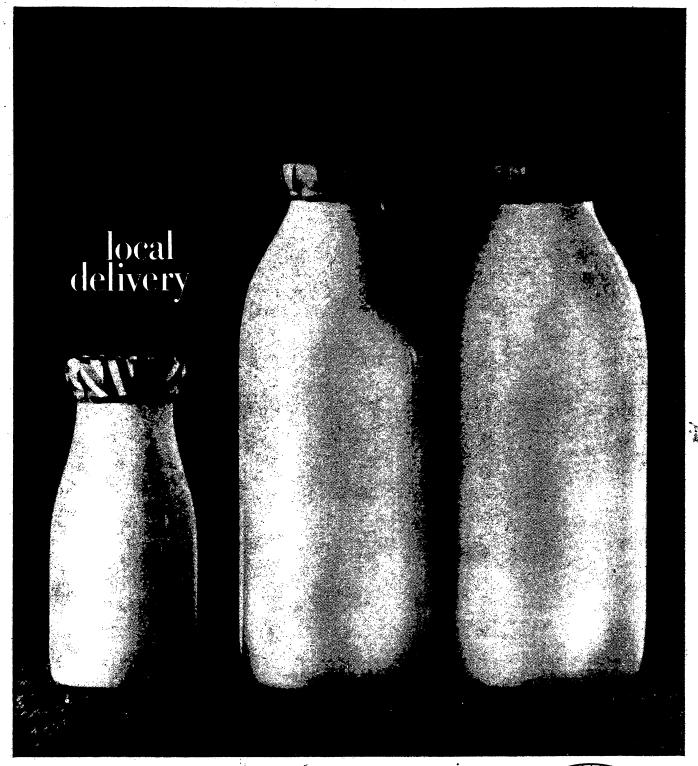
STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: June 17 - July 14, 1961.

1. My Three Sons (Thurs, 9:00-9:30) WFIL	35 1. Mike Hammer (Sat. 10:30)		7 Fight WFIL	11
2. Gunsmoke (Sat. 10:00-10:30)	2. Sea Hunt (Sat. 7:00)		0 Music; West Point WFIL	3
	3. Shot Singe (Trurs. 10:30) WRCV MCA		4 Closeup; SilentsWFIL	20
8. Lawrence Welk (Sat. 9:00-10:00)WFIL	32 4. Mr. Ed; Highlights (Sun. 7:00) WFIL MCA		9 Lassie	11
3. Naked City (Wed. 10:00-11:00 WFIL	32 5. Yogi Bear (Fri. 7:00)	: 13 5	2 News, Comment, Weath, WCAU	7
4. Untouchables (Thurs. 9:30-10:30)WFIL	21	,	News, Edwards WCAU	8
	6. Huck Hound (Thurs. 7:00) WRCV Screen Gems	11 4	8 Newsreel, WeatherWFIL	7
5. Flintstones (Fri. 8:30-9:00)WFIL	30		News, Edwards WCAU	6
5. Hawaiian Eye Wed. 9:00-10:00) WFIL	30 7. Death Valley Days (Mon. 7:00)WRCV US Borax	9 4	1 Newsreel, Weather WFIL	7
6. Real McCoys Thurs. 8:30-9:00) WFIL	27		News, EdwardsWCAU	7
# A 1 To Day (35-# 0.00 10.00) TUPIT	7. Victory At Sea (Sun. 6:30)	9 3	6 20th Cent	9
7. Advent. In Para. (Mon. 9:30-10:00) WFIL	8. Lock Un (Tues 7:00) WRSV Ziv-HA	8 3	5 Newsreel, Weather WFIL	Ŕ
7. Garry Moore (Tues, 10:00-11:00) WCAU	27	•	News, Edwards WCAU	ă.
7. Peter Gunn (Mon. 10:30-11:00) WFIL	26 8. Third Man (Tues. 10:30)	8 1	7 Moore: Playhouse WCAU	27

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: June 17 - July 14, 1961.

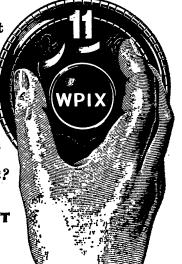
1. Gunsmoke (Sat. 10:00-10:30)KDKA 4	1. Brannigan; RCMP (Sat. 10:30) KDKA CBS; NBC Fm 2. Manhunt; Closen (Thurs. 10:30) WTAE Screen Gems	26	58 Fight WTAE
2. What's My Line (Sun. 10:30-11:00)KDKA 3	1 2. Manhunt: Closeup (Thurs. 10:30) WTAE Screen Gems	18	86 Wrap Up; AdvocateKDKA
			52 Wrestling WIIC
de de districte de la constante de la constant	4. Huck Hound (Mon. 6:30) KDKA Screen Gems	11' 4	H News, SportsWIIC
	· · · · · · · · · · · · · · · · · · ·		Huntley-Brinkley WIIC
5. Garry Moore (Tues. 10:00-11:00)KDKA 3			
5. Have (na-Travel (Sat. 9:30-10:00) KDKA 3	5. Death Valley (Mon. 7:30)	10.	33 CheyenneWTAE
	6. Champ Bowling (Sat. 6:00)	9 :	30 Golf; WrestlingWIIC
6. Ed Sullivan (Sun. 8:00-9:00)	7. Dang Robin (Tues. 7:30) Ziv-Ua		6 LaramieWIIC
7. Skelton (Tues. 9:30-10:00KDKA 2	I Dang Robin (1 des. 1.50)	0	of Lataline
8. Andy Griffith Mon. 9:30-10:00 KDKA 2	7. Tombstone Territory (Wed. 7:00) KDKA Ziv-UA	8 :	28 Esso Reporter KDKA
9. Danny Thomas (Mon. 9:00-9:30) KDKA 2	KDKA		News, Edwards KDKA
5. Dainy Thomas Citit. 5.00-5.50 RDRA	7. Quick Draw (Tues. 6:30)	8 :	30 News, Sports WIIC
9. Checkmate (Sat. 8:30-9:3i)KDKA 2			Huntley-Brinkley WIIC
9. Dennis The Menace (Sun. 7:30-8:00). KDKA 2	N Wast Base (Wad 6:90) KDWA Garage		10 None Countries
9. Naked City (Wed. 10 00-11:00) WTAE 2	7. Yogi Bear (Wed. 6:30)		80 News, Sports WIIC
5. Italica ett (110a. 1005 III.00 WIII.	1)		Huntley-Brinkley WIIC
			• • • • • • • • • • • • • • • • • • • •



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years wpix-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why wpix is New York's prestige independent.

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NEW VARK'S PRESTICE INDEPENDENT



Foreign Television Reviews

THE KAY STARR ENGLISH MUSIC-HALL With Kay Starr, Ted Ray, Deryck Guyler, Jack Billings and George Baron, the Gallowglass Celli Band, Gladys Henson Happy Wanderers, Beryl Stott Singers, Irving Davies Dancers Woolf. Philline Orch

Phillips Orch
Producer: Richard Afton
45 Mins.; Sun., 7:30 p.m.
BBC-TV, from London

The format of this one was calculated to provide an exuberant setting for the appropriate personality of Kay Start. It was a pretty tepid and halfhearted affair for local consumption, but it might for local consumption, but it might have more impact in the States, where forced recreations of such things as the English pub wouldn't seem so contrived. Generally, there seemed no valid connection between Miss Starr and the attempt tween Miss Starr and the attempt at Edwardism atmosphere, which, in any case, wasn't consistent and was conveniently forgotten at the end of the show. After a jolly dance routine de-

After a jolly dance routine de-vised for the line by Irving Davies on the theme of "Back in the Old Music-Hall," comic Ted Ray pro-vided pitful crosstalk with Miss Starr—forgetting that with gags,

vided pittiul crosstalk with Miss Starr—forgetting that, with gags, familiarity breeds indifference. Also involved in this segment was Dervek Guvler a spruce straightman with nothing to feed.

Then came the English pub interlede, with snatches of "Knees Up Mother Brown" and "Lilly of Lazuna" with Miss Starr behaving like a tourist amongst strange natives. She paused to render an excite "Nightingale Sang in Berkeley Square" and a street-entertainer group, the Happy Wanderer. came up with period terping. Jack Billings and George Baron flitted through a further bout of 6000 tapping, and a limp sketch involving Ray, Guyler, Miss Starr and a stale idea fell flat. A Jaunty and a stale idea fell flat. A Jaunty

fitted through a turrace vouc ossess tapping, and a limp sketch involving Ray, Guyler, Miss Starr and a stale idea fell flat A jaunty instrumental interlude was provided by the Irish Gallowzlass Ceili Band, including accordeon and fiddle-with-a-horn, who backed Miss Starr in "Phil the Fluter." The latter only came into her own in the final segment, which was content to let her deliver a sengalog without frills This she did confidently and well, with a memorable "Three Letters" as its hishspot, plus a deepfelt "Lonesome Road" and the inevitable "Wheel of Fortune" But the show was a jumble of bits and pieces and they weren't knitted together in Richard Afton's dated production.

JULIETTE GRECO With Henri Patterson ensemble Producer: James Gilbert 30 Mins.; Sun., 10:45 p.m. BBC-TV, from London

This filmed half-hour made a successful stab at packaging the elusive offbeat style of Juliette Greco, a mixture of naivete and Greco, a mixture of naivete and sophistication which is strongly linked with the feel of Left-Bank Paris. Producer James Gilbert provided a framework that allowed Miss Greco to roam around a set evocative of the Seine. She linked each item in beguiling English, remniscing about her home in the Rue Verneuil, which was illustrated, and skillfully setting the scene for her chansons. With her trated, and skillfully setting the scene for her chansons. With her striking looks, enhanced by black sweater and a subtle use of her expressive hands, Miss Greco proved a standout performer in her limited field.

her limited field.

In fact, for those who like this sort of thing and don't mind French lyries, Miss Greco just about summed up the small-scale but typical artistry associated with about summed up the small-scale being constructed to Olivier's own but typical artistry associated with a Paris cellar-club. She evoked pass love in "Hs'appelait" and present delights in 'Il n'y a plus d'apres.' Accordonist Freddy Balta, from Henri Parterson's lilting group, reinforced the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witr, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witre, and a few parts when the mood with a muset witre, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witre, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witre, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette witre, and, as a climax, Miss Greco whisked off to a reconstructed to the mood with a musette way and the way and this descussed by Olivier in a prefilmed shots of way, and his difficient sort of way, and his

COLONEL TRUMPER'S PRI-VATE WAR
With Dennis Price, Warren Mitchell, George Tovey, William
Gaunt, Frederlek Schiller, Carl
Duering, Ronald Adam
Writers: Barry Took, Hugh Woodhouse, Bill Craig, Dick Vosburgh
Director: Stuart Latham
Producer: Peter Eton
30 Mins., Fri., 8.55 p.m.
Granada TV, from Manchester
This skein planned to show the

This skein, planned to show the funny underside of war, made a middling start with this opener, "Operation Lubenski." Idea is to nudding start with this opener,
"Operation Lubensk!." Idea is to
put a bunch of fumbling and incompetent military characters in the
kind of heroic fix familiar from
all those war reminiscences.
In this one, Colonel Trumper

all those war reminiscences.

In this one, Colonel Trumper iDennis Price) was detailed to rescue a vital professor from a Polish jail—time, 1940. With the help of a longsuffering Cockney private (George Tovey) and a fatuous subaltern (William Gaunt), who couldn't move without disaster, Trumper landed and made his way to the prison, gaining entry by pretending to be electricians. Of course, they rescued the wrong man, a professional safe-cracker Warren Mitchell), and only restored themselves to favor with the boss when he lost the key to a safe, commanded to be opened by Winston himself, and the prisoner came ston himself, and the prisoner came

commanded to be opened by Winston himself, and the prisoner came in useful.

It was a simple tale, which seemed to need a deeper cutting edge to make an effect. In addition, the central three figures made an ill-assorted team, adequate individually but jelling only fitfully. Dennis Price was suave as the immaculate Trumper, but should broaden the character for this context. George Tovey and William Gaunt had their moments in support, and the quarted of scripters wrote the thing as if they were quarrelling amongst themselves. Stuart Latham directed with leaden hand.

Otta.

ith the Earl of Harewood, Michael Flanders, Jonathan Mil-ler, Peter Cook, Dudley Moore, Alan Bennett, Laurence Olivier,

THE KAY STARR ENGLISH play of nostalgia, given in an acrid history of the cartoon, begun by ences and then selected three an intimate and contrasting porvoice which wouldn't win any local star penman Vicky and conpaintings suggested by what each ratio of the business of living. It with Kay Starr. Ted Ray, Deryck prizes at a song-contest but was discolved prizes at a song-contest but was discolved with a school completure, had told him.

First victim was a man brought standing than many more portenhistory of the cartoon, begun by local star penman Vicky and continued with a schoolroom lecture, mildly instructive but take-itorneave-it. The fault here was that the theme wasn't defined closely enough, so that no single point emerged with clarity.

rianders also conducted one of those perfunctory discussions about whether an artist should partake of politics, pegged to the sit-down nuclear disarmers, two of whom, actress Vanessa Red-grave and director Lindsay Ander-son, were represented. After-Flanders also conducted one of grave and director Lindsay Anderson, were represented. African writer Nont Jabavu opined that they shouldn't do it, but write a symphony instead, like Beethoven. Evelyn Waugh's son, Auberon, argued that an artists's opinion was no more valuable than a butcher's—which could be taken in a different way to what he intended. Vanessa Redgrave said Dante and Michaelangelo cared all right, so why shouldn't she? She sounded as if she would have been good to listen to head there head the why shouldn't she? She sounded as if she would have been good to listen to, had there been the time. And Anderson said that the subject couldn't really be discussed in this way—which showed sound judgment.

The show closed with the quantet from the rave revue, "Beyond the Fringe." sending the whole thing up in a potted arts program Mealled 'Tantrum." This had its moments, and was an apt comment the whole. The show closed with the quar-

CITIZEN JAMES

CITIZEN JAMES
With Sidney James, Sydney Tafler,
Arthur Brough, Patricia Hayes,
Cameron Hall, Bob Todd, Sidney
Vivian, Charles Lloyd Pack, Bernard Hunter. Roger Avon, Penny
Morell, Michael Peake, Alec
Bregonzi, Loelia Kidd, Herbert
Nelson, Stan Simmons, Totti
Truman Taylor
Producer: Duncan Wood
Writers: Sid Green, Dick Hills
25 Mins.; Mon., 7:30 p.m.
BEC-TV, from London
Sidney James returned to the

Sidney James returned to the schedules with a slight twist on the layabout character he established in last season's "Citizen James" skein. Instead of emphasis on the fast buck, he was billed sis on the fast buck, he was billed as a battler against bureauracy. This attempt to give the character more point didn't entirely come off, for it awoke memories of his previous association with the Tony Hancock series, which had a rich quota of social comment, not approached in the present script. Also, James' partner, Sydney Taffer, was far too similar in mannerisms and idiom to provide much of a foil.

ABC-TV's form Manchester
BBC-TV's fortnightly "Monitor"
which covers current developments in the arts claims a viewer-ship of around 3,000,000. Its comparative success has depended and the personality of its ence. How Wheldon, who, though many find his interviewing mannerisms intrusive, at least treats the arts as if they needed no apology.

"Tempo." the new counterblast as if they needed no apology.

"Tempo." the new counterblast was both unimaginative pictorially, and seemed afraid to treat a cultural subject for its own sake, preferring to translate through personality rather than discover for itself. It wasn't helped by a shallow and diffuse presentation, for, having captured bigwig Lord Harewood as host, he was allowed only to chat with Sir Laurence Olivier and then disappeared for hand the colliver in and then disappeared for an upcoming fest at Chichester. Side Green and Dick Hills compiled an adequate script, but one without a cutting edge. Sidney Olivier and then disappeared for an upcoming fest at Chichester. A side of this opener was that much of a foil.

Idea of this opener was that much of a foil.

Idea of this opener was that much of a foil.

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Idea of this opener was that much of the subtred spanded stret lamp that show et all subunders, and the electricity official had not the electricity official had on the provide much of this opener. After the electricity official had on the provide much of the weet alm put showed and prevented sleep. After the electricity official had on the provide much of the camera as a drafter, apartment-shar in buddies, were disturbed by a much stage. The lectricity official had on the electricity offic

DRAWN FROM LIFE
With John Berger
Producer: Patricia Lagone
Director: Mike Wooller
20 Mins; Mon. 10:30 p.m.
Granada TV, from. Manchester
From time to time, an effort is
made to popularize painting by
means of lectures and illustrations.
"Drawn From Life" enters the
same field with one of the most

means of lectures and illustrations.
"Drawn From Life" enters the same field with one of the most enterprising ideas yet. Art-critic John Berger quizzed a couple of ordinary guys about past experi-

had told him.

First victim was a man brought up in a Manchester tenement during the poverty-stricken '30s. On fillm he described life as he remembered it, and in the studio Berger confronted him with two paintings by Picasso and Bruegel and a drawing by Kathe Kollwitz, chosen to match the memory. The man plumped for the Kollwitz as the closest equivalent and interestingly aired his reasons.

The same procedure was followed.

estingly aired his reasons.

The same procedure was followed with an engineer who had almost died from lack of oxygen during R. A. F. service, and opined that a painting by Altdorfer reminded of his previous feelings. Berger filled in with well-phrased discussion of the pictures, and closed by showing a Claude Lorraine landscape, which he invited viewers to link with their own past.

past.
In fact, the program was a stimulating way of purveying art on a level that wasn't too abstruse for level that wasn't too abstruse for the non-addict, combining it ef-fortlessly with the human story and indicating that the right pic-ture could move the right man at the right time.

THE GENERAL STRIKE Narration: Brian Cobby, Robert

Narration: Brian Cobby, Robert Reid
Producer: Jeremy Issaes
Director: Peter Bradford
Writer: Henry Fairlie
60 mins., Wed., 9:35 p.m.
Granada-TV, from Manchester
After initial amusement at oldtime newsfilm passed, this serious
program on the general strike of
1926—which lasted nine days and
split British loyalties in twocame through strongly. First class
film editing, spliced neatly with
still shots, plus a concise, factpacked commentary and a crefully assembled sound track for
the silent celulloid, made this an
enlightening—and entertaining—
hour.

enigntening—and entertaining hour.

Documentary set out to estalish the causes and to show t effects of the strike which end in total defeat for the unions effects of the strike which ended in total defeat for the unions at the hands of the government under Stanley Baldwin. Coalminers, already living on starvation paywere asked to take a cut in wages (up to 40%) and work longer hours. The miners' union, backed by the Trades Union Congress, decided to fight and the national strike began.

It became a battle of the "classes" among which great bitterness existed. The middle and upper set were determined that the workers would not get the upper hand so pitched in to ket p. essential services running. There were some stark pictures of them "enjoying" themselves driving busses, trains, enlisting as special

joying" themselves driving busses, trains, enlisting as special police and even emptying garbage bins. Ironically, the unemployed went to work too—weekly national assistance money at the time was 70c for a wife and 15c per child—they were glad of the money. A tiny city was set up in Hyde Park from where essential supply services were kept up, a move which broke the strike in the end, and the footage recalled many

which broke the strike in the end, and the footage recalled many scenes of Army and Navy guarding docks and railroad services, and policing London. The program stayed impartial but hardly showed the suffering and misery the miners and their families endured. This was its only major fault.

Watt.

ED AND FRANK
Producer: Denis Mitchell
35 Mins.; Wed., 9:25 p.m.
BBC-TV. from London
Last winter Denis Mitchell took
his camera to the States and came
up with an hour-long documentary
on Chicago, sufficiently probing to
arouse objections from native Chicagoans. "Ed and Frank" was one
of a couple of offshoots of that
journer, the other being a look-see
at Princeton, Kentucky and shown
on successive evenings.
More placed in conception, an
more limited in range, "Ed and
Frank" was a masterly close-up of
two kinds of life as lived in Illinois. The film, brilliantly edited
by Mac Errington, counterpointed
the two subjects, the result being

standing than many more portentous quizzes.

standing than many more portentious quizzes.

Frank Rossiter, a salesman and a teacher of other salesmen, lived with wife Barbara and a couple of kids in the country 15 miles from Chicago. Mitchell, who extruded himself throughout, captured them at work and at play, Barbara complaining about the high cost of groceries, Frank teaching pupils how to effect a sale with an unwilling buyer. It was an unbuttoned and relaxed affair, with revealing glimpses of the Rossiters' home, entertaining neighbors for dinner, taking the children for a walk in the woods, talking shop and talking about the affairs of the world. Mitchell didn't present facts, but people. The other figure was Ed Balchowsky, a city-dwelling artist whose attitudes were quite different from the conformist Rossiters. He'd fought in Spain, travelled to Mexico, played Bach with one hand (he'd lost the other against Franco), and was finding solace with his latest girl-friend. A third-generation immigrant, herminisced volubly about the pio-

solace with his latest girl-friend.
A third-generation immigrant, he reminisced volubly about the pioneering spirit of his grandather and the gradual despair of his father as the business of his small shop dwindled through big-store

father as the business of his small shop dwindled through big-store competition.

The film switched from Ed to Frank and back again in a subtle attempt to illustrate the variety attempt to illustrate the variety of American experience, and yet managed to suggest its similarity with that of other non-Americans. Its most striking achievement, for those who weren't familiar with Mitchell's earlier outstanding programs, was its complete informali-ty. By using a small hand-camera, he'd got life in the raw. Otta.

OUR HOUSE

OUR HOUSE
With Hattie Jacques, Bernard
Bresslaw, Hylda Baker, Frederick Pelsley, Harry Korrls, Leigh
Madison, Johnny Vyyan, Eugenie Cavanagh
Producer: Ernest Maxin
Writer: Norman Hudis
45 Mins., Sat., 7:40 p.m.
ABC-TV, from Manchester
This series returned to the fall
schedules at a peak viewing hour,
having made its mark last season
on Sunday afternoons. Scripted by
the writer of the queue-forming
"Carry On" movies, its humor depends largely on a bunch of farcical types falling through, in,
and out of the furniture. Because it stuck too closely to the
old formula, this initialler made a old formula, this initialler made a repetitive impression. Indeed, the opening theme was identical with that of the last skein—someond assembling a housefull of lodgers to help pay the rent.

Amongst those recruited were a ham actor (Bernard Bresslaw), a provincial escaping from a naging sister-in-law, and the plump and bustling Hattie Jacques, sole survivor from the previous airings. old formula this initialler made a

ging sister-in-law, and the plump and bustling Hattie Jacques sole survivor from the previous airings. Events took in collapsing beds, collapsing stairs. and tottering cupboards, and the writing lacked Norman Hudis's normal flair for the belly-laugh.

Bresslaw, a ponderous comle who specializes in dim wits, forced his luck too much, coming out incurably dim and slowing the pace of the segment to an amble. Hattie Jacques could do little with her thin material; she exploded but there wasn't any fallout. The only bright episode was the arrival of the loquacious sister-in-law in scarch of her erring relation. Hylda Baker handled a five-minute fast - talking momolog which aroused some spatiered yocks, more from the speed of her delivery than its contents. Ernest Maxim produced bluntly. Otta.

OUR KIND OF GIRL
With Alma Cogan, Gary Miller,
Mike & Bernie Winters, the Dallas Boys, Alyn Ainsworth Orch
Director: Rita Gillespie
30 Mins; Thurs., 8 p.m.
Associated TeleVision, from London

don A bubbly and vivacious per-former, Alma Cogan disported her-self as the centrepiece of "Our Kind of Girl" but without commu-nicating the effervescence. Reason

(Continued on page 46)

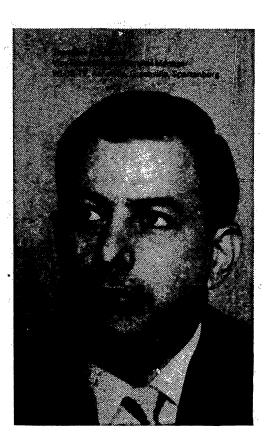
Why WLOS-TV bought Seven Arts' Volumes I & II

Says Ted Eiland:

"When you're committed to heavy movie scheduling, you've got to deliver top product

to develop not only audience, but dollars.

"This calls for the best feature films available and Warners' Films of the 50's' qualify handsomely. When you tell TV buyers you've signed up for Seven Arts' features, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold-out situation."



Warner's films of the 50's... Money makers of the 60's



SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris...Gene Kelly directing...

Theatre-"Gone with the Wind" in preparation...

Television -- Distribution of films for T.V., Warner's "Films of the 50's"... Literary Properties -- "Romancero" by Jacques Deval...

Real Estate—The Riviera of the Carribbean, Grand Bahama, in construction.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Foreign TV Reviews

for this, in the show caught, was gimmlek, which is mimiery. She the limp and barren format, and impersonated Louis Armstrong, Miss Cogan's insistence that she Eartha Kitt, and Shirley Bassey was enjoying herself so why with some accuracy, but the take-shouldn't viewers. When

and conceit.

Comedy was allotted to Mike & Bernie Winters, normally competent providers of average idiocy, but on this occasion Winters pretended to be a dog, complete with lead and collar and a flea, and the act required reporting to the Society opposing cruelty to dumb animals. imals.

The Dallas Boys acted out "Who

The Dallas Boys acted out who Put the Bomp?" and should concentrate on their voices rather than their grimaces. They also joined Miss Cogan in a number about Red Indians which should have been confined to the reservations

tions
The show, in fact, strived to communicate jollity at the expense of being professional, which was a pity, for Miss Cogan, properly handled and controlled, has a winning way Rita Gillespie directed without distinction.

Otta.

MESS MATES
With Sam Kydd, Archie Duncan,
Ronald Hines, Michael Balfour,
Frank Atkinson, Arnold Bell,
Wili am Sherwood, Sylvia Osborne, Anthony Smith
Writers: Talbot Rothwell, Lew
Schwarz

Schwarz Producer: Eric Fawcett

Producer: Eric Fawcett
30 Mins; Tues. 8:55 p.m.
Granada TV, from Manchester
Following the same pattern as the service situation-comedies like with the Army Game," "Mess Mates" couldn't add much variety of its own. This comeback show was a highly doleful affair, raising only dim grins of commiseration for a hard-working company working in a vacuum.

Sam Annua Balfour, a couple of incompact Matter Same And Matter Same Matter Sa

This torpid shred of plot wasn't given much verve in the script of Talbot Rothwell and Lew Schwarz, whose feeble gags were of the facemaking variety. The actors accordingly tended to overplay their slender hands, although Ronald Hines managed a certain breezy charm as the get-rich qutck mate and Archie Duncan exploded adequately as the Captain. Sam Kydd and Michael Balfour had little to pared the original in the N

Miss Cogan's insistence that she Eartha Kitt, and Shirley Bassey was enjoying herself so why with some accuracy, but the take-shouldn't viewers. When they offs needed an extra bite or a weren't, it didn't help to remind them.

After bouncing into "S'wonderful," Miss Cogan introduced landard warbler Gary Miller, who syruped "Accustomed to Her Someone Happy," but comic Gate Face" straight at the camera, and Eastley purveyed pierhead gags then joined the star in a simpering "Small Talk." Miller, who has a well-oiled set of pipes, needed to distinguished between assurance and conceit.

Comedy was allotted to Mike & Bernie Winters, normally competent providers of average iddocy, jerstuaded Miss Martell to perform

rationed in this snow, and whoever persuaded Miss Martell to perform above her station was largely to hlame. Otta.

Foreign TV Followup

Television Playhouse

Harold Pinter, author of "The Caretaker" now on Broadway, has Carctaker" now on Broadway, has been given a good share of small-screen time by Granada TV, with mixed results. "The Room," which occupied this "Television Playhouse" hour, was probably his most successful tv production yet, although the meaning of the play, in literal terms, was even less explicit than usual.

Theme concerned an elderly

than usual.

Theme concerned an elderly, couple. Rose (Catherine Lacey) and Bert 'Kenneth J. Warren), who rented a room in a lodging-house. With his customary vein of menace, and comedy, Pinter touched in the non-communicating relationship to intriguing effect. When Bert went off to do his work as a van-driver, a young couple arrived to inquire whether the house had a room free, having been told there was a mysterious figure in the basement. Rose we worried, insisting that they should speak to the landlord, when the service with the sphould speak to the landlord, when the service were previously held by Tesler.

The service was a van-driver, a young couple arrived to inquire whether the house had a room free, having been told there was a mysterious figure in the basement. Rose we worried, insisting that they should speak to the landlord, when the service was a design of the sevent of the service was a design of the service was a design of t

ple disclosed that the vacant room they understood, was Rose's.
Thus Pinter built up an ominous mood, dripping with strange terror, and he reinforced it towards the end when a colored man appeared, blind and dignified, to tell Rose that "her father needed her." Bert returned and in a sudden gust of rage, killed the Negro—and his blindness was transferred to Rose for a horrific curtain.

"The Room" was thus a parable, seeming to say that if one were object to the seeming to say that if one were object. The strange will be seeming to say that if one were object to the soft of a courate observed as an obvious parallel. Pinter went further into the underside of fear in this one, and seemed to overload the terror at the expense of the sort of accurate observation shown in "Night Out" and "Birthday Party."

But it made a memorable pro-

Party."

But it made a memorable program, and it was brilliantly directed by Alvin Rakoff, who emphasized the macabre with chilling touches, such as the approach of the blind man, tapping his stick. Catherine Lacey was fine as Rose, as was Kenneth J. Warren's burly and illiterate Bert. Daniel Massey and Judith Conrow scored as the querplous and quarrelsome couple querulous and quarrelsome couple in search of accommodation, and Thomas Baptiste made a poignant impression as the colored man.

TAYLOR, SHIRLEY'S BRITISH TV POSTS

London, Oct. 10.

Vacuum created in Iris Productions (ABC-TV's production division) by Brian Tesler's elevation to ABC-TV program controller

TV Followup Comment

a vacuum.

Basic characters comprise the that orbit he cited Joseph and working company working truculent Captain Biskelt (Archie Duncan, commanding a down-athel cargo-ship and given to slow, burning Scottish rages, Croaker (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and With laconic casualress, He (Sam Kydd) and Twinkle (Michael and Robert Kintner—"the latter and R that orbit he cited Joseph Alsop on a rail" "because of an integrand Robert Kintner—"the latter now on an another network," observed Collingwood not too archly, more with laconic casualress. He lanalyzed the "crackling" style of Hugh Johnson, Dorothy Thompson, the early Westbrook Pegler who was great when he was exposing portooked union is m" but whom Scripps-Howard, he said, cancelled when he started writing from home and diaging it up from the trunk. Wen the "if on the one hand, but on the other hand" oblinionating asserts Itself, said Collingwood, not for nought is the Lucc Climping Service, as cited in Editor later the press constitute a liberal education have experienced total kill; not to the love of the columnists over type of column, that would not have rested well with his readers. New York is no problem "being assorwant in the service well with his readers." New York is no problem "being as view-one with the American Society of Newspaper become single ownership the columnists could be taking over on the loyal opposition viewpoint.

For the come-lately newspaper—the columnists of the catch-all byliners on an another type of column, that of the least them would not have to column.

For the Chi-Sun-Times to edit Joseph Alsop ("who scored 100 in English composition when applying for Harvard College") is fallacious said Collingwood, as he compared the original in the N.Y. Herald-Tribune (Sept. 28) versus the Chi version. "The style is the man himself." said the commentator which was a classic guide and

In the best traditions of the crait.

He's more gilb in front of the telens than many an ink-stained vet is at the typewriter, regardless of the fact that Collingwood's rehearsed ad libs are all neatly plotted on the Teleprompter.

Abel

Hines managed a certain brews, carry in the get-rich quitk mate and Archie Duncen exploded advanced that the position of the convergence of the production was overemphatic, but, with this actipl, any production would be offer a production was overemphatic, but, with the sarript, any production would be offer a production was overemphatic, but, with the sarript, any production would be offer a production was overemphatic, but, with the sarript, any production would be offer a production was overemphatic. But, with the sarript, any production would be offer a production with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemphatic, but, with the production was overemphatic. But, with the production was overemphatic, but, with the production was overemph

From The Production Centres

of "Repertoire Theatre" on WBBM-TV . . . Leon Recusin notched 20 years as a WCFL sales exec . . "World of the Paperback," a series that originated on WBBM Radio, has been plucked for the educational radio network. It's packaged by the U. of Chicago . Bill Friedkin, writer-director at WGN-TV, authored the lead article in the October issue of The Californian on the Death Row ordeal of Paul Crump . . Lee Phillip and Irv Kupcinet will co-host the telecast of the Lyric Opera Ball from the Conrad Hilton this Saturday (14). That will defer Kup's "At Random" to a 1:15 ayem starting time . . WBBM-TV foreign editor Carter Davidson addressed the Indiana Assn. of Broadcasters last week.

IN LONDON . . .

Robert Hudson, recently-appointed BBC radio commentator, has been chosen to cover the Queen's visit to Ghana and Sierra Leone in December . . . Westward-TV signed Muriel Young and Pst Raymond for a new femme program . . BBC-TV formed a Travel and Exploration Unit within the tv talks dept. Unit, which is responsible for the "Adventure" series (slotted for a full year), comes under the experienced eye of David Attenbrorugh . . This year's theme for the Granada (sclentific) Lectures, organized by the British Association and sponsored by Granada-TV, is "Communication in the Modern World" . . Newscaster and scientific correspondent David Lutyens left Independent Television News for a job in Boston, Mass. His new line: selling nuclear physics apparatus . . . George Black, program controller of Tyne-Tees-TV, stood down in favor of his brother Alfred . . . Joseph Cooper, TWW compere, named as the 1661 winner of the Ambrose Fleming Memorial Award which is handed out by the Bristol and South West Centre of the Television Society.

IN MELBOURNE ...

Frank Sheldon, producer at GTV9 rushed to Hopetown Hospital suffering from pneumonia . . Corinne Kerby, top paid ABC-TV hostess, working on new-style variety show "Let's Make a Date" with ABV2 producer husband Oscar Whitbread . . David Baker, former HSV7 producer and Pacific Films director, sailed to take up two-year contract as producer with Granada TV, England . . . Harry Sutcliffe, Pye Records exec and onetime English comedeian, inked for regular appearances on GTV9 . Tommy Hanlon who came over to start afternoon women's session "It Could-Be You" for GTV9, has had show bought by TVT6, Hobart It's now screening every State in Commonwealth . . Horrie Dargie and quintet with producer Ian Holmes set for trip to Snowy Mountains to film special segment for coming edition of "BP Super Show".

IN DETROIT . . .

Bob Zak, former ad agency writer, is the new assistant promotion manager of WJBK-TV, succeeding Donn Shelton who moves to WITI-TV, Milwaukee, another Storer station, as promotion manager... Bruce MacDonell, WXYZ-TV writer, posed as a "patient" at Brighton Hospital for Alcoholics to obtain material for 13 half-hour episodes of "Alcoholic Hospital" to be presented on WXYZ-TV Sunday afternoons as a public service program. New WWJ-TV program is "Saturday Night Square Dance," with Bob Maxwell as host, an hourlong series in the 11:30 p.m. spot. A WWJ-TV public affairs program: "Rails or Roads" will be featured on WTTJ-TV, Washington. "A Look at America" series. Michigan Congresswoman Martha W. Griffith will introduce the Michigan made program. Michigan made program.

IN PHILADELPHIA . .

Roland Flore, who just finished his 11th consecutive summer as musical director of the Starlight Theatre, Kansas City, Mo., has taken charge of "Opera Auditions" on WRCV-TV, sponsored jointly by NBC and the Philadelphia Lyric Opera Co. . Captain Kangaroo (Bob Keeshan) and his "Fun With Music Concert," with the Baltimore Symphony, play the Academy of Music (21) . . . Ed Harvey, host of WCAU's "Talk of Philadelphia" to deliver a sermon at the Wayne Presbyterian Church (15) . . . Thomas B. Jones, program director of Triangle's WNBF Stations in Binghamton, N.Y., named executive program manager of the WFIL stations . Frederic L. Karch, with WCAU for 11 years, appointed to newly-created post of coordinator of radio and television education for the Franklin Institute . . . Pete Boyle, longtime tv personality, giving talks on "You and Your Car," illustrated with cartoons and slides, to women's clubs throughout the area.

IN HARTFORD ...

WTIC-TV-AM-FM has moved into a new home, "Broadcast House," first complete building in downtown Hartford's Constitution Plaza, a redevelopment area, Building was purchased for the Travelers Insurance Co. offspring from Constitution Plaza, Inc. a paper organization of the Travelers Insurance Co. for \$2,045,000 last week. Bob Steele, sports director of WTIC-TV-AM, just completed his 25th annient with the station . Barry Barents, WHNB-TV newscaster, named vice chairman of Connecticut Safety Commission . October has been named "Broadcast Month" by area radio and television stations . Varied station promotions are underway as the result of a suggestion by William Savitic, co-owner of WCCC . Special tabloid tagged "Broadcast Month" published by Hartford Courant, Sunday (8), in conjunction with the promotion . National Safety Council presented WTIC-TV-AM with "Public Interest" award, it was 10th win for WTIC-TV-AM with "Public Interest" award, it was 10th win for



MGM-TV NOW PRESENTS THE ASPHALT JUNGLE AND THE ISLANDERS

BEST-RATED GROUP OF HOUR SHOWS NOW AVAILABLE IN SYNDICATION!

Warden as police commissioner, Arch Johnson his chief inspector, Bill Smith as the rugged young lieutenant. Every episode crackles with action, real human problems. Topquality production values. Famous guest stars add to the drawing power of this absorbing series based on the book by W. R. Burnett and the hit movie by M-G-M.

The Islanders, two men, a girl, and a sturdy seaplane. William Reynolds, Zack Malloy, and Diane Brewster fly their plane all over the Dutch East Indies in search of adventure, mystery, and romance. Top-name guest stars and absorbing stories make the series a family favorite.



MGM Television, 1540 Broadway New York 36, N.Y., JU 2-2000 Chicago: Ed Montanus 467-5758 Culver City: Charles Alsup UPton 0-3311

Women's Press Club

Continued from page 27

It's like a knife. How we use it is what counts."

Commenting on the current emphasis on launching a man in space, the RCA topper observed, "The sum total of our knowledge "The sum total of our knowledge is infinitesimal compared to the sum total of our ignorance." He indicated that any expenditure to close this gap was justifiable.

Other Highlights
Other highlights of the Sarnoff press conference:

1. There should be a United Nations channel in any system of sat-

- 1. There should be a United Nations channel in any system of satellite communications that is developed so that people all over the world could view the proceedings of that body simultaneously.

 2. The 100 lb. low-level experimental satellite now being developed at RCA laboratories for the government will be ready for launching by next summer.

 3. Sarnoff predicts a two-year
- 3. Sarnoff predicts a two-year timetable for the synchronous high-level-active repeater satellite, corresponding with the government's plan to launch the Saturn rocket. Latter would be the first one with sufficient thrust to orbit a satellite the required 22,300 mites above the equator.
- 4 The fascinating prospect of "instant newspapers." via radio facsimile transmitted to satellites from ground stations in countries throughout the world was envisated by Sarnoff. He added to this the possibility of a global post office service via satellites, as well as global tv and radio

 5. He pointed out that the accountries of the point of the same statellites.
- as global tv and radio

 5. He pointed out that the complicated concept of satellite communications was merely an expansion of communication-by-dots, from the dots of the Morse code to those of space communications. "After all." he added, "a satellite in the common sense is nothing but a high antenna."

 6. Coming down to earth and the current estimated color tv audience of 5,000,000 will be doubled within one year
- within one year

Within one year

Winding up the obtdoor, rooftop session, Bonnie Angelo, Presiden! of the Women's National
Press Club, and Washington correspondent for Newsday, cast shadow of more problems for President
Kennedy. "We are going back to
Washington with a message for
President Kennedy." she told the
General. "We'll tell him to take
a leaf out of the Sarnoff book and
move his press conferences from
the stuffy State Department auditorium to Secretary "Rusk's penthouse. It's lots more fun this way."

Beadle

Continued from page 29 transmissions are perfected (it'll be soon, both he and President Kennedy agree: is one of the subjects that Beadle is trying to accomplish here. The other, naturally, is get ting America to buy some Englishmade entertainment programs for regular airing. The entertainment programs for the present will be delivered on film or tape, since they are not of great moment

Sir Gerald recalled that BBC presently has an exclusive agreement with NBC-TV in America on the delivery of hard news from abroad. "But we have a close arrangement with CBS on public affairs," he added. Sir Gerald leaves New York on

or about Oct. 20 to go to Chicago, where he'il make several speeches to the tv industry and before gatherings in midwestern halls of ity. He'll probably return to New York to finish up his American tour in late December.

late December.

Commenting on tv in his own country of England, the BBC-TV ex-boss noted that commercial video there "is doing very well, but if you lump BBC and it together, I would say that you get too much entertainment: more than 50% of what we do is entertainment, and perhaps 80% of commercial tv is entertainment. The trouble is that both channels are programming entertainment at the same time, yet you should always be able to find something more substantial if you want. That is why we need a third channel in England."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia • Stations: WFIL, WRCV, WCAU • Survey Dates: May 15 - June 11, 1961 COMPETITION

PROGRAM

6:00-7:00

6:15-6:45

6:45-7:00

PROGRAM

6:00-7:00

Show, Memor.

6:00-6:30 News, Weather

6:30-6:45

6:45-7:00

PROGRAM

6:00-7:00

6:00-6:30

6:45-7:00

PROGRAM

6:00-7:00

6:00-6:30 News, Weather 6:30-6:45

6:45-7:00

PROGRAM

6:00-7:00

6:00-6:30

6:30-6:45

6:45-7:00

PROGRAM

11:15-1:00

11:15-1:00

Worlds Best Movies

Jack Paar

News, Weather

Huntley, Brinkley

Popeve

Show

Huntley, Brinkley

Popeye

Show

News. Weather 6:30-6:45

Huntley, Brinkley

Popeye

Show

Huntley, Brinkley

Popeye

News, Wea., Sports

Huntley, Brinkley

COMPETITION

COMPETITION

COMPETITION

COMPETITION

COMPETITION

Show 6:00-6:15

Popeye

WCAU Average Rating: 11 Average Share: 33

MONDAYS 6:00-7:00 Program: EARLY SHOW

May'15 "MONTANA" Errol Flynn, Alexis Smith 1950, Warner, 7 Arts, 1st Run

May 22 "THE UNDERPUP"
Robert Cummings, Gloria Jean
1939, Columbia, Screen Gems, Repeat May 29

"VELVET TOUCH"
Rosalind Russell, Leo Genn
1948, RKO, C&C, Repeat June 5 "GOLDEN EARRINGS"
Ray Milland, Marlene Dietrich
1947, Paramount, MCA, Repeat

WCAU Average Rating: 12 Average Share: 38

TUESDAYS 6:00-7:00 Program: EARLY SHOW

"MARRY ME AGAIN"
Robert Cummings, Marie Wilson
1953, RKO, Medallion, Repeat May 30

June 6 "CHINA"

Loretta Young, Allan Ladd
1943, Paramount, MCA, Repeat

May 16 "TARZAN & THE LEOPARD WOMAN" Johnny Weissmuller, Brenda Joyce 1946, RKO, Banner, 1st Run May 23 "DIAMOND FRONTIER" Victor McLaglen 1940, Col., Screen Gems, Repeat.

WCAU Average Rating: 7 Average Share: 35

WEDNESDAYS 6:00-7:00 Program: EARLY SHOW

May 17 "THE BRIDE WORE BOOTS"

May 17 "THE BRIDE WORE BOOTS"

Barbara Stanwyck, Robert Cummings
1946, Paramount, MCA, Repeat

May 24 "DRESS TO KILL"
Lloyd Nolan, M. B. Huges
1941, 20th Fox, NTA, 1st Run.

May 31 "FIVE GRAVES TO CAIRO"
Franchot Tone, Anne Baxter
1943, Paramount, MCA, Repeat

June 7 "ROAD TO MOROCCO" Bing Crosby, Bob Hope 1942, Paramount, MCA, Repeat

WCAU Average Rating: 10 Average Share 37

THURSDAYS 6:00-7:00 Program: EARLY SHOW

May 18 "SPAWN OF THE NORTH"
George Raft, Dorothy Lamour, Henry Fonda
1938, Paramount, Repeat
May 25 "THE VIRGINIAN"
Joel McCrea, Brian Donlevy
1946, Paramount, MCA, Repeat
June 1 "IF YOU KNEW SUSIE"
Eddie Cantor Joan Davis

Eddie Cantor, Joan Davis 1948, RKO, C&C, 1st Run June 8

"SEALED VERDICT"
Ray Milland, Brod Crawford
1948, Paramount, MCA, Repeat

WCAU Average Rating: 9 Average Share: 29

FRIDAYS 6:00-7:00 Program: EARLY SHOW

May 19 "STAR OF INDIA"

Cornel Wilde, Jean Wallace
1956, UA, UAA, Repeat

THREE BLIND MICE May 26 Loretta Young, David Niven 1938, 20th Fox, NTA, Repeat

"RING OF FEAR"
Clyde Beatty, Pat O'Brien, Mickey Spillane
1954, Warner, 7 Arts, Repeat 2

9 "MOON'S OUR HOME" Margaret Sullavan 1936, Paramount, MCA, 1st Run

WCAU Average Rating: 9 Average Share: 43

FRIDAYS 11:15-1:00 m: LATE SHOW

May 19 "HERE COMES THE WAVES"
Bing Crosby, Betty Hutton
1944, Paramount, MCA, Repeat

May 26 "ARMORED ATTACK"
Dana Andrews, Anne Baxter
Date Unknown, 20th Fox, NTA, Repeat

June 2 "PANDORA & THE FLYING DUTCHMAN"
Ava Gardner, James Mason
1951, MGM, M&A, Alex, Repeat

June 9 "SPELLBOUND"
Gregory Peck, Ingrid Bergman

Gregory Peck, Ingrid Bergman 1945, 20th Fox, NTA, Repeat

(Continued on page 52)

WEN-TY

ed from page 33 M

Latter has been expanded to a full

Latter has been expanded to a full hour this semester.

The problem with daytime, as Berentson assesses it, is that independent stations are bucking the networks' bargain basement. Still, all save one of WGN's half dozen caily kidshows are sold out for the quarter, including the newly installed "Bozo Circus," which surprisingly filled up the sponsor list before it had even established a track record. That's of course the general hangup with live programs. Berentson says, "They usually have to prove themselves first, with ratings, before sponsors are interested. Otherwise they're an unknown quantity and considered a greater gamble than film."

Nevertheless, except for the

STATION &

AVG. RATING

WFIL

11

WRCV

WRCV

12

WRCV

19

STATION &

AVG. RATING

WFIL

WRCV

WRCV

12

WRCV

15

STATION &

AVG. RATING

WFIL

WRCV

WRCV

11

WRCV

14

STATION &

AVG. RATING

WFIL

11 WRCV

WRCV

. 9

WRCV

13

STATION &

AVG. RATING

WFII.

15

WRCV

WRCV

10

WRCY

15

STATION &

AVG. RATING

WRCV

. 8

WFIL

a greater gamble than film."
Nevertheless, except for the summer when the station has a heavy schedule of baseball remotes (which, incidentally, have already been renewed for next season), it telecasts nearly six hours of live programs per day during the week, including news and the carloon shows with wraparounds, and around three hours per day on weekends. The station is also wild about color. In all, it will have telecast around 1,500 hours of tint this year.

Bereits and the rags to riches story of WGN, as has been documented before, is Ward L. Quaal, the image wizard who has stewarded the station for five years and who recently was upped by the Tribune Co. to exec veepee of WGN and KDAL Inc. With stations in two markets to look after and new properties to pursue, Quaal last summer removed himself from the day-to-day string-pulling of the Chicago stations to work more at the corporate level and this has made for a significant realignment of the managerial echelons.

Berentson became station man-

made for a significant realignment of the managerial echelons.

Berentson became station manager and Jim O'Rourke sales manager, and the program department under Ed Warren was given the autonomy to purchase, prepare and strategically program the shows. One of the first practices to go out the window under the new arrangement was the purchasing of syndicated shows by the sales department if they came in partially or fully sponsored. Warren bought only three new syndicated series this year, Ziv-UA's "King of Diamonds" and the cartoon packages. "Dick Tracy" and "Super Car." The programming was slotted where it was deemed strongest against the competition, and it befell O'Rourke to sell it, which he did.

Sat. Nite Features

Continued from page 29

claiming that the pictures to be shown on Saturday nights . . . are of recent production. Such a claim is preposterously false."

claim is preposterously false."

This "preposterous" angle really got network execs burned. Not only does COMPO rep the majors, but the majors have been demanding high prices from to on the grounds that the post-48s are hit reasonably fresh-on-the-mind features and, thus, are worth the price.

tures and, thus, are worth the price.

RCA's own answer to McCarthy said in effect that the pictures being shown on NBC were bought "at substantial prices" and sold by the motion picture industry. And considering what they cost the tv industry. RCA declared, it should be perfectly understandable why the tv industry should want to promote tv viewing as effectively as possible.

RCA denied that the ad in the Mirror was an attack on the picture industry by implication of otherwise. The answer to COMPO declared that the ad merely sought to promote viewership in "affirmative terms," playing on the unique in-home values of video. Idea was that if motion picture theatres, uniquely, can provide the widescreen then the tv industry has the right to muster the support of the armchair.

Denver—Paul Blue becomes as-sistant to Hugh Terry, the presi-dent of KLZ Radio here, filling the vacancy made when Clayton Bruca ankled to get to a Beirut, Lebanon, to station as operations manager. Blue has been a KLZ-TV commen-tator.

LOOK INTO THIS 'PROFIT PICTURE'!

- More than doubled the ARB rated audience.
- Pulled over 5,000 local promotion letters.
 ... In the first week shown on WFLA-TV, Tampa, Florida!

ARB RATINGS:	
WFLA-TV	20
STATION B	
STATION C	1

BOMBA THE JUNGLE BOY

ALL 13 FULL LENGTH BOMBA'PROFIT PICTURES'ARE

*ALLIED ARTISTS TELEVISION CORP.

New York, New York • 165 West 46th Street • Plaza 7-8530 • Alan G. Roberts
Chicago, Illinois • 1232-1234 So. Michigan Ave. • WAbash 2-7937 • James C. Stem
Hollywood California • 4376 Susset Drive • Normandy 2-9181 • Mauric Fresham



Brit. ATV Cheers Possibility Of 2 New Channels, Loss of Monopoly

London, Oct. 10.

"If the Pilkington Committee decides on two or more competitive channels we will lose our monopoly. That is what we want." So said Sir Bobert Benwick, recently-appointed chairman of Associated TeleVision, speaking at his first public appearance since his appointment last month when he met the try uress at the netmet the tv press at the net ork's London h.q.

work's London h.q.

Stressing the value of competition, he said BBC-TV had done a much better job in the last few years—"and so have we." Sometimes, Sir Robert smiled, he wished Britain had competitive governments. On a more serious note, he forecast that tollvision would surely come, but it would take about 10 years before half the country was wired for a relay service; until then it would be a rich man's service. Sir Robert was also bullish on the chances of commercial radio.

man's service. Sir robert was and buillish on the chances of commercial radio.

Still looking ahead, he stated that 625-lines was the pattern of the future for British tv and color was in the offing, too. About current restrictions on airtime 456 hours per week per web) Sir Robert felt these were too rigid and urged relaxation of the law to allow contractors to experiment with programs and train new talent.

A main advantage for the public in granting any further webs to commercial interests, he said, was the annual license fee would not be affected, though any additional BBC-TV service was almost bound to hoist the current \$11.20.

Concerts

Continued from page 28 = and possibly the CBS News Divi-sion will enlist the creative ele-ments of the entire network to come up with an educational juve

come up with an educational juve show.

ABC-TV, though, was much more definite. After the recent meeting of network presidents, triggered by the plea of FCC chairman Newton Minow, ABC-TV said the problem of programming a daily informational show for youngsters should be answered by each network separately. Web hired juve informational producer Jules Power as director of children's programming and instructed him to develop a late afternoon's children's program to be scheduled in the '62-'63 season.

CBS-TV and NBC-TV do have a number of informational shows for juves either aired or upcoming.

flues either aired or upcoming. Minow's plea for children's programming to educate and exeite imaginations of youngsters, though, was made in light of the current situation.

Option Time

tertain and inform with "superior programming service" benefitting "every segment of the industry and public."

public."
CBS contended that any move to kill time optioning would be "manifestly unfair" and amount to a "serious abuse of the administrative process."
KTTV urged the Commission to toss out option time as against the public interest and "as a first essential step in restoring the privalege of independent programming judgment to the licensee." But this alone won't curb web control over affiliates.

affiliates.

The L.A. station called on the "FCC to take" affirmative steps to insure some measure of free choice in selection of programs and competitive opportunity to non-network program sources and non-network advertisers.

Stanton & Hayes

Continued from page 29

capable. We believe it has paid off . . ."

capable. We believe it has paid off..."

The broadcast is believed to be the first appearance of Dr. Staaton on an entertainment show. The Godfrey tribute was punctuated by the question of which one of the trio had the longest term of service with CBS. Dr. Stanton, it developed, joined CBS October, 1935. Godfrey had the CBS starting date of Jan. 15, 1934.

"I got here a week ahead of you on Jan. 8, 1934." Hayes chimed in.

"Okay." Godfrey chuckled, "you get your watch first."

On his forthcoming junket. Godfrey warms up by flying to Chicago on Friday (13) to address a luncheoa meeting of the Central Council of American Assa. of Advertising Agencies at the Ambassador Hotel. After which he returns to N.Y. and on Sunday (15), he departs from Teterboro Airport accompanied by Dick Hyman and the Godfrey orchestra, Chinese vocalist Kong Ling, and the Buffalo Bills.

Godfrey, flying the troupe in his own Convair, lands first in New Orleans to do three shows from out of WWL, CBS Radio affill in that city. After which the company goes to do 10 programs from out of affil stations in Little Rock, Tulsa, Wichita, Cedar Rapids, Houston, San Antonio and Austin, After his Austin appearance, Godfrey, salo, goes back to

St. Louis where he will appear with his Polomino stallion, Goldie, in a series of dressage perform-ances at the St. Louis Uniformed Fireman's Championship Rodeo at

Fireman's Championship Rodeo at the St. Louis Arena.
Godfrey is due back in Gotham, Nov. 6, to resume his Monday through Friday "Arthur Godfrey Time" from the web base. The 50-minute morning strip began—as Godfrey put it—"when I walked into a Baltimore station and picked up my ukulele 32 years ago."

Shakespeare

Continued from page 33

chairman of CBS, made in 1946, answering the critics of radio. He underscored Paley's conclusion that the regulation of broadcasting grows solely from the fact that wavelengths impinge on each other and must be policed to prevent interference.

terference.

According to Paley in '46 and Shakespeare in '61: "Were it not for this necessary limitation of stations, there would be no more reason for a Federal commission be regulate broadcasting then there is for one to regulate newspapers or manufacturers of hardware."

"Regulation," Shakespeare held, "should be limited to the bare necessities of the case and should never go beyond that." He defended radio and tv's right to be a mass medium and attacked the motives of newspapers attacking

a mass medium and attacked the motives of newspapers attacking the video medium. Newspapers and tv, he pointed out, vie for the advertising dollar. "Make television an elite medium catering to specialized tastes of the few and you eliminate it as a business threat," he opined. Shakespeare contended that broadcasting first is a mass medium and secondarily. a medium

Shakespeare contended that broadcasting first is a mass medium and secondarily, a medium which serves the needs of minority groups. There was always the fact of a limited spectrum providing the enticing mantle of legality for those wishing not to serve the mass audience but to 'drive' it toward their particular conception of what would 'uplift' it."
Gangup of newspaper criticism, aided by politicans looked for neadlines and intellectual minorities has set a climate, Shakespeare warned, "in which action by government to influence programming is moving slowly into a stage of direct threat."

WCBS-TV station topper Shake-speare also attacked the FCC's proposed revision of the broadcast application form. Proposed re-visions also has been attacked by the web in Washington and the National Assn. of Broadcasters on grounds of censorship.

Love That Arbitron

Continued from page 27 CBS' Red Skelton and "Ichabod &

"Corrupters" on Friday night ran third to "Twilight Zone" and Dinab Shore, but pushed ahead of Frank McGee and "Eyewitness" in the 10:30 period. The action-

10:30 period.

The action-adventure licking is not confined to ABC, as evidenced by what happened to "87th Precinct," or CBS' "Checkmate" falling prey to Joey Bishop and Perry Como, or Tuesday night's "Cain's 100" administered a drubbing by Garry Moore, or CBS' "Investigators" beaten by "My Three Sons" and "Hazel."

One other ABC source of con-

and "Hazel."
One other ABC source of concern: The audience that for years watched and listened to Lawrence Welk has apparently switched over to the NBC movies.

KGA to CBS Radio KGA, Spokane, Wash, full-time 0,000 watter, has affiliated with

50,000 watter, has allegated water CBS Radio. The Gran Broadcasting outlet replaces KNLY in that city and gives CBS Radio its 20th 50,000 watt station in the U. S.

Inside Stuff—Radio-TV

National Assn. of Broadcasters annual cross-country fall conferences have been telescoped into one instead of two-day sessions for reasons of economy and efficiency. An NAB spokesman said the two-day affairs in the past often dragged.

Another feature will be LeRoy Collins. Many broadcasters attending the regional conferences will get their first face-to-face glimmer of the new NAB president.

Schedule kicked off yesterday (Mon.) in Dallas. Then St. Louis, Oct. 13: Salt Lake City, Oct. 18; San Francisco, Oct. 20; Boston, Nov. 10; Pittsburgh, Nov. 13; Minneapolis, Nov. 15 and Jacksonville, Nov. 20.

WBKB, Chicago, again is doing Barnumesque exploitation for the new shows on parent network, ABC-TV. As it did last year, the Chi o&o again is calling particular attention to certain new series by sending gag reminders of the premieres to the various tv editors.

For "Top Cat," for instance, the station sent out symbolic trash cans (large size), packaged smartly and delivered by Marshall Ffeld & Co. For "Ben Casey," it was a daily mail delivery of surgical instruments, climaxing with a packaged family first-aid kit, which arrived the date of the premiere. For "The Hathaways," a chimp show, WBKB appropriately delivered 50-pound stalks of bananas; and for "Follow the Sun," the station's press chief. Jim Ascher, arranged a boat cruise along the lakefront, with lunch served aboard. Similar stunts reportedly had good results last year.

WRVR, N.Y. FM outlet, run by the Riverside Church, has issued a call for "New Voices of Comedy." Station plans a five-hour program by the same title on Dec. 12. Auditions are being saught from writers and perferences in all forms of comedy. Subject matter of essays, monologs, improvisations, and scenes from theatrical works will include commentary on contemporary American mores and politics. Name talent and talent representatives will assist in the selections. "New Voices of Comedy" is another live talent showcase put on by the enterprising FM outlet. Producer Jack D. Berman is conducting-the auditions.

Veterans Hospital Radio & Television Guild (Bedside Network) will launch its fall fund-raising drive Friday night, Oct. 20, with supper and dancing at the United Engineering Center, 47th St. at First Ave. "Harvest of Fun" fest will begin at 8 p.m.

Special guests will include Betty Furness, Carol Haney and dancer Buzz Miller. Party's cochairman are Gertrude Strauss and Arthur Wagner. Hal Davis' jazz combo will play. Video emcee Bud Collyer is chairman of VERTG's public affairs committee.

Television Zoomar has developed a new remote controlled zoomar lense for jobs like combat surveillance and for other camera locations inaccessible to manually operated cameras, the company reports. It's called "super universal zoomar—model B."

Speed and focus of the zoom can now be controlled at any distance fram the camera itself. It was developed by Dr. Frank G. Back for military and special tv use.

Foley Square Addenda

K&E's Show High
Kenyon & Eckhardt reports a
new record for the agency in client to programs in the '61-'62 sea-

ent to programs in the '61-'62 seasea.

Shop's advertisers have bankrolls in 42 programs. Main backers include American Chicle,
Beecham Products, Max Factor,
Lincoin-Mercury, Ford Motor, Nabisco and Shell Oil.

Milburn McCarty Assoc.'s New
York pubrelations firm, has established an African operation headed by Marvin McAlister headquarsered in Johannesburg.

Firm's prexy Milburn McCarty
made an extensive tour of Africa
earlier this year and says, "This
yest continent will experience tramendous growth and development
dering the coming decade, and the
demand for professional public relations services there will be limitless."

McAlister has been a reporter

would P&G's suffering be by sliderule or profits? A good many folk
are betting the seepery wouldn't
go out of business.

The advent of network advertiser as 190% seller and 9% showman is goin to sponsors, and a
long way off, but there's still doubt
that last week's Foley Squarers
did much to aid their own cause.

**EAT's Show High

**EAT's Show High

**EAT's Show High

**To Almond Show High

**To Almond

has joined Liggett & Myers as manager, trade services and as-sistant director of pubrelations.

Joseph K. Coleman, formerly astern ad manager, has been eastern ad manager, has b named national ad manager Show Business Hustrated.



Big Wilsom is consider ing either MGM or 20th Century-Fox for his next

Can a TV film distributor use BONDED's facilities in other

Yes, BONDED has offices in New York, Chicago, Los Angeles and Toronto. This provides better control and reduces shipping costs.

BONDED TV FILM SERVICE

NEW YORK CHICAGO LOS ANGELES

A Division of NOVO INDUSTRIAL CORP.



television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.

KOTO E 100,000 WATTE . NEC

Radio Division Edward Petry & Co., Inc. The Original Station

BEST IN

WDAF..... Kansas City

KARK..... Little Rock

K..... Mami WISN..... Milwaukes KSTP..... Minneapolis-St. Paul WTAR.....Norfolk-Newport News KFAB......Omaha WIP..... Philadelphia KP01.....Portland WJAR..... Providence

KCRA Sacramento
WOA! San Antonio
KFAM San Diego
KMA Shenandoah
KREM Spokane
WGTO Tampa-Ortando KV00.....Tulsa NEW YORK - CHICAGO - ATLANTA - BOSTON - DALLAS - DETROIT - LOS ANGELES - SAN FRANCISCO - ST. LOUIS

General Foods is announcing its fall TV line-up to millions

... in this ad appearing coast-to-coast in full color in 302 Sunday newspapers



The Danny Thomas Show 9:00-9:30 Mon. *CBS



7:30-8:00 Tues. *ABC



Mrs. G. Goes To College 9:30-10:00 Wed. *CBS



Hennesev 10:00-10:30 Mon. ★CBS



The Alvin Shor 7:30-8:00 Wed. *CBS



9:30-10:00 Mon. +CBS

Meet the sponsor behind the sponsors...

A unique sponsor indeed

Nor a store, not just a manufacturer ... more than just another corporation. It's the people of General Foods who are the sponsor. Extra-caring people who combine many different and many special talents... to bring you products of unusual goodness, unusual convenience.

There are growers and pickers, nutrition scientists and packers, taste-testers and recipe experts - everyone of them working with one idea: Every product that carries our General Foods seal must be most delicious, nourishing, and convenient-for you and your family.

That's why there is more in store for you in every package that carries this seal. You will see it on all the fine products below . . . which bring you the fine television shows mentioned above.





FIT THE OTDUICUS OF MENTERAL TUJUS BYET.

EVE FROZEN FOODS - GOOD SEASONS SALAD DRESSING MIXES - MINUTE RICE - YUBAN COFFEES - BAKER'S COCONUT - LOG CABIN SYRUP - SWANS DOWN CAKE MIXES - GAINER
FOODS - SALEST CHOCOLATE AND COCOA - CERTO AND SUME-SELL PECTINS - CALIMET SAKING POWDER - LA FRANCE BILLING - SATINA IRONNOS AND - POSTUM CEREAL BEVERAGE ODG - SALEST CHOCOLATE AND COCOA - CERTO AND SUME-SELL PECTINS - CALIMET SAKING POWDER - LA FRANCE BILLING - SATINA IRONNOS AND - FOODS - SALEST AND CHOCATE - CHOCATE AND COCOA - CERTO AND SUME-SELL PECTINS - VALUE - CALIMET SAKING - SATINA IRONNOS AND COCOA - CERTO AND SUME-SELL PECTINS - VALUE - CALIMET SAKING - CHOCATE - CHOCATE - CALIMET SAKING - CHOCATE - CHOCATE - CALIMET SAKING - CHOCATE -

52

gripes possible.

Dodge Censor Issue

evtra time for the broadcasters to air all gripes possible.

Dodgo Censor Issue

The informal confab was restricted to the actual provisions of the proposed new questionnaire for applicants and the revamped begang requirements D'scussion of the theoretical, legalistic aspect of the firms was ruled out, sensibly enough, since this would have brought, since this would have brought was amply covered by the mountains of comments filed with FCC on the rulemaking last week. However, NAB executive vp. Vincent Wasilewski managed to inject the argument that the FCC effort to require exhaustive programming data from licensees and applicants was not in line with Association's original proposal early in 1960 for a narrative form of programming hearings. In 1960 for a narrative form of program: reporting. Wasilewski referred to testimany, during FCCs for groommunity needs reporting to the programming hearings, in which the late NAB prexy Harold Fellows first espoused the concept of "community needs" reporting. Wasilewski's statement was in Wasilewski's

around to a stance of qualified hos iliv.

Even the cornerstone of the FCC proposal was attacked at the Friday session—that proviso calling on broadcasters to report how they are going about meeting the programming needs of their communities.

McGannon's Gripe

Biggest industry man on the panel, Westinghouse Broadcasting prexy Donald H. McGannon griped about the itemization of civic wheels contacted in efforts to about the itemization of civic wheels contacted in efforts to seek out locality broadcast needs. There are many ways a broadcaster can go about this job aside from making contacts, McGannon averred. And the FCC form amounts to an "Indirect method by which the Commission is pushing licensees to respond to the



WANTED: PR FIRM To Buy Must Have Active Accounts

Box V-3133, VARIETY 154 W. 46th St., New York 36

Just to get at the "irresponsible tasts of a limited group in a community."

The session, open to the public On the same general theme, and press, was slated for three NAB-TV Board Chairman Dwight hours Friday (6) but lapped over a Martin came out for junking the hait-hour as Minow granted the categories of programs set forth extra time for the broadcasters to in the proposed form for breaking air all gripes possible.

bir enough, since this would have brushed up the censorship is subject was amply covered by the subject was an subject was a subje

broadcasters of the country "feel very deeply about the FCC pro-posals." Also, in was plain that much of the proposed new paper-work wasn't necessary for the re-sponsible industryite at least.

Mex-Texas Link On World Series

Mexico City, Oct. 10.

Luls Gutierrez, manager of the local office of Television del Norte, operating Channel 6 in Monterrey, said that "a definite link up" between Mexican and American television will be achieved via pact being worked out with Channel 5 in Weslaco, Texas.

It is claimed that link between

in Weslaco, Texas.

It is claimed that link between Mexico and the U.S. has approval of the Department of Communications. Initial telecast exchange included a special deal for World Series coverage. While Gutierrez claimed that other program exchange is to be effected, no confirmation of this could be obtained either from the Department of Communications or NBC which has the Weslaco channel as an affiliate station.

Radio Review

JIM LUCAS SHOW Producer-Director: Sy Kravitz Four Hours; Mon.-Sat., 6 a.m. PARTICIPATING WNBC Radio, N.Y.

After his first week on the air as the new morning deejay replac-ing Bill Cullen, it is obvious that Jim Lucas' value is strictly prom-issory: Entire week on the new WNBC Radio program had no par-WNBC Radio program had no par-ticular format; one day Lucas rambled, the next day he hardly talked at all, one second he was flip and the next he was limiting himself to introducing the next record in the flat way of a staff announcer. Evidently, he and his station are feeling out a production plan.

station are feeling out a production plan.

Lucas seems a pleasant enough fellow, and this in time might serve him well in morning radio where the present competition of other, better established pleasant fellows, unfortunately for WNBC, is keen. WNBC Radio faces a great problem, the morning being as important as it is commercially to any radio station today. Cullen, who was a master at the art of informal radio entertainment, which Lucas has not yet shown he is, had—even after six years on the air—a very difficult time getting himself a decent morning audience. One point of view is that Cullen, bar none, was the liveliest, best deejay in the business, but somehow he couldn't beat the big guns of WNEW, WOR and other New York outlets. It may be that the problem goes beyond the "sound" of one morning show and has to do with the whole of the WNEC sked, but that's just a thought.

Incidentally, Cullen in his last week (he resigned finally hecause

sked, but that's just a thought.

Incidentally, Cullen in his last week (he resigned finally because he had enough of getting up at 4:30 or 5 a.m. six days a week for six years) was just fine. He had always demonstrated a flare for disarming honesty and his laughter was real. He outdid himself in these respects before he said s'long.

Art.

COMPETITION

COMPETITION

PROGRAM

Wrestling, Ed

5:00-5:30 Gallant

5:30-6:00

6:00-6:30

6:30-6:45 World Sports

5:00-6:45

PROGRAM

11:15-12:45

11:15-12:45

Worlds Best Movies

Late Show

Music

Concept.

STATION &

AVG. RATING

WRCV

WRCV

WRCV

WRCY

WFIL

STATION &

AVG. RATING

WCAU

WFIL

Tokyo-to-Britain Link on Olympics

Link on Uyinpics

London, Oct. 10.

Instant television of the 1964
Olympic Games in Tokyo is now very much on the cards.

BBC-TV research engineers are now actively pursuing the prospect of using strategically placed satellites to give direct transmissions from Japan to Britain.

At this juncture it is premature to estimate how many satellites would have to be in orbit or what the project would cost, but the BBC is confident that if the idea can be put into operation, the viewing public would stay out of bed to see the intsant show irrespective of the hour of transmission. As radio listeners have frequently stayed up through the night to listen to a boxing match in New York or L. A., the BBC firmly believes that sports enthusiasts would miss their sleep for the thrill of seeing instant coverage of the games. thrill of seeing instant coverage of

Accas Gets Grey Nod As Craig's Successor

As Craig s Diccessof
Gene Accas, formerly veepee of
network relations at Grey ad
agency, has taken over as veep
in charge of radio-tv programming.
He replaces Bill Craig, resigned.
For the last year, Accas, onetime ABC-TV exce, has been
handling some of the responsibilities in the programming department while continuing in
media as web relations chief.
Craig, a former Procter & Gamble video exce in daytime shows
has said his future plans call for
a return to the program production side.

CBS News Budget

Continued from page 29 = programs, compared to last season. If the 67 hours of the "College of the Alr" and the 23 hours of the "KCBS-TV's "Camera Three" were included, the like in news and pubaffairs programming for the division was said to be 40%.

CBS News Division's planned 2,350 hours; of news, pubaffairs for the '61-'62 season is exclusive of unscheduled news specials, of which there were 31 hours for the tv network in '61 and 21 hours for the radio web.

Louisville—Robert O. Franklin has been named general manager of WAKY, the McLendon radio station here. He came to the sta-tion last year as commercial man-



Big Wilson cannot decide between the Latin 1/4 and Basin Street East for his niteclub debut.

Westchester

minutes to Times Square, "Rambling emporary Stone Ranch," Very Plush-ific setup for one who entertain. Id cent \$175,000 to duplicate. Wealthy e willing to Sacrifice-Eurniahad with Arta w Unfurnished—For the Buy &f Life ... Phone

THOMAS J. SALZANO—Estate Sescialist Broker to the Starsill SCars, 5-3119

TIMES SQUARE-FOR RENT

VARIETY ARB FEATURE FILM CHART

WCAU Average Rating: 12 Average Share: 55

SATURDAYS 5:00-6:45

Program: EARLY SHOW

May 20 "THE DAY THE BOOKIES WEPT" Bette Grable 1939, RKO, C&C, Repeat

May 27 "TWO YEARS BEFORE THE MAST" Alan Ladd, Brian Donlevy 1946, Paramount, MCA, Repeat

"MY MAN GODFREY" William Powell, Carole Lombard 1936, Universal, Screen Gem, Repeat

"TEXAS LADY"
Claudette Colbert, Barry Sullivan
1955, RKO, Show Corp., Repeat

WRCV Average Rating: 7 Average Share: 58

SUNDAYS 11:15-12:45 Program: MOVIE 3

May 21 "COURT MARTIAL"

David Niven
1955, Kingsley International, NTA, Repeat

May 28 "MR. 880"

Burt Lancaster, Dorothy McGuire

1950 20th Fox, NTA, 1st Run

June 4 "THE GUNFIGHTER"

Gregory Peck 1950, 20thFox, NTA, 1st Run

June 11 "BLUE GARDENIA, Anne Baxter, Ann Southern 1953, Warner, Medallion, Repeat

CLOWN PRINCES OF COMEDY!

ALBANY, N. Y. 52%

CADILLAC, MICH. 60%

LITTLE ROCK, ARK. 59% (Aud. Share)

Source: ARB. June. 1961.

For Further Details Contact

NEW YORK





711 Fifth Avenue, New York 22 CHICAGO DALLAS PL 1-4432 HOLLYWOOD DETROST

ATLANTA

TORONTO

Reinsch Helms Institute

Athens, Ga., Oct. 10. J. Leonard Reinsch, executive director of WSB-TV and Radio, has been named chairman of the 1962 Georgia Radio and Television In-stitute to be held in this city, home of the University of Georgia, Jan 23-25.

Announcement was made by J. Randolph Holder, president of the Georgia Association of Broadcasters. Holder is president of WEAU, Athens.

Reinsch was recently named by President Kennedy and the U.S. Senate as a member of the United States Advisory Commission on In-formation.

CBS' \$2,000,000 Damage Suit Vs. Maizlish, Others

Los Angeles, Oct. 10.
Faiture to produce a program of
tv films for CBS has cued network
to ask damages of nearly \$2,000,000 from vet radio-tv operator
Harry Maizlish and others in Superior Court action which charges
breach of contract.

breach of contract.

Defendants include Teleworld Film Productions Inc., Video International Productions Inc., Richard S. Feiner, individually and as prexy and director of Teleworld; Maizlish, individually and as director and secretary of Teleworld and as prexy and director of Video; Col Dolgin, individually and as director and vp of Video.

CBS alleges that defandants failed to produce and deliver certain films agreed upon in an agree-

tain films agreed upon in an agree-ment signed Dec. 29, 1958. CBS says it paid defendants \$47,746 and sustained damages of \$147,746.

Morning Minute Plan Gives CBS-TV an SRO:

CBS-TV's morning minute plan is currently enjoying an SRO status with a total of 28 different advertisers participating.

Morning minute plan, which was started in February of this year, opens the web's 10 am. to noon, Monday-through-Friday period. Under the plan, sponsors' commercial messages rotate through all four of the programs, "Calendar," "I Love Lucy," "Video Village." and "Your Surprise Package."

Advertisers' participating in the

Package."
Advertisers participating in the plan include: Church and Dwight, Gold Seal, Bon Ami, R. T. French. Morton Pie, Dow Chemical, Vick Chemical, Alberto-Culver, Nozzema, Standard Brands, Hartz Mountain, Mentholatum. Scott Paper and Armstrong Cork.

McGee's Monitor' Slot In Bid to Hypo Ratings

In Did to Hypo Kalings
Because of the way NBC-TV's.
"Today" has increased the ratings now that newsman John Chancellor has replaced Dave Garroway as host of the morning stanza, NBC Radio has the idea that use of a newsman might also elevate the "Monitor" ratings.

NBC Radio and NBC News began a three-hour experiment last Sunday (8) when Frank McGee was made anchorman of the final weekend portions of the network radio feed.

Between 7 and 10 p.m. Sundays.

feed.

Between 7 and 10 p.m. Sundays, McGee backstops a multi-variety of news information. The late news by McGee, who also indulges in some of the more traditional "Monitor" banter, will back-up the regular NBC Radio coverage of Sabbath features like "World News Roundup," "News On the Hour" and "Meet the Press."

Chi AFTRA

Continued from page 27

recently installed by WNBQ—including a Sunday afternoon network music origination, were just a smokescreen at license renewal time. "They did the same thing the last time their license auplication went in." he said. "and as soon as it was renewed they dropped all the shows."

Sanford (Bud) Wolff, attorney for AFTRA local, said he believed the current FCC, with Newtom Minow at the helm, provides a "different atmosphere" for the petition than did the 1958 commission, at least, he said, AFTRA expects an opinion in less than 14 months.

Big Wilson has announced that he will not have a pre-B'way tryout at New Haven this year.

Canada Church Vidfilm On Abstract Art Hit As Disgusting Waste

Ottawa, Oct. 10.
"Disgusting waste of money"
and "unadulterated tripe" were two criticisms blasted at a sample of a television film skein produced by the Anglican Church of Canada. One of a 13-seg 30-minute series called "Comment and Con-viction," the film dealt with modern abstract art.

ern abstract art.

Later in the conference of the church's executive council, a formal resolution commended the work of the broadcasting division of the church. Introducing the motion, W. C. Burgoyne, editor of the St. Catherine's. Ont., (daily) Standard, claimed the film would collect an audience but probably would not do much for the church. There seemed to be no great defense of the picture except varied comments that the church had to be ready to speak its mind on anything.

Michel Exits WNEW

WNEW, N. Y., is saying au revoir to its French-accented lateevening disk jockey, Jean Michel, who's been a romantic voice for the station for the past 18 months

British TV Aug. Gross

London, Oct. 10. The British government will The British government will-collect \$1,705,200 in tv ad duty for August according to statistics issued by Media Records Ltd. Coin is 11% of the \$15,498,000 spent by ad-vertisers on vidplugs; there-fore total agency tv ex-penditure for August was \$17,203,200. Individual station break-down shows Associated-Redif-fusion reaping most with

down shows Associated-Redif-fusion reaping most with \$3,388,400 for the month. Other stations figures read: Associated - Television (Lon-don—\$1,044,400, ATV (Mid-lands)—\$1,962,800; ABC-TV (North) — \$800,800; Granda-TV—\$3,024,000; Scottish-TV— \$37,600; TWW — \$1,100,400; Southern-TV—\$4865,200; Tyne-Tees-TV—\$652,400; Anglia-TV —\$310,800; Ulster-TV—\$170.-000

BOB LANG DICKERS ABC EXEC NEWS SLOT

Bob Lang, who recently exited CBS as administrative v.p. of the news operation, will probably be news operation, will probably be joining ABC's executive news staff. Lang is currently on vacation in Europe and is due to return shortly for talks with ABC's new chief Jim Hagerty.

Hagerty has been a longtime friend of Lang and it's understood that he'd like to use Lang for administrative liaison between the news and sales departments.

CBC's Expenses Up 7% But Revenues Down 1.5% In Levelling-Off Period

Ottawa, Oct. 10.

The Canadian Broadcasting Corp. spent \$100,952,825 during its fiscal year ending. March 31, 1961, according to the corporation's annual report. This was a 74% increase over the previous year. CBC reported net operating requirements of \$59,288,476, a 13.4% increase, and said this reflected a levelling-off of advertising revenue. The year's gross commercial revenue of the corporation was \$37,601,000, a drop of \$561,000 or 1.5% from the previous year's take. CBC reported an 18.3% increase in its previous fiscal year's advertising revenues.

Of CBC's total expenditures, \$38.80.

Of CBC's total expenditures 58.8% was listed as cost of programs. The corporation spen 43,394,652 on sustainers and \$19,389.599 on bankrolled shows.

389.599 on bankroked shows.

The president reported that
Canada's new, non-CBC tv stations
did not divert a major portion of
CBC's audience. He said, during
the year the work of 19,572 Canadian writers, speakers and performers was seen and heard on
the corporation's facilities.

the corporation's facilities.

CBC's new FM web, connecting
Ottawa, Montreal and Toronto, was
operating satisfactorily, with success of a new shortwave service
to Canada's far north sending network shows seven hours a day
from CBC's DXer af Sackville,
N. R.

Fears that Canada's new televi- Oct. 24.

"There are equally clear indica-tions," the report added, "that the corporation and its affiliates will resists them."

WABC RADIO IN 40TH ANNI HOOPLA

WABC Radio, N. Y. flagship of the ABC Radio web, marked its 40th birthday last Friday night (6) with a blowout at Freedomland in the Bronx where over 24,000 station listeners were cuffoed into the amusement park. All that was needed for admission was any kind

of birthday card saluting WABC, the oldest continuous commercial radio outlet in N. Y.
Station execs have also planned another birthday party for adagency execs in the tonier atmosphere of Tavern-On-the-Green

Will they love you in December?

	ABC	CBS	NBC
Sunday	28	33	30
Monday	30	33	29
Tuesday	26	32	32
Wednesday	30	26	35
Thursday	34	25	30
Friday	38	30	24
Saturday	24	42	27
Average	30%	31%	30%

This is N. W. Ayer's forecast of the relative strength of network programming, 7:30-11 P.M., as we think it will appear when the December Nielsen figures for competitive markets are in.

The complete figures, including estimates for each nighttime network program, are published in Television Magazine for October. N. W. AYER & SON, INC.

Newhart's 3d 'Button'; 'Sing Along's' **Xmas Salute Top New LP Releases**

BOB NEWHART: "BEHIND and "If You Go" are especially ex-THE BUTTON DOWN MIND citing but there's lots to like on (Warner Bros.). In this third LP effort Bob Newhart buttons down ty commercials, a rocket scientist, a travelog talker, a counterspy, pic making in darkest Africa, kiddie ty shows, etc., in ribtickling terms, tv shows, etc., in ribtickling terms. Most of the material has been tested in his latest round of concert dies and Newhart, a comedy precisionist, made sure that it worked live before he put them into the grooves. They work there, too, and this LP will continue his hotselling streak.

selling streak.

MITCH MILLER & GANG:
"HOLIDAY SING ALONG WITH
MITCH" Columbia. Mitch Millet's sing along disk and ty fans
will run to this new package for
their holiday celebration. The
Christmas songs, as presented in
this winning choral reading, will
keep the whole family happy and
add gaiety to the Yule season.
Song sheet lyrics, as usual are enclosed, and the repertoire is made
up of stuff that people automatically start singing around Christmas-time. Bright lettering job on
the cover and Miller in a Santa
Claus cap will help push the album
over the counter. over the counter.

CHET ATKINS: "CHRISTMAS WITH CHET ATKINS" (RCA Victor). Chet Atkins presents a different mood for his Christmas salute but it, too, will find its market for a good sales run. In fact, this album presents Atkins in tw.) moods—one is on an electric guitar for the pop Yule tunes and the other is on an unamplified classical military for the work traditional. CHET ATKINS: "CHRISTMAS other is on an unamplified classical guitar for the more traditional offerings. In either form, it's a proper appreciation of the season. The Anita Kerr Singers in the background keep the Christmas spirit in proper prespective.

spirit in proper prespective.

RAY CHARLES: "THE GENIUS SINGS THE BLUES" Atlantic. There are many potent sides to Ray Charles but his blues side is probably the best. The singer can pack an emotional quality into the grooves that's hard to match. He gets his blues message across in vivid terms that demonstrates his authentic musicianship. Seven of the 12 blues sides are of his own composition but the whole package packs a wallop that is sure tt rub off with a strong the strong transparent here as he rolls through a wide folk variety that age packs a wallop that is sure to rub off with a strong sales reac-

LARRY ELGART ORCH: "VI-SIONS" 'MGM'. This is a two-way musical experiment by orch leader Larry Elgart and composer-arranger Bobby Scott that comes off. Scott has whipped up a score that joins the folk style and the jazz beat into an instrumental ofjazz beat into an instrumental of-fering that's continually stimulat-ing. The interpretation marks a departure for Elgart who adds a new dimension to his band as he moves away from his dance tempo to a more serious and more excit-ing delivery. MGM is giving this package a special promotional buildup. It deserves it.

"BACK STREET": (Decca). This "BACK STREET": (Decca). This is a soundtracker from the upcoming Susan Hayward starrer, "Back Street." Composer Frank Skinner has pulled out all stops to fit his score into the sentimental mood of the pic and the audience, especially the femmes, will probably go for the tracker as a weepy memento. Joseph Gershenson gives the score a fullblown interpretation leading the Universal-International Orchestra. tional Orchestra.

LOUIS ARMSTRONG: "PARIS
BLUES" (United Artists). Although
Louis Armstrong is featured in
this soundtrack package, the main
credit belongs to Duke Ellington
who composed the score. Armstrong is repped on only a few
sides but Ellington is the one who
carries the musical ball with his
trivid compositions old and new carries the musical pair with his vivid compositions, old and new. Ellington's jazz touch is still in the forefront on his newer tunes while "Take The 'A' Train" and "Mood Indigo" are delightful to hear

again.

JOHNNY JANIS: "THE START
OF SOMETHING NEW" (Columbia. This is Johnny Janis' debut
LP for Columbia and it should
serve as a good jumping-off point.
Janis appears to have had a solid
musical orientation for his phrasing style spaces of musiciarship. ing style smacks of musicianship.
There also appears to be a jazz
base in his background which
helps him bring added flavor to his
offerings whether they're set up
along rhythm or ballad lines.
Among the tunes that should have Among the tunes that should have particular appeal for the spinners are "This Could Be The Start of Something." "It's The Talk of The Town," "The Nearness of You" and "Taking A Chance On Love."



LAWRENCE WELK

THE LENNON SISTERS

Singing "Sad Movies" B'W "Don't Know Why I Love You Like 1 Do."

includes "Mi Cabaloo Blanco,"
"Pastures of Plenty," "Viva La
Quinca Brigada" and "Delia's
Gone."

DAVEY BOLD: "THE BOLD HUMOR OF DAVEY BOLD" (Nor-man). Here is a comedy item, re-corded live at the Celebrity Club, St. Louis, which contains enough material to titillate just about any listener. Davey Bold is the comic and his routines, some interpreta-tions of borrowed material and tions of borrowed material and some original, cover suburbia, wives, doctors, homos, cheating, golf, airlines, moppets, and on and on. He also tinkles at the plano, sings occasionally and uses the audience for bait. It's an uneven but amusing package recorded as one continuous monolog which can't fail to reach the listener semetime. sometime.

conway Twitty: "THE CONWAY TWITTY TOUCH" (MGM).
This teener item features the singing and guitar playing of Conway
Twitty, a rock 'n' roller reminiscent of Elvis Presley but with
more sharpness and twang in his
style. His tunes run the gamut
from ballads to fast-paced uptempo numbers that make "Touch"
a good dance item for the r'n' set.
Twitty's vocal stylings range from
almost completely western to pop.
His electrified guitar provides
traditional backing along with a
studio orch complete, with fiddles.
It's a well-rounded set that at
times reminds of Elvis. Withal it's
an overall solid showcase. Gros.

Longplay Shorts

Broadway producer Saint Suber has contracted to use a portion of a Broadway producer Saint Suber has contracted to use a portion for bylan Thomas Caedmon recording in his forthcoming play, "Look, We've Come Through," by Hugh Wheeler. Approximately two minutes of the disk will be used in the play. Show is slated to preem on Broadway Oct. 23 . . . The latest in "do-ft-yourself" records, "Let's Talk About Riding Techniques," has been made available by Miller's Harness Co. The set of four LPs is narrated by Kenneth C. Bresnen, horseman and riding master.

horseman and riding master.

Decca is following its August album promotion with a sequel called "More Blue Chips." Included in the program are 15 LPs . Father Joseph Dustin is on a deejay trek of key citles plugging his Riverside LP "Songs Father Faught Me". . "Top Ten Dance Party." the "live" teenage tv series, syndicated by Victor & Richards Inc., a New York packager, is starting its seventh year. Series, featuring current albums and singles, has been produced from its inception by Alan Sands for V&R.

ing delivery. MGM is giving this package a special promotional buildup. It deserves it.

FERRANTE & TEICHER: "MU-SIC FROM WEST SIDE STORY" It nited Artists: Ferrante & Teicher have virtually become the definitive pop interpreters of motion picture music. Here again, their keyboard stature is affirmed as they go through Leonard Bernstein's "West Side Story Music" that includes "Maria," "Tonigit," "Somewhere" and "I Feel Pretty." Assisted by Nick Perito's orch, included are "Cameloi, included are "Cameloi, included are "Cameloi, "Carnival," "Fanny." "Gigi," "Around the World in Eight Days" and "Froed are "Cameloi," "Carnival," "Fanny." "Gigi," "Around the World in Eight Days" and "Three Coins in the Fountain."

PEGGY LEE: "IF YOU GO" (Capitol. Count this album as one of the best breaks arranger-conductor Quincy Jones has ever had. By having Pegay Lee as is interpreter, Jones' work seems to stand out as it never did before And Miss Lee apparently is completely at home in his musical format The groove here is mostly torch but there is enough melodic variety to hold interest through out The Lal 10 1000 of Telet. Along Without You Very Weil" "Along Without You Very Weil" "Hold in the page of the peritor of the second of the conduct for performances of the open are apparently is completely at home in his musical format The groove here is mostly torch but there is enough melodic variety to hold interest through out. The Lal 10 1000 of Telet. Along Without You Very Weil" "Hold in the proper is along the relation of the School of Telet. Along Without You Very Weil" "Hold in the relation of the School of Telet." The provided in Europe by the orch and its musical formatic the definition of the forthcoming the

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

SILVIO SILVERA......BRIGITTE BARDOT

(Barclay). Tumba Lelo Silvio Silverot: "Brigitte Bardot" (Plan Two*) is a rollicking carnival item up from South America with a clicko stopoff on the Continent and due for a similar spinning spread in the U.S. Its rhythmic excitement, enhanced by whistles, shouts, etc., will hurdle the Portuguese lingo barrier. "Tumba Lele" (Matador*) has a lot of rhythmic passion, too, but it will take second place to "Bardot."

FERRANTE & TEICHER..... .TONICHT

(United Artists). Dream of Love
Ferrante & Teicher's "Tonight" (G. Schirmer*) is another hit
Instrumental out of their duo keyboards enriched by an orch and
chorus to give it solid spinning potential; it makes a potent erploitation tool for the "West Side Story" pic in which it is highlighted. "Dream of Love" (Arlou*) builds up a romantic mood
in rich keyboard terms that the late-hour programmers will dig.

(Imperial). Rockin' Bicycle Fats Domino's "What A Party" (Travist) is frisky, flashy and rocks with a rhythmic bounce that's sure to continue his long string of clicks. "Rockin' Bicycle" (Travist) moves at a freewheeling pace that will get it a good spinning ride, too.

SEMARY CLOONEY......GIVE MYSELF A PARTY

ROSEMARY CLOONEY...

CHICO HOLIDAY GOD, COUNTRY AND MY BABY

PEPE LA STAZA.....

(Everest) MacDougal Street
Pepe La Staza's "Maria" (G. Schirmer*) is a ton bollad out of
the Leonard Bernstein-Stephen Sondheim score for "West Side
Story" and it's delivered with a dramatic impact thats' sure to
get it strong play. "MacDougal Street" (Rumbalero-Triot') uses
New York's Greenwich Village as the scene for a routine ballad
but the singer passes through effectively.

JO ANN CAMPBELL.....

(Kapp). This Year's 'Mister New'
The Videls' "A Letter From Ann" (Starfiret is delivered with
a flashy rocking beat and vocal lead that brings it over with a
payoff sound. "This Year's 'Mister New'" (Joel+) rocks with an
easy beat that can win some spinners.

[ARY PFTTT]

MARY PETTI.....(HERE AM I) BROKEN HEARTED

THE TREASURERS...... I WALK WITH AN ANGEL

MERV GREEN. SCREEMIN' MEEMIES FROM PLANET X

DENNIS BELL..... .OUARANTINE

REG OWEN ORCH.....TEEN DREAMS

(Palette)

Reg Owen & His Swinging Strings' "Teen Dreams" (Zodiact) is in the lush orchestral vein but it also has a rhythmic drive that the teeners can take to. "Bye Bye Blackbird" (Remick*) flies at a bright instrumental pace that programmers will find agen to spin.

*ASCAP. †BMI.

DISKS' OLDTIME RELIGION KICK

Cadence, Merc Tap Teen Mkt. With LABELS RIDING Victor Goes Back in 'Groove' With New 7-Inch, 6-Tune 'LP' Packages

Cadence Records has come upwith yet another angle on the seven-inch disk and Mercury Records
has carboned the idea. The plot is
to make an album out of the platter instead of a single. Called by
Cadence the "Little LP" and by
Mercury the "Compact.6," the new
package features a six tune disk at
33 speed.

Both "albums" retail at \$1.69
and feature three full-length
tunes on each side. The songs do
not contain new material but are
pegged to elements associated with
the particular artist in the package. So far Cadence has produced
two sets by the Everly Bros., two
by Johnny Tillotson and one by
the Chordettes. Mercury plans disks

two sets by the Everly Bros., two by Johnny Tillotson and one by the Chordettes. Mercury plans disks by Brook Benton, the Platters, Dinah Washington, Patti Page, Devid Carroll and Jose Melis. Emphasis is being placed on the idea that the package is a "real LP" and is being pushed solely in the direction of the teener market. To play up teen appeal both sets are packaged in a special way. The presentation has been designed to stress 33 and keep away from the old EP look. Disks are enclosed in a clear plastic wrapper so that the platter is visible on one side while a color cardboard insert is on the other. The Cadence insert has on its front a picture of the artist with the titles and on the back features a biog and vital statistics. Idea here is that the insert can be removed and cut up or whatever and disk will still have a jacket.

Tested the Idea.

and cut up or whatever and disk will still have a jacket.

Tested the Idea

The "Little LP" idea was given both a direct mail and store test. The former was made in the form of an offer from the diskery to over 7,000 teeners around the country, mostly on the basis of the diskery's files on Tillotson fans. Store tests were conducted in Scranton and Wilkes-Barre, Pa.

In discussing the idea Archie Bleyer, Cadence prexy, said that he figured the 45 was "definitely going." He felt that the big LP has lost much of its status as a gift item etc. because of the deals and discounts at which it can be bought and added that this "Little LP" would give teeners a compact, yet rounded assortment in a practical size which they are accusated as the price that he here yet rounded assortment in a practical size which they are accustomed to at a price that he believes is attractive to them in terms of value.

The "Compact 6" will feature full-length versions of previous hits and will be recorded by Mercury's top artists. The Chi diskery credits Cadence with the idea "Coethread on 1976 50".

(Continued on page 59)

A&R Man Losing Identity, Asserts Don Costa Who's Establishing His Own Co.

Establishing His Own Co.

Don Costa is setting up his own indie production company. During the past several years. Costa had been pop artists and repertoire chief for ABC-Paramount and United Artists Records but he now feels that the a&r man is losing his identity because of the increasing practice on the part of recording companies of purchasing independently produced masters.

As a result, Costa says, companies have limited rosters of artists with which to work, this in turn makes it more difficult for an a&r from take advantage of much new recording material that comes along. His contract with UA as its a&r chief expired at the end of September.

By setting up his own production company, Costa feels, that he will now be free to become involved with special projects, sueh as composing for pix, to and Broadway. One such project is dealer to be the come involved with special projects, sueh as composing for pix, to and Broadway. One such project is the dealer of the company and radio and positive the company and radio and positive to the company and radio and positive the company and radio and positive to the company and radio and positive the company a

come involved with special projects, such as composing for pix. tv and Broadway. One such project he is now working on is a musical based on William Shakespeare's "A Midsummer Night's Dream." John Lehmann will be his lyricist.

John Kurland Exits Victor For Col Pub Chief Post

John Kurland has taken over as director of public relations and in-formation services at Columbia formation services at Columbia Records. He exited his post as album administrator at RCA Victor to assume the Col assignment.

to assume the Col assignment.

Kurland, who will be responsible for the co-ordination of public relations and information, will report to Debble Ishlon, veepee in charge of creative services. In addition to Kurland, the department now has Bob Corcoran handling pops and Jack Frizzel on Masterworks.

Better Voice For ARMADA Units Via Committees

The Assn. of Record Manufacturers and Distributors of America (ARMADA) has set up two new committees, one to represent distributors, the other manufacturers. manufacturers,

manuracturers,
The distributors committee will
be chaired by William Shockett,
with Amos Hellicher and Robert
Chatton serving as members. The
second committee, representing
manufacturers, will be chaired by
Ewart C. Abner, and includes
Leonard Chess and Al Bennett.

y to Leonard Chess and Al Bennett.

the Purpose of the two committees, according to Art Talmadge, fans. ARMADA prez, is to allow org's in members the opportunity to preas. sent their views on industry matchie that the committee representing their itely particular phase of the industry, LP itereby setting up a direct line of as a momunication between the membership and the exec board and the association officers.

TWO MORE PUBS SUE **OVER TV TUNE RIGHTS**

Two music publishing firms are suing Warner Bros. because a pop standard of theirs licensed to War-ners for theatrical film use is now being heard on tv via rerun.

being heard on tv via rerun.

Broadway Music Corp. and Jerry
Vogel Music have asked for an
injunction to restrain WB from
licensing the use of their tune,
"Take Me Out to the Ball Game,"
in a film titled, "The Winning
Team," for television, according to
a sult filled in New York Federal

The complaint charges the tune was licensed to Warners for use only in the film and for exhibition in motion picture theatres in 1952, and the license was not included for television. Plaintiffs, say they reserved all other rights for themselves and current usage is in

Col Names G. White

Nat'l Field Promo Mgr.

Granville White has been set as manager of national field promotion for Columbia Records
Sales Corp. Formerly a salesman with the Chicago branch, he will be responsible for the field promotion of all Columbia and Epic product and will serve as liaison the tween the company and radio station personnel and disk jockeys.

White has been set amper, Hudson Labs, U. Amper,

With trends in pop tunes having backtracked into folk origins, there now seems to be a move going in another direction back into musical lore. It hasn't begun to hit the charts yet, but gospel ma-terial is experiencing a resurgence

with this in mind, plus other pop factors, Columbia is reactivating its Okeh label dormant since 1954. The label will feature gospel and rhythm & blues material but won't be geared for this material alone. Col will primarily use Okeh to build new artists in the entire pop field, covering rock 'n' roil and anything else that comes along, on both albums and singles. Gospel and rhythm & blues tunes will play an active part in the Okeh catalog and Col figures to feed more of this material into its namesake and Epic labels as well.

Perhaps one of the motivating

terial into its namesake and Epic labels as well.

Perhaps one of the motivating forces in the diskery's move resulted from the success of such specialty gospel labels as King and Savoy. Another factor is the growing stature of Ray Charles whose material is strongly gospel-based and growing in popularty both on disk and in person.

Such labels as Atlantic, which has a catalog of Charles performances as well as the gospel work of other artists, ABCPar (currently Charles' company) and Riverside are also moving with the trend On the charts, several tunes have appeared which are strongly influenced both in style and content by this musical form.

The Folk Explosion

The Folk Explosion
Probably one of the biggest aids
in the regeneration of gospel is
the current folk explosion. In
their quest for new material, many
an ardent folknik has begun to dig
back past the blues and work
songs to the root of it all and
what's being rediscovered is, of
course, gospel.

course, gospel. Train got rolling some years ago when the beginning rumblings of rear began to be heard in the Negro communities. Its rise was meteoric, however, and as white performers began to add their interpolations to the material, the gospel sound got lost in the shuffle. What seems to replace it was a country-western influence. Thus today's rock 'n' roll would seem a rough amalgamation of this early reb styling.

Continued on page 600.

(Continued on page 60)

Slate 100 Papers For Audio Meet

The annual Audio Engineering The annual Audio Engineering Convention opened Monday (9) at the Hotel New Yorker, N. Y., and will continue through Friday (13). By the end of the proceedings over 100 papers relating directly to the audio engineering field will have been read.

audio engineering neid will nave been read.

Among subjects being covered in the meet are studio equipment, psychoacoustics, music, loudspeakers, oceanography and underwaters ound, microphones and earphones, sound reinforcement, audio instruments, disk recording and reproduction, amplifiers, FM stereo multiplex and stereophonics.

Representatives from such firms as RCA Labs, CBS Labs, Capitol, Bell Telephone Labs, GE, Philco, Ampex, Hudson Labs, U. S. Naval Research, C. W. Shilling Auditory Research, Wurlitzer, Sperry Rand, as well as Columbia, Harvard, Hunter and Syracuse Universities, among others are presenting papers.

On Thursday (12) the banquet

New 49c Line to Revive Singles Biz

UA Ups Eddie Mathews To A&R Division Chief

Eddle Mathews is taking over supervision of the artists & repertoire division of United Artists Reords. Don Costa's contract as UA a&r chief expired the end of September and he exited to set up his own production company. (See separate story.)

Mathews, who has served as UA's national promotion director for the past year-and-a-half, will supervise all activities in the a&r division and will concentrate on singles and artists relations.

In another appointment in the a&r division, Art Talmadge, com-pany's veepee-general manager, set Nick Perito as musical director.

3-Year Contract, First Time, Cheers N.Y. Philharmonic

Orchestra members of the N.Y. Philharmonic late last week rat-ified the "last offer" of manageified the "last offer" of management, as previously recommended by the exec board of Local 802, American Federation of Musicians. Last week's cancelled recording session for Columbia was held Monday (9) and regular rehearsals for the weekend concerts were on yesterday (Tues.), Staff and orchestra lost one week of schedule.

chestra lost one week of schedule. A chief gain for the Philinamonic in planning ahead for the N.Y. World's Fair period and the move next September to Philharmonic Hall in Lincoln Center is a three-year contract. This is a new aspect, although the symphonics of Chicago, Pittsburgh, Cleveland, Boston and Detroit have three-year contracts with their locals.

New scale will be \$190-per-man

New scale will be \$190-per-man basic for first two years, \$200 the third year. Per diem for travel goes up from \$15 to \$16 and travel pay will be \$10 extra weekly.

Union wins 25% boost in re-hearsal and overtime pay and Philharmonic assumes the sole cost of Blue Shield and Blue Cross insurance insurance.

"We are now in a position to plot the future developments of the orchestra with a freedom not possible before," commented man-aging director Carlos Mosley,

Philly Indefinitely Off
Philadelphia, Oct. 10.
With the cancellation of a second pair of concerts over the weekend the Philadelphia Orchestra declared in newspaper ads that there would be no further programs until the present negotiations with Local 77, American Federation of Musicians, are completed.

Both the Orch management and the musicians said the next move was up to Robert W. Donnahoo, regional director for the Federal Mediation and Conciliation Serve

was up to Robert W. Donnahoo, regional director for the Federal
Mediation and Conciliation Service. Donnahoo has scheduled no
meetings for the early part of this
week, but expected to bring the
disputants together before the

Pianist Sondra Bianca Joins Col Record Prods.

Sondra Bianca has joined the special products division of Co-lumbia Record Productions as special products division of Columbia Record Productions as administrative assistant. She will be responsible for client service as well as assisting in the selection of material for premium work in the procurement and editing of tapes and will arrange clients' recording sessions.

Miss Bianca is a concert planist who has been featured in current Epic and Harmony catalogs.

Both labels are Col subsids.

In a move to revitalize the singles business, RCA Victor will launch a new line at the end of this month to go out at a suggested selling price for retailers of 49c. Going rate for singles now is 98c. except for Sam Goody, New York discounter, who dropped his ask-ing price down to 56c last month,

ing price down to 56c last month, Victor's new lowprice singles line will take on an old name. It will be called Groove, a tag Victor used for a rhythm & blues subsid label which it dumped screral years ago. The Groove line will be handled by Victor distributors and even though it's going to consumers at 49c, dealers will have a 33% markup and distributors an 18% markup.

The project, like Derca's attempt

win have a \$3% markup and distributors an 18% markup.

The project, like Decca's attempt in the 1930s with a 35c label, is aimed at expanding the existing market. The Victor decision to kirk off a lowprice singles line was pegged on the fact that singles business was at an impasse and something had to be done to revive the market.

The Victor exects feel that the 49c price may be the answer—that it may take the youngsters away from their transistor radios and into the record stores. They also believe that there is a need for a new kind of phonograph that will appeal to the kids and they hope that the 49c disk may give the manufacturers a cue to think along those lines.

"Contemporary Sound"

'Contemporary Sound'

"Contemporary Sound"
The new Groove line, according
to Victor, will be based on "Contemporary sound"—pop, country &
western, rhythm & blues. The pitch
will be on new artists who can
bring "the youngsters back to buying singles records."

ing singles records."

There'll be no new artists & repertoire or merchandising sctup designated for the new line. Victor's already established team will handle it and it will be up to there brain-trusters to decide whether the new artist debuts under Victor's 98c banner or Groove's 49c standard. Groove's a&r decisions will be supervised by Bob Yorke, veepee in charge Victor's creative department. department.

The material for the first release has not yet been selected but the packaging has already been cast. The Groove disk will have a four-color identifying mark, and the sleeve will have a perforated tag announcing the 49e price—which dealers can remove if they want to.

Cap Hits Happy Groove With 4 Upped-Price Multi Disk Packages on Mkt.

Dish I dehages oil liffit.

Despite groans of a sales slump from many areas of the disk industry, Capitol Records apparently isn't afraid to come forth with upped-price deluxers. With the release of "The Nat King Cole Story" and a package of Dr. Otto Klemperer conducting Beethoven's nine symphonies on the Angel label, the parent Cap company now has four multi-disk packages running simulmulti-disk packages running simultaneously

taneously.

The other two are "Judy Garland At Carnegie Hall" and Jackie Gleason's "Lovers Portfolio." The Garland and Gleason items have been sent to market at a suggested list price of \$11.98 while Cole is a \$19.98 item and the Beethoven box is out at \$50 in its limited edition form. tion form.

The multi-disk venture is alrepaying off, at least as-far as Mi-s Garland's "Carnegie Hall" packing is concerned. The set has alred by passed the 100.000 sales mark and is still going strong. At \$11.98 a crack, that adds up to a lot of bill-ing.





*HIS FIRST COLUMBIA RELEASI

Andy Williams

"FLY BY NIGHT" C/W "DANNY BOY" 442199/ALSO AVAILABLE ON SINGLE 88

Inside Stuff—Music

Mario Del Guercio, Ted Eddy and Frank Davis have written the Republican campaign song for Louis J. Lefkowitz's drive in New York's mayoralty campaign this year. The song, titled "How Can You Miss?" was originally scored in march time. has also been done in Dixieland style, and with Spanish words in Latin rhythm. There have been 5,000 records pressed, and the Republican sound trucks will start playing the disks later this week.

The tune came to the attention of Republican fundraising commit-tee chairman Wrede Petersmeyer through Gustave S. Eyssell, presi-dent of Rockefeller Center, who heard Del Guercio singing it in an adjoining shower stall at the Westchester Country Club. The three cleffers are all members of the American Society of Composers, Authors & Publishers. They turned over all rights to the song to the Republican committee. Republican campaign committee.

Capitol Records will publish a six-page daily newspaper at next month's Country Music Festival in Nashville (Nov.1-4). The tabloid-size paper, to be called The Festival Times, will be published every morning during the convention. All the news copy for the paper will be written and edited by Cap's press relations manager Fred Martin. Planned now are stories on Broadcast Music Inc., the Country Music Assn. and WSM, radio station home of the "Grand Ole Opry" and sponsor of the Country Music Festival.

The Country Music Assn. has lined up a roster of talent for its third anni banquet in Nashville Nov. 3. Already signed for in-person appearances that night are Homer & Jethro, the Jordanaires, the Anita Kerr Singers, Hank Thompson & his Brazos Valley Boys with Wanda Jackson, the Nashville Recording All Stars and Bill Purcell. In addition, CMA's recently founded Hall of Fame is to receive its first three names that evening. New CMA directors will also be introduced.

Mills Music is getting its first tv airing of one of its opera copyrights on ABC-TV next Sunday (15). The opera is "The Thief and the Hangman" by Abraham Elistein with a libretto by Morton Wishengrad. The tv production, which is on tape, features Rosalind Elias, Frank Poretta and Norman Atkins. Orch is under the direction of Sylvan I with the contraction of the contractio

Paul Taubman Joins MGM Roster, **Tubby Hayes to Epic; Other Signings**

Conductor - arranger - composer Paul Taubman has joined the MGM lubel. He long had been etched. exclusively under the RCA Victor banner

exclusively under the RCA victor banner.
Also added to the MGM roster were singers Chip Taylor, Hoagle Lands, Johnny Rhythm and The Squires.

Tubby Hayes.
Tubby Hayes, tenor sax man from England, recorded in the U.S. last week for the Epic label. He was in New York on an exchange deal to play the Half Note in Greenwich Village. Zoot Sims will play a date in England on the exchange. The LP cut by Hayes here will be released by Epic after the first of the year. Meantime, Epic is releasing a Hayes album this week, which he cut in England for Philips to which he is signed. The set is titled "Introducing Tubby Hayes."

Capitol: Russell Moore

Big Chief Russell Moore,
American Indian trombonist, has
been inked by Capitol. The jazz
performer has made appearances
in Europe and North Africa, performed in the Festival of Jazz in
Paris and was a member of the
Louis Armstrong band. Supervising his sessions will be Tom Morgan, artist and repertoire producer
at the diskery.

Atlantic: Ada Lee
Ada Lee, a pop-jazz chirper, has
been inked by Atlantic. Her first
album for the label will be "Ada
Lee Comes On," a set of standards
done up in jazz flavor.

Antler: Ike Cole, others
Ike Cole, Ike Clanton, the Vanguards, the Flaim Bros., Robin
Lee, Walt Conley and Ivy Ellen
have been signed by Antler Rec-

Crosby's Project Label **Cutting LP For Life Mag**

Bing Crosby's disk company, Project Records, is cutting an LP titled, "American Heritage of Folk Song" for Life magazine. Life will offer the album to readers in a special promotional deal. When the mag promotion winds up. Project will market the LP independently.

will market the LP independently. Project has also completed two LPs for Doubleday & Co. which it will offer in promotion deals to book club members. The albums, "Twenty Six Avademy Award Winning Songs" feature Jane Wilson, Stewart Poster and the Robert Thomas Singers. The album sale rights revert to Crosby's diskery after the Doubleday promotion ends. and Project will then market the packages itself.

Beinhorn-Shafer Set N.Y. Jazz Concert Showcase

A new concert series to feature up-and-coming jazz artists has been put in motion by Joseph Beinhorn and Jerry Shafer. The programs will be presented Saturday evenings at Judson Hall, N.Y., a small auditorium across from Carnegie Hall.

Carnegie Hall.

Set so far are the Horace Parland Trio, Oct. 21; the Don Ellis Trio, Oct. 28; Ceell Taylor, Nov. 48; the Sol Fisch Quintet, Nov. 18; and the Ted Curson Quartet, Nov. 25. Other concerts, with artists yet to be announced, will be held through Jan. 27. Some of the groups will do repeat performances and the programs will also feature the work of a satirist, Theodore.

Decca Launches **Another Cut-Rate** Label in Britain

Decca Records introduced yet another low-priced label here yesteray (Tues.) offering a strong line up of U. S. talent, Called Ace of Hearts, the first release (of 12 alfeatures, among others, Bing Crosby, Danny Kaye, Peggy Lee, Louis Armstrong, Judy Garland, Carmen Cavallaro, Buddy Holly, The Ink Spots and the or-iginal sound track of "The Glenn Miller Story."

Miller Story."

The new albums, which retail at \$3.26, represent Decca's second cut-rate venture in the pop field. The diskery started the Ace of Clubs series early in 1958 mainly to ward off the threat of the record clubs. A new market was opened, and now Pye, and EMI (Electrical and Musical Industries) have followed suit with Golden Guinea and Encore. In Pye's case Golden Guinea has become the backbone of the company, selling more than 1,000,000 in the first 18 months.

British Disk Best Sellers London, Oct. 10. MichaelHighwaymen (HMV) Kon Tiki Shadows (Columbia) Johnny Remember Me Leyton Johnny Remember Me Leyton (Top Rank) Wild In Country ... Presley (RCA) Walkin' Back to Happiness (Columbia) Shapiro Jealousy Snapiro Deccal Get Lost Kane

You'll Answer To Me . . Laine (Fontana)

You Don't Know ... Shapiro
(Columbia)
Wild Wind ... Leyton
(Top Rank)

Late Hughie Flaherty Concealed His Identity As Widower of Ada Jones

Editor VARIETY:

In the Sept. 6 issue of VARIETY you carried a brief note of the death July 9 of a onetime promideath July 9 or a onetime promi-nent vaude and musicomedy song-and-dance man, Hughie Flaherty. An interesting angle in connection with Flaherty's death in Brooklyn at the age of 81 is the fact that for many years prior to his passing he had encouraged the belief that was already in the grave.

had encouraged the belief that was already in the grave.

Flaherty deliberately elected to "play dead" because he was married from Ang. 9, 1904, to May 5, 1922, to Ada Jones, the most popular woman recording artist of the early days, and he chose not to be pestered by fanatical admirers of the late comedienne, seeking locks of her hair, the location of her grave, and the like. A few of her farthest-out idolators still refuse to believe she is dead. Flatherty naturally wished to avoid the attentions of these gentry, and when newspapers in Huntington Station, N. Y., where he had lived, printed erroneous reports that he, like Ada Jones and their daughter. Sheelah, had died, he willingly let the errata stand Some 15 years ago, when I wrote a series of magazine articles about Ada Jones, I unwittingly accepted the statements at their face value and reported Flaherty dead. reported Flaherty dead.

The fact that he was alive became a carefully guarded secret of a few record collectors when Milford N. Fargo, a member of the faculty of the Eastman School of Music at Rochester, N. Y., discovered him. (Fargo is establishing an Ada Jones Memorial at the school, working on a life of the comedienne, and trying to get one good copy of every one of the thousands of records she made.) When he approached Flaherty, the old man at first denied having been Ada Jones' husband, but, attracted by Fargo's obvious sincerity, broke down and admitted the facts.

Flaherty, who was born Aug. 11. The fact that he was alive be-

Fargo's obvious sincertly, broke down and admitted the facts.

Flaherty, who was born Aug. 11.
1879, in the District of Tralee, County Kerry, Ireland, had quite a career of his own. He lived in Lawrence, Mass., as a boy and became an expert on various types of dancing. In 1900 he moved to New York, became a partner of Billy Farrell and met Ada Jones at a theatrical rooming house on East 10th St. He appeared with the Byron Spahn traveling tent show and the James Kennedy Repertoire company. In 1903 he appeared in "The Belle of New York," with Elsie Janis, and had the title role in "Jack and the Beanstalk." In 1904-5 he toured the country as star of "The Forbidden Land." with Ethel Johnson. Later productions of which is the star of "The Forbidden Land." star of "The Forbidden Land," with Ethel Johnson. Later producwith Etnel Johnson. Later produc-tions in which he appeared were "His Majesty," with Blanche Ring, "The Rounders," "1492," "Simple Simon," "The Filibuster" and "In Africa."

and "In Africa."

In 1912 he met his second wife, Hanna (Annie) Lockett, who survives him. In 1916 they teamed as a dance pair, Flaherty & Stoning, and the partnership continued in vaudeville until 1932. Nine years after Ada Jones death, he married Miss Lockett. During their professional association, Flaherty & Stoning appeared on bills with such stars as Jack Benny, Belle Baker and Sophie Tucker.

So completely had the erstwhile

Chi AFM Insurgents Move to Block Proposed \$500 Wkly. Petrillo Pension

Mexican Actors Assn. Organizing Diskeries

Wexico City, Oct. 10.

The National Assn. of Actors is extending its scope to include recording artists. Jaime Fernandez, union official, has signed up RCA Victor, with contract regulating control of artists working for the firm.

Fernandez said that all diskeries will have similar agreements. Union will supervise artists' contracts, whether the performers

Union will supervise artists' contracts, whether the performers are hired temporarily or on an exclusive basis. The union will also dicker on salaries and deduct dues.

dues.

According to the union, control of performers will react to benefit of diskeries and entertainers. Latter will have no problems in obtaining fees for their services since this chore will be handled by the union.

Pye Snubs U.K. Distribs With Hot Sinatra Label

London, Oct. 10.
Frank Sinatra's "Granada," on his own Reprise label, has made the British top 20 in one week giving added impact to the biggest snub a small diskery has ever handed out to the big U.. distributors.

rained out one big O. dis-tributors.

Fye, which releases Sinatra's la-bel (one of the hottest prestige properties to cross the water), did not offer Reprise to the distribs although they were clamoring for

although they were clamoring for it. Instead, stepped-up direct sales methods were used.

Reason for the snub, says a Pye exec, was that leading distribs had refused two labels offered earlier by Pye on grounds that they had "no room for new labels." According to the exec, Pye's Golden Guinea series (lowpriced albums) were even returned from retailers after big distributors had refused to handle them and certain "pressure" had been applied.

First Reprise album release is due here on Tuesday (17) when six

First Reprise album release is due here on Tuesday (17) when six disks will go out — "Sinatra Swings," Mort Sahl's "The New Frontier," Sammy Davis Jr.'s "The Wham of Sam," Calvin Jackson's "Jazz Variations on Movie Themes," "The Ol' Calliope Man at the Fair." and Tony Williams' ("Caretat Visit", "Instrumental Caretat Visit", "Instrume the Fair" and Tony Williams'
"Greatest Hits." These will also be sold directly to retailers.

IIA'S 'MICHAEL' NEAR 1,000,000 U.S. SALES

United Artists Records' release of "Michael" by the Highwaymen is booming on varied fronts. Disk, which is nearing the 1,000,000 mark in the U.S. (UA claimed 970,000 copies sold as of the early part of the week), has passed the 200,000 sales bracket and is toping the British charts. EMI is handling the disk for UA in England.

I and.

In its first week of release in Canada, through Compo, it passed the 40,000 mark, and, according to S.dney Shemel, director of foreign operations it's also beginning to break in about a dozen additional

areas.

At the same time, Shemel reported that a second UA single, "Town Without Pity," from the soundtrack of the film, has passed the 100,000 mark in Germany.

Thiele Joins Impulse

Baker and Sophie Tucker.

So completely had the erstwhile cently had his own outfit, the Hansong-and-dance man concealed his association with the top recording before that was a&r head at none of the newspaper obituaries mentioned his having been marking to Ada Jones. Jim Walsh, the Hall of the label with Houston, Oct. 10.

Thiele comes to the label with MCRAIN PLAYS SHAMROCK Houston, Oct. 10.

Don McRain's orch is taking over the Continental Room power the Continental Room power the Continental Room power the Continental Room power than the domain of the newspaper obituaries mentioned his having been marking the Marking of the Continental Room power than the domain of the newspaper obituaries mentioned his having been marking the MCRAIN PLAYS SHAMROCK Houston, Oct. 10.

Don McRain's orch is taking over the Continental Room power the Continental Room power than the domain of the newspaper obituaries mentioned his having been marking the MCRAIN PLAYS SHAMROCK Houston, Oct. 10.

Chicago, Ort. 10.

An insurgent group within Local
10. Chicago Federation of Musicians (AFM), will try and block a
move to give local president Lams s.
C. Petrillo a lifetime pension of
\$500 a week. The 69-cent of
Local 10 since 1922.

At press time today 'Tacs': the
rebel group of approximately 100
musicians was convening in anticipation of the local's annual acceting later in the day in an attempt
to mobilize its forces. Prevens

ing later in the day in an attened to mobilize its forces. Precens attempts salmost annually by splinter groups have been occurred to be the local's board of directors.

The dissidents are headed by two members of the Chicaco Symphony and two dance band members. Sam Denov, a symphony member, said that the pension was "unfair and unrealistic" and finat it was preparing for further

bers. Sam Denov. a symphony member, said that the pension wise in its in the second of the second of

Roaring '20s Back As Harry Roy Returns To London's May Fair Hotel

London, Oct. 10.

A major tieup between the May Fair Hotel and BBC radio starts next Tuesday (17) when Harry Roy reintroduces his Tiger Ragamuffins after a 14-year absence. The story dates back to 1927 when Bert Am-

dates back to 1927 when Bert Ambrose inaugurated a series of dence music broadcasts from the May Fair Hotel, and three years later was succeeded by Roy, who continued the series until 1937.

On the initiative of Edward J. and Harry Lee Danziger, the novialgia of pre-war years will be revived when Roy and the Tiger Ragamuffins, playing the music of the '20s, will be featured nightly in the hotel's Candlelight Room. On the opening night and subse-On the opening night and subsequent Tuesdays, the BBC Light Program will feature direct relays from the May Fair from 10:40 p.m.

from the May Fair from 10:40 p.m. to 11:55 each night, and the broad-casts will cover the entire music program at the hotel.

In addition to excerpts from the Candlelight Room, the airings will include the music of Peni Latu's Paradise Islanders from the Beach-comber, and pianist George Wordthington from the Candlelight Lounge. The radio series will be hosted by Jimmy Henney, who will interview various celebs visiting the hotel. His first guest will be Bert Ambrose.

Bert Ambrose.
Sharing the Candlellght dais with Roy will be Boscoe Holder and the Pinkerton Boys, with Sheila Clarke, playing Caribbean style music. style music.

Decca Grooving Oldie Jolson-Levant B'casts

Excerpts of "The Kraft Music Hall" radio programs with Al Jolson and Oscar Levant have been put in to the groove by Decca Records.

The material, made up of nusic

Bob Thiele has been named aritist & repertoire head for Impulse Records, the Am-Par jazz label. He takes up his dulies next Monday (16).

Thiele comes to the label with a long aftr background. He re-



7-33-6

Introducing the measurements of a little lady that will make it big — 7 inch size, 33 speed, 6 complete tunes — the new Cadence Little LP. New LP size, new LP price, new LP package! The Cadence Little LP comes in a thick transparent plastic jacket that contains the record and a full color cover-insert—a new advance in record packaging. The Cadence Little LP has been successfully test marketed. In a recent direct mail offer to over 7,000 teen-agers across the country, The Little LP brought a phenomenal sales return—along with some great "rave" letters from the kids about the Little LP idea. A storetest in Scranton and Wilkes-Barre, Pennsylvania, further confirmed the fact that the Cadence Little LP is produced right, packaged right and priced right for the big teen-age market. The first five Cadence Little LP's are

now available at all of our distributors — two by Johnny Tillotson, two by the Everly Brothers and one by the Chordettes. Each contains six of these artists' big hits such as: POETRY IN MOTION, NEVER ON SUNDAY, ALL I HAVE TO DO IS DREAM, WITHOUT YOU. The Cadence Little LP retails for \$1.69. It has been developed with the same careful attention to quality and detail that we apply to everything we produce. We at Cadence believe that our Little LP idea can be a stimulus for the entire industry. It provides every retailer with the opportunity to pick up additional sales in a new price line and hold a profitable mark-up. 7-33-6 may not be the measurements of Brigitte Bardot — but they are the vital statistics of a little lady that can be a big sales attraction. Place your order now for the CADENCE LITTLE LP.

On the Upbeat

New York

Danny Winchell set up a pubrelations firm called Danny Winchell Inc. . . . The Ramsey Lewis Trio, currently at the Black Orchid, L.A., held over through Oct. 22 . . . Cannonball Adderly and quintet, which opened at the Blackhawk, Francisco, remain there

Pearl Balley, Pete Fountain, Guy ombardo, the Ink Spots, the Four

MOST RECORDED and MOST PLAYED SONG OF THE YEAR BREAKFAST AT TIFFANYS

FAMOUS MUSIC CORPORATION



Aces, Louis Armstrong with the Mills Brea, Lennie Dee, Eill Syder, the Banjo Barons and Rafael Mendes will all be on the third series of singles for jukeboxes released by Decca-Coral . Boby Yee, Liberty waxer, returns to Hollywood today (Wed.) after an Australian tour . Dick and Bob Sherman, whose father, Al Sherman, penned a tune for Maurice Chevalier in a pic, composed three tunes for "The Castaways" which the French singer is recording. Songs are "Mercl Beaucoup," "Enjoy it," and "Grimpons" . Contemporary Records released Ernst Toch's "String Quartet," op. 74, published by Mills Music . Sonny Stitt, Verve waxer, to appear at the Art's, Louisville, Ky., Oct. 20-21.

at the Art's, Louisville, Ky., Oct. 20-21.

Gary (U.S. Bonds) will headline an oldfashloned U.S. Bond sales drive in Harrisburg, Pa. tomorrow (Thurs.) staged by the United States Savings Bond Division of the Treasury Dept. . . Connie Francis, MGM chirper, at the Latin Casino, Merchantville, N.J., Oct. 19-Nov. 1. . . . Ann Richards waxed Jimmy McHugh's "I Couldn't Sleep a Wink Last Night" for Atlantic Larry Elgart will appear at Roanoke College, Salem, W. Va. tomorrow (Thurs.) and at the Wa. Institute of Technology, Montgomery, Oct. 21 . . . Paul Horn, composer-musician whose publishing company is a Jimmy McHugh Music subsid, pacted a five-year contract with Columbia. His first release will be "The Sound of Paul Horn."

Publicist Joyce Ackers shifted

release will be "The Sound of Paul Horn."

Publicist Joyce Ackers shifted her base of operations to Paris, where she'll represent Sarah Yaughan, the Al Grey-Billy Mitchell Sextette, the Charlie Parker Music Co. and Mayhew Music, She'll also write a monthly column for Metronome mag... The newly formed Chiema Records will be headed by society songstress Allison Assante, orch leader artists & repertoire man Dan Terry and radio intervlewer Bea Kalmus... RCA Victor disker Timothy May starts a promotional tour of the northwest this week for his new slice of "That's What Girls Are For." ... Anita Bryant, Columbia thrush, guests on "The Bell Telephone Hour" Friday (13).

Satchmo's Accolade

Continued from page 1 i sional Medal of Honor for Armstrong and, on July 21, 1959, was advised by Hugh L. Elsbree, director of Legislative Reference Service, Library of Congress, that "the Congressional Medal of Honor is restricted to individuals engaged in combat with an enemy of the United States. Such medal is therefore confined to the military and could not be awarded to Mr. Armstrong, a civilian. However, there are two precedents in point where the Congress has seen fit to honor American musicians by the grant of medals: 1. Private Law 536, 83d Congress. Authorizes the President to present a gold medal to Irving Berlin. 2. Private Law 727, 74th Congress.
Authorizes the President to present a gold medal to George M.
Cohan . . ."

Peter Dawson's Career Spanned History of Disks From Cylinders To Stereo By JIM WALSH

When Peter Dawson died Sept When Peter Dawson died Sept. 27 in Sydney, Australia, his passing at the age of 79 got little attention from the American press. Perhaps because the Australian bass-baritone never visited the US, there was little nor no realization that his death marked the end of the most remarkable of all recording careers.

cording careers.

But it is true. Dawson was the only surviving performer who began making two-minute wax cylinders by the "round," kept going through the era of single-faced and double-sided 78rpm disks; changed from singing into a horn to a mike and was still making records when mono LPs began to be succeeded by stereo. His recording career, during which his voice lost almost none of its original quality, covered a span of 57 years.

Dawson was born in 1882, in Adelaide, Australia. Dawson ar-rived in England in 1902, aged 20, on the day the Boer war ended.

on the day the Boer war ended.

Two years later he was engaged to make Edison Bell cylinders and Gramophone disks and almost at once became an established favorite among the platter and roller fanciers of the time. Edison Bell apparently had not then developed a system of making permanent master cylinders, for Dawson, who told the story of his life in an autobiography, "50 Years of Song," recalled he once worked steadily for nearly a week, recording a comic song, "John, John, Go and Put Your Trousers On," over and over to supply the demand. The recording was in addition to concert work.

After several years of free-

was in addition to concert work.

After several years of freelancing, Dawson signed up exclusively with Gramophone they
that time better known as "His
Master's Voice," because of the
familiar dog trademark) and its affiliate which made the cheaper
Zonophone record. He had married a well known soprano singer,
Annette Noble (who died in 1953),
and his brother-in-law, Tom Noble. and his brother-in-law, Tom Noble, who had been a recording expert for Edison, Edison Bell and Pathe, got him a better contract that in-cluded a 5% royalty on record

cluded a 5% royalty on record sales.

Dawson's repertoire was largely the virile, basso sort of thing, but in his early recording days he helped record comic aketches and sang popular songs. Under the allas of Hector Grant, he duplicated. Harry Lauder's songs successfully for some of the minor companies. Dawson also sang comic and popular songs under the assumed names of Will Danby and Will Strong.

Dawson wrote a great many songs under a dozen or more pen names, the best known being J. P. McCall. One of his compositions, "Mandalay Scena," consisted of varied musical settings of "On the Road to Mandalay." He recorded this in 1956 in both mono and stereo, and the stereo version was one of the frist to be publicly demonstrated in England as an example of the new recording method.

Dawson went home to Australia shout 10 years ago, but occasion-

method.

Dawson went home to Australia about 10 years ago, but occasionally returned to England. In his late years he estimated he had made 3,500 records which sold a total of 13,000,000 records. Something must have been wrong with his figures, for they average out only about 3,500 copies per plater—well below the 5,000 mark, which used to be considered the "break even point."

Cadence

Continued from page 55

and congratulated Bleyer for his introduction. In a statement the diskery said it was "pleased to join with Cadence in this most progressive step." It will release it's "Compact 6" line soon and feels that it will help bridge the gap between singles and LPs in both price and quantity. It was also felt that the idea could help convert singles buvers to the album.

This plan has been used before for samplers and giveaway items but never as a straight retail package. Alore "Little LPs" are due in a month or so and all will be directed at the teen pop market. and congratulated Blever for his

Like Vaude and Radio, Bands Have Had Their Golden Yrs.: Chas. Barnet

Tokyo. Oct. 10.

Charlie Barnet believes big, hard-blowing bands will never again reach the popularity they enjoyed for about 15 years starting from the mid-1930s. The day of the dance bands based on the concept of jazz is going, going and presently will be gone." said Barnet, here with his spouse and mother on last leg of a global vacation. cation.

"I would say that like some other "I would say that like some other forms of show business — vaude-ville and radio—the band has had its golden years," reflected Barnet, who fronted one of the most swinging assemblages. "And while bands are still here and will always be here." he told Variety, "it will never be like it was. Dance

It will never be like it was. Dance music seems to be headed back to the days of commercialism."
Bucking the tide of spotlighted vocalists and combos, the fit-looking Barnet remains very much in hand hiz

Semi-Annual 1-Nighters

Semi-Annual 1-Nighters
Twice a year Barnet takes a 17plece band on a tour of one-nighters—mainly colleges and concerts
—and plays the West Coast between more lengthy hops from his
L.A. base. When not working under the Barnet banner, his musiclans pad their pockets by playing
record sessions and tv and film
studio dates

clans pad their pockets by playing record sessions and tv and film studio dates.

"We've had to reorganize our thinking." Barnet explained. "The old idea of maintaining an orchestra 52 weeks a year is almost impossible today. That's true, too, for Basie and Ellington.

"Then there's the economic squeeze," he noted. "That's all part of the scene. The salary demands, cost of traveling and the whole expense of the operation are now much higher."

Barnet praised the quality of today's musicianship, a high standard that makes it possible to whip a band into shape on short notice. He said, "you can take a green band—one that might have taken four months to get the sound—and band—one that might have taken four months to get the sound—and get it in just two or three days. You can take the band into a recording studio and cut four sides in the allocated time that would be better than anything the so-called road bands can do. So it gets down to arrangements—having the book."

His current book is updated to contemporary jazz trends with the

exception of responding to requests for his identification faves such as "Cherokee." "Styling," "Redskin Rhumba" and "Pompton Turnpike." Barnet smiled, "those we have to perform as is."

Barnet finds his audiences today are generally more adult than in years past. Many listeners express surprise that he is still active. For the younger set, the Barnet band is new all over again. "Where has this been?" they exclaim.

One respon for the surprise cleans.

One reason for the surprise clement, Barnet pointed out, is that "record companies at present are not interested in recording big bands. They say there is no sales potential in them." This, despite the fact that the big bands were once the meal tickets of the disk-



MILLS MUSIC, INC.

COMING! A Great Score from A Great Show

THE GAY LIFE

and Music h HOWARD DIETZ and ARTHUR SCHWARTZ

MAGIC MOMENT

WHO CAN? YOU CAN!

SOMETHING YOU NEVER HAD BEFORE OH MY LIEBCHEN

COME A-WANDERING WITH ME

WHY GO ANYWHERE A FOR THE FIRST TIME THIS KIND OF A GIRL WHY GO ANYWHERE AT ALL

THIS KIND OF A GIRL

MUSIC PUBLISHERS HOLDING CORPORATION



Noted jazz historian, Marshall Stearns, author of the Story of Jazz, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his Norelco Continental' tape recorder. Dr. Stearns is Director of the Institute of Jazz Studies and Associate Professor of English at Hunter College. "I make constant use of my Norelco Continental when doing field work for my books and articles," states Dr. Stearns. "Here, the most significant feature is three speed yersatility. I find that the extremely economical 17s speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for

BILL DOGGET

and his SENSATIONAL HAMMOND ORGAN GROUP **BOOKED SOLIDLY THRU 1961**

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VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

	cutts, and music programming by the major independent radio stations.				
This Last No. Wks. Wk. Wk. On Chart Label					
	1	7	4	HIT THE ROAD JACK Ray CharlesABC-Par	
	2	1	10	TAKE GOOD CARE OF MY BABY Bobby VeeLiberty	
l	3	13	2	RUNAROUND SUE	
l	4	2	9	Dion Laurie CRYING Ray Orbison	
	5	6	10	MEXICO	
l	8	4	6	Bob Moore Monument THIS TIME	
l	7	11	5	Troy Shondell Liberty SAD MOVIES	
l	8	12	4	Sue Thompson Hickory BRISTOL STOMP	
	9	5	12	Dovells Parkway MOUNTAINS HIGH	
	10	3	9	Dick & Deedee Liberty LITTLE SISTER	
	11	8	6	YOU MUST BEEN A BEAUTIFUL BABY	
	12	10	5	Bobby Darin Atco LET'S GET TOGETHER	
	13	9	14	Hayley Mills Vista MICHAEL	
	14	40	2	Highwaymen	
	15	16	4	THE WAY YOU LOOK	
	16	17	13	Lettermen	
	17	34	3 .	Timi YuroLiberty I UNDERSTAND	
	18	25	- ;	G CleffsTerrace I LOVE HOW YOU LOVE ME	
	19	29	3	Paris Sisters	
	20	18	9	Chantelles Carlton MY TRUE STORY	
	21	19	3	Jive Five Beltone YA YA	
	22	23	- 5	ONE TRACK MIND	
	23	33	-4	Bobby Lewis Beltone BERLIN MELODY	
	24.	_	1	Billy Vaughn Dot EVER LOVIN'	
	25	41	2	Ricky Nelson Imperial FOOL NUMBER ONE	
	26	15	12	Brenda Lee Decca WHO PUT THE BOMP	
	27	20	10	Barry Mann ABC-Par DOES THE GUM LOSE ITS FLAVOR	
	28	22	7	Lonnie Donegan Dot MORE MONEY FOR YOU AND ME	
	29	31	15	Four Preps	
	30	14	10	Joe Dowell Smash WITHBUT YOU	
	31	47	10	Johnny Tillotson	
	32	39	2	Ray Orbison Monument HOLLYWOOD	
	33	38	2	Connie FrancisMGM	
	34	24	10	ANYBODY BUT ME Brenda Lee	
	35			Bobby Edwards	
	36	35	.1	Chubby Checker	
	37	26	2	Drifters	
	38		1	Everly BrosWB	
	39		8	A WONDER LIKE YOU Ricky Nelson Imperial	
	40	46		IT'S GONNA WORK OUT FINE Ike & Tina Turner Sue	
	40	32	11	A LITTLE BIT OF SOAP Jarmels Laurie	
	42		1	BLESS YOU Tony Orlando Epic	
	43	27	. <u>1</u>	SO LONG BABY Del Shannon Big Top	
	43			FRANKIE AND JOHNNY Brook Benton	
	44	43	1 2	TOWER OF STRENGTH Gene McDaniels Liberty	
				DREAMBOAT Connie Francis	
	46	28	3	MOVIN' Bill Black	
	47	36	15	I JUST DON'T UNDERSTAND Ann Margaret	
	48	30	4	GREAT IMPOSTER Fleetwoods Dolton	
	49	37	13	ASTRONAUT Jose Jiminez Kapp MISSING YOU	
	50	49	15	MISSING YOU Ray Peterson	
ŀ					

Eddie White Named U.S. Rep of Japan's Yamaha Co.: Eye 2-Way Song St.

Eddie White is starting his own "open door" policy as far as music biz ties with Japan is concerned. White, a composer-producer who recently returned from a visit to Tokyo, has tied up with the Yamaha Co. there and will act as its U.S. representative.

White, who has been named a veepee in Yamaha firm, has already signed Paul Anka's Spanka Music catalog and tunesmith's Aaron Schroder's three publishing outfits (January, Arch and SeaLark for the Oriental market. Although White's main area of activity for Yamaha will be the exporting of American copyrights and catalogs to the Japanese market, he'll also bring in Japanese pops and classics for U.S. exposure.

pops and classics for U.S. exposure. The Yamaha company is prexied by Genichi Kawakami who also heads Nippon Gakki, a large manufacturing concern. In addition, Nippon Gakki operations involve ownership of 1,200 music schools and nine music department stores, plus control of 500 music store outlets. General professional manager of the Yamaha publishing company in Japan is Fumio Suzuki, who had been a disk jockey on KANTO, Tokyo.

Billion Indpls. Disks

RCA Victor's Indianapolis plant hit the 1,000,000,000 disk produc-tion mark last week (3). The mile-stone platter to roll off the press was Eddy Arnold's "One Grain of Sand". was Edd of Sand.

The Indianapolis plant was launched by Victor Aug. 5, 1939 and now manufactures 65,000,000 to 70,000,000 records a year.

Religion Kick

Continued from page 55 = mingled with the blues and c&w

attitudes.

What's emerging today in some folk and more sophisticated clubs is a fairly authentic gospel sound. Concerts in Madison Square Garden, the Apollo, the N. Y. Museum of Modern Art and in many other spots where genuine gospel has been performed, are attracting more and more whites. Gospel has also been getting more airing on tv and in radio there are several stations which feature it.

See Similar Pattern

See Similar Pattern

On the college campuses, where folk music got its snowball rolling, interest in gospel music is rapidly growing. It is needless to demonstrate what the collegiates did for folk and it seems likely that a similar pattern could evolve in gospel.

An example of the trend is a package called "Wasn't That a Mighty Day?" This is a musical-dramatic presentation of the Nativity from a Negro folk-oriented point, of view, written by poet-playwright Langston Hughes. It is presented in dialog, pantomime and sung by an all-Negro cast of gospel singers and actors, and is currently being booked for nation-wide appearances before both Negro and white audiences.

What it all adds up to is a potential chart factor and certainly an album consideration. The Okeh move is not specifically aimed at gospel, but among the artists lined up for exposure on the reactivated line will be the Voices of Taberacle and Marie Knight, both gospel oriented. Cot has Mahalla Jackson and others presently on its roster and will be hunting gospel groups for all its labels. Sol Rabinowitz will be the Col producer handling Okeh product.

Okeh dates back to 1920 with General Phonograph Co., which was part of German Parlophone. In 1924 General was sold to the Columbia Phonograph Co., and in 1934 Columbia and Okeh were bought by the American Record Co. In 1938 CBS bought American and activated Coi and Okeh. Latter continued until discontinued in 1954.

Okeh specialized in jazz and pop in the 1920s and 1930s. In the early 1920s it was the first to go into so-called "race records," the forerunner of r&b. Production will be geared to an album a month at the start and several singles, starting with two releases in about a month.

			ALBUM BEST SELLERS				
Thi	s Last	(<i>A</i> No. w	National Survey of Key Outlets) .				
This Last No. wks. wk. wk. on chart							
1	1	12	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)				
2	3	40	CAMELOT (Columbia) Original Cast (KOL 5620)				
3	- 5	16	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)				
4	-8	59	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)				
5	2	9	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)				
6	10	6	MITCH MILLER (Columbia) Your Request (CL 1671)				
7	4	7	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)				
8	17	15	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)				
9	7	15	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)				
10	14	11	FRANK SINATRA (Reprise)				
11	11	22	Sinatra Swings (R 1002) CARNIVAL (MGM)				
12	6	18	Original Cast (E 3946) KINGSTON TRIO (Capitol)				
13	9	38	Going Places (T 1564) GREAT MOTION PICTURE THEMES (UA)				
14	20	6	Various Artists (UAL 3122) LIMELITERS (Victor)				
15	24	8	Slightly Fabulous (LPM 2393) KINGSTON TRIO (Capitol)				
			Close-Up (T 1642)				
16	15	6	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)				
17	16	8	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)				
18	19	23	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)				
19	13	44	EXODUS (Victor) Soundtrack (LOC 1058)				
20	12	11	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)				
21	18	12	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)				
22	23	7	FOUR PREPS (Capitol)				
23	29	6	Four Preps On Campus (T 1566) EARL GRANT (Decca)				
24	21	28	PAUL ANKA (ABC-Par)				
25.	31	6	Sings His Big 15 (ABC 323) BRENDA LEE (Decca)				
26	26	9	All the Way (DL 4176) DAVE BRUBECK (Columbia)				
27	39	6	Time Out (CL 1397) 60 YEARS OF MUSIC AMERICA LOVES (Victor)				
		<u> </u>	Various Artists, Vol. III (LOP 1509)				
28	22	5	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)				
29	37	3	ROBERT RUSSELL BENNET (Victor) Victory At Sea, Vol. III (LM 2523)				
30	28	10 '	U. S. BONDS (Legrande) Dance Till Quarter to Three (LLP 3001)				
31	41	5	ROGER WILLIAMS (Kapp) Soaring '60s (KL 1251)				
32	36	38	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)				
33	25	8	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)				
34	46	7	SOUTH PACIFIC (Victor) Soundtrack (OL 4180)				
35	27	5	PETER NERO (Victor)				
36	40	24	New Piano in Town (LPM 2383) AL HIRT (Victor)				
37		1	Greatest Horn in the World (LPM 2366) ELVIS PRESLEY (Victor)				
38		29	Blue Hawaii (LPM 2426) RAY CHARLES (Impulse)				
39	30	36	Genius Plus Soul Equals Jazz (A-2) LIMELITERS (Victor)				
40	34	22	Tonight: In Person (LPM 2272) EDDIE HARRIS (Vee Jay)				
41	42	2	Exodus to Jazz (3016) AL HIRT (Victor)				
42	43	2	He's the King (LPM 2354) JOAN BAEZ,(Vanguard)				
43	<u> </u>	1	JOAN BAEZ (Vanguard) Joan Baez (VRS 9078) RAY CHARLES (Atlantic)				
44	48	2	What'd I Say (8029) GLORIA LYNNE (Everest)				
45	47	4	This Little Boy of Mine (LPBR 5131) LA DOLCE VITA (Victor)				
46	_	14	Soundtrack (FOC 1) STARS FOR A SUMMER NIGHT (Columbia)				
47	44	8	Various Artists (LM 1) MOMS MABLEY (Chess)				
48	-	1	Mom at the U.N. (1452) PEGGY LEE (Capitol)				
49		3	At Basin St. East (T 1520) GUNS OF NAVARONE (Columbia)				
50		5	Soundtrack (CL 1655) GEORGE SHERING (Capitol) Model Latine (T. 1567)				
			Mood Latino (T 1567)				

Lenny Bruce's Obscene Language Pinch In Frisco After Philly Rap

By RALPH J. GLEASON

San Francisco Oct. 10.

Fresh, from his appearence in Philadelphia court yesterday (Oct. 9) on charges of illegal possesion of narcotics, comic Lenny Bruce has to return to San Francisco to appear here on his second rap.

Bruce was arrested Oct. 4 at the Jazz Workshop for using obscene language in a public performance. The Jazz Workshop gig was Bruce's fourth nitery appearence in Frisco in as many years and the first one which ran afoul of the law.

and the first one which ran afoul of the law.

This time troubles mounted for the comic. Right after gaining a continuance of his obscene language rap till next Monday (16) Bruce was summarilly ejected from the swank. Clift Hotel as "undesirable."

"His reservation ran out."

"undesirable."

"His reservation ran out," manager Dwight Hart of the Clift said. "How can it run out before checkout time?" Bruce responded as he posed for photographers.

"This morning, after that big traumatic thing last night, this guy comes to my room," Bruce said. "He says I got to leave the hotel—we don't want people like you here."

hotel.—'we don't want people like you here.'

"What am I doing wrong? I'm not drinking up here. I'm not not drinking up here. I'm having a big party. I'm just sleeping. Maybe he thinks I'm cooking chickens or something, but the only feathers are in the bed.

"'Your clothes are on the floor,' the manager says. 'Look at the room.' All right I says, Look at the room. I haven't had a chance to pick them up. I've been sleeping.'

ing."
"We don't take your kind of people here, the manager says,"
Bruce related in his version of

right now. Right this minute. Or he'll call the cops.
"So okay. What kind of people am 1?" Bruce asked rhetorically.
"I don't even have liquor in my

(Continued on page 64)

Houston's Cork Club Fees Top Texas Privateries

Austin, Oct. 10. Houston's Cork Club is the largest private club in Texas, according to the membership fees paid under the recently enacted license and permit laws. Liquor control and permit laws. Liquor control board administrator Coke R. Stev-enson Jr. said the annual \$2 mem-bership fee was paid on 5,256 Cork Clubbers, bringing in a total of \$10,512 to the state. The fees were due as of Sept. I, Liquor Control Board officials said they antici-pated a number of late returns.

Stevenson said so far more than \$420,000 has been paid the state as a result of new licenses and permits levied by the legislature. He said the bulk of the \$420,000 came from the private club registrations.

from the private club registrations.

The Houston Club showed a fee paid membership of 2,833, according to the board's records and the River Oaks Country Club a fee paid membership of 897.

VEGAS CARVER CASINO CLOSES: SHOW STAYS

Las Vegas, Oct. 10. Although the casino at the Carver House was closed Monday (2) "for auditing and reorganization," (the show policy is not affected. The Trealers are toplining in the show-

The hotel, in the Negro district of Las Vegas, features a bar, res-taurant, showroom and casino. Billy Eckstine owns 12% of the operation, which opened with fan fare July 1.

A State Gaming Board spokesman said the closing was "purely voluntary," and it is expected the casino will reopen "within a few days."

FREEDOMLAND ENDS 2D SEASON IN BLACK

VARIETY

2D SEASON IN BLACK

Freedomland, Bronx, N.Y., which had been a weekend operation for the past few weeks, will close for the season Sunday (15). This summer's operation is regarded as having been generally successful, and the park will come out shead. Last year the operation incurred losses because of huge building costs and a price policy regarded as having been too high.

Inauguration of name talent and bands contributed to the successful season. However, the major reason for the improvement was the one-price admission of \$2.95 daytime and \$1.95 evening for all attractions in the park.

World Series Hit Home Run With Cafe, Hotel Biz

Two days of the World Series in New York was enough to make bonifaces there recall with delight the days when Gotham had three major baseball teams which kept the classic in the metropolis during its entirety, sometimes for the full seven games.

the classic in the metropolis during its entirety, sometimes for the full seven games.

Last week's biz for a couple of days preceding the start of the classic on Wednesday (4) was heavy. Wednesday and Thursday were very heavy and trade has been good since. There is, of course, no more baseball until next season, the series having ended in Cincinnati on Monday (9).

For the World Series the N. Y. cafes had some of the year's heaviest name artillery. The Copacabana with Joe E. Lewis, the International headed by the Ritz Bros. Chateau Madrid topped by Los Chavales de Espana, Basin St. East with Don Rickles and Billy Eckstine, and the Latun Quarter relying on its tremendous institutional pull virtually did capacity business.

The hotels pre still hitting class.

The hotels are still hitting close (Continued on page 68)

No More Bidding for Entertainers In Las Vegas, Says Sahara's Irwin

Webb & Knapp Co. Buys Yonkers Track Control:

International Recreation Corp., operator of Freedomland amusement park in the Bronx through Webb & Knapp, has arranged to purchase 1.665,701 shares of stock

Webb & Knapp, has arranged to purchase 1,665,701 shares of stock in the Yonkers Raceway from the Tananbaum Bros. and other track stockholders. Yonkers Raceway stock is selling for about \$6.25 on the American Stock Exchange IRC's buy, approximately one-third of the outstanding stock, would give it the biggest single holding in the track.

William Zeckendorf Jr., IRC prexy, said the deal was a step in the projected expansion of the company into the entertainment field. He said a study was now underway of the economic feasibility of enclosing the 200-acre Yonkers track in a geodesio dome that would make it operable on a year-round basis for a variety of sports, spectaculars and special events.

JTG'S DANNY THOMAS **DINNER SET FOR FEB. 11**

Danny Thomas will be guest of honor at the Jewish Theatrical Guild's entertainment industry tribute dinner in the grand hall-roor of the Hotel Waldorf-Astoria, N.Y., on Feb. 11. Supporting organizations for the event include the Actors Fund, American Federation of Television & Radio Artists, American Guild of Variety Artists, Catholic Actors Guild, Motion Picture Relief Fund, Negro Actors Guild, Will Rogers Memorial Hospital and the Yiddish Theatrical Alliance. Dinner is pegged at \$75 a head. a head.

Dinner chairman is industrialist showman Harry E. Gould and the dinner chairman is theatre owner Harry Brandt.

Bidding for acts in new virtually unknown in Las Veras according to Stan Irwin, producer for the Sahara Hotel there, in was in New York last week gandering acts and shows. He said that even if a new and hot pertermer develops there is only about a \$5.000 difference between the 1.1d of one hotel and another. This is negligible in view of the \$20 00 of latitude in vogue around 1955 when bidding for acts was at its peak.

The reasons for this are varied

when bluding for acts way at its peak.

The reasons for this are varied according to Irwin. Many of the top performers feel comfortable in certain rooms. They do not desire to change and have no hankering to go elsewhere. Some acts, he said, have developed a loyalty to the hotel management for whem they work. Also, with some hotels dropping names in favor of revues and legit shows, competition among the remaining inns has diminished further.

Brenda Lee will get her first booking at the Sahara with Jack Wakefield in support in December for two weeks at a period when the inn is sold for the Sahara airlines Christmas party. Some 3,000 reservations have already (Continued on page 68)

(Continued on page 68)

'Jascha' Benny Raises 21G For Illinois Symph Bloomington, Ill., Oct. 10.

Bioomington, Ill., Oct. 10.

Jack Benny's appearance as solo
violinist with the BioomingtonNormal Symph Sunday (3) resulted
in a capacity audience of 1,375 in
the Scottish Rite Temple Auditorium here. More than \$21,000
was raised for the benefit of the
local orchestra fund. Previously,
the largest amount raised here for
an orchestra benefit was \$5,000.

Benny, who has made 22 others

an orenestra benent was \$5,000.

Benny, who has made 22 other concert benefit appearances, raised more than \$2,000,000 for symphonies and varied philanthropies over the past five years.

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Including
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St. Olar's
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McGill trabergh
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Beston U.
U. of West Yirginia
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Missiesippi
Memphis State
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Nov. 1-White Plains, N.Y.

11—Mosque Theat., Newark 16—Syracuse 18—New Haven

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INTERNATIONAL TALENT ASSOCIATES, INC. **BERT BLOCK**

Telephone:

U.S. Immigration Service Aids AGVA, **AFM** in Organizing Foreign Talent

ers so out billed as "Night in the Phil pores" has joined American Gut J of Varie's Astists en masse. mently, The Reef, local cafe. has been remixed from AGVA's "metair list," and also from blacklisting by American Federation of local to widen use of union enteria ners

The Filipino troupe was imported he a from Mantia. When they opened without joining AGVA. Irvin Mazzei, western regional chief of the talent union, blacklisted the spor He pointed out that all for-eign troupes which enter America

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Not request of Polipino perform- union, as witness the Filipino unit, "Philippine Festival," produced by Steve Parker, now ensconced in Las Vegas. All those troupers joined AGVA prior to opening in

this country.

The pressures brought to bear Byrne said he will seek to have on foreign nitery talent coming the license of the Stage Bar rehere from the Orient are exemplified by fact that U. S. Immigration Scrvice backstops AGVA. According to law—scrupulously policed Crawford House, Scollay Square, by AGVA—no foreign performers among others. Musclims Local 677, here. As here from the Orient are exempling there else in U.S. these two fled by fact that U.S. Immigration unions are working hand-in-hand Service backstops AGVA. According to law-scrupulously policed can come into the U. S. and take! Five femmes and two men are jobs if those jobs can be handled under indictment as a result of a by American citizens. In most raid Sept. 9 on the Stage Bar, instances, regardless of the type They are charged with lewd and of Far East act, AGVA claims it lascivious behavior and participation provide a U. S. citizen who can ing in an immoral show. do a counterpart.

However, here in Hawaii are three Japanese niteries which do import acts from Nippon, with AGVA's blessing, for upon arrival the performers automatically become union members and second union members. tne performers automatically be-come union members, paying \$75 initiation fee and \$18 for six-months dues. Presently there are 14 such Nipponese performers working here.

working here.

The Immigration Service polices them beyond that, for—working in conjunction with Japanese government—it must ascertain that the talent is above reproach morally. Immigration also insists that nitery ops here pay roundtrip transportation in advance to the Tokyo talent and guarantee wages.



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"Another Corroll Channing and
that's good Greatsville!"

Charlie Dawn, Chicago's American

Som Lesner, Chi Daily News
"... Turned her debut at Mr.
Keity's late a "gala" last Monday
night with her outstanding singing
style."

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Police File Complaints Vs. 4 More Spots in Hub Immorality Crackdown

Boston, Oct. 10.

The vice crackdown on Boston night spots is continuing with complaints filed with the Boston Licensing Board against four big intimers and several smaller cafes, resulting from earlier raids.

Byrne has assigned assistant district attorney Joseph Nolan to present the Stage Bar case to the licensing board and indicated the evidence would be "sensational."

Charge Politics In JFK's Okay Of N.Y. World's Fair

Washington, Oct. 10.

Washington, Oct. 10.

New York's projected World Fair has the backing of President Kennedy. But this may tend to perpetuate the political rhubarb over Uncle Sam's role in the big event.

Kennedy sent letters to New York Mayor Robert Wagner and Robert F. Moses, prexy of the World Fair Corp., stating his support of the exhibition; but leaving unresolved the issue of participation and extent thereof to Congressional studies. He voiced hope to be at the ribbon cutting.

pation and extent Interest of the paressional studies. He voiced hope to be at the ribbon cutting. Earlier Sen. Jacob Javits (R., N.Y.) said Kennedy was making a political play out of the fair issue by picturing any Federal participation in order to puff Wagner's prowess. In other words, Kennedy allegedly was using the fair to muster votes for Wagner's tough reelection try.

The New York Republican went on to say that Kennedy knew all too well that two Democrats (unamed) were responsible for block-

on to say that Kennedy knew all too well that two Democrats (unnamed) were responsible for blocking legislation which would have provided U.S. participation. A statement of support at that time could have saved the day, while with Congress adjourned, nothing can be done about it, Javits said.

Javits disclosed he had asked repeatedly for White House endorsement, but always ran into a wall of silence. Nonetheless, Javits said he was delighted with the Presidential support thrown behind the 1964-65 project.

In his letter to Wagner, the President said the pledges of participation from 62 nations were "indeed gratifying" and the event "will do credit not only to New York City but the nation." He went on:

"As you know, the Congress has considered legislation in the last session authorizing studies as to the nature and extent of participation in .. the fair by the federal government."

He noted that State Secretary Dean Rusk and Commerce Secretary Luther Hodges lent the Administration's endorsement of the fair.
"In anticipation of favorable ac-

ministration's engagement fair.
"In anticipation of favorable ac-tion on this legislation I transmit-ted to the Congress an appropria-tion to make a study of this matter. I know that Congress will give this matter its fullest consideration at the next session," Kennedy wrote,

matter its itiliest consucration at the next session," Kennedy wrote, adding:

"A fair of the magnitude and character which you have planned has great potential for promoting international good-will and understanding and should do much to promote additional travel from foreigen countries. These are objectives in which both New York and Uncle Sam can join."

In the missive to Moses, Kennedy simply said he could be sure of Presidential support for the fair, "which under your direction and leadership will be, I am sure, most successful. You can be certain of my continued interest and the support of the Administration.

Vaude, Cafe Dates

New York

New York

Marion Mariowe, who is leaving the "Sound of Music" legiter, has been booked for a nitery tour. Dates include the King Kdward Hotel, Toronto, Nov. 27 and the Monticello Inn, Framingham. Mass., Jan. 18. . . Hildegarde pacted for the Mt. Royal Hotel, Montreal, Nov. 28. . Heda Hare, daughter of publicist Spencer Hare, betrothed to non-pro Edward Goldberg. . Noami Shelton moved from the London Chop House, Detroit, to the nearby caucus Room . . Paul Dooley opened Monday (9) at the Left Bank . . . The Afro-Caribbeans move into

Bank.

The Afro-Caribbeans move into the African Room Monday (16)...

Jerry Vale to the San Su San, Mineola, L.I., Oct. 20... Shura Devorine new planist at the Playbill... Ponsette Room in the Hotel Wellington opens tonight (Wed.) with planist Stanley Paul ... Carmen Michellme bowed at the Chardas last night.

Hollywood

Hollywood
Frankie Laine into Rafael's, Albany, N. Y., Oct. 17 for one week
Frankie Avalon booked into
Three Rivers Inn, Syracuse, Nov.
10-19 ... Kai Winding Septet
plays Heldelberg College, Tiffin,
O., Saturday (14) ... Mills Bros.
join Ken Murray show opening
three stanzas at Sahara, Las Vegas,
Nov. 14 ... Tico Robbins orte
and Betty Tyme current at Brazilian Room of Beverly Wilshire Hotel.

lan Room of Beverly wissing for tel.

Jacqueline Fontaine signed for Champagne Room of Fontainebleu Restaurant . Ella Fitzgerald swings into Harrah's, Lake Tahoe, Oct. 19 for three frames . . Ray Anthony & Beekends switches from Harrah's to Empire Room of Statler Hilton, Dallas, Nov. 2 for fortnight . "Tiare Tahlti," troupe of Tahltian dancer-singersinstrumentalists, arrive tomorrow "Thurs.) from Papette for two-week South Seas promotional tour of L. A. and Pacific Coast under auspices of French government.

Chicago

Chicago

Tony Bennett into the Living Room. Chi, Nov. 8 for two weeks.

Palmer House has set the following bookings: Allen & Roesi, Nov. 23-Dec. 9; Jaye P. Mergan, Dec. 31-Jan. 21; Nat King Cole, March 26 for three weeks, and Buddy Hackett, April 25-May 9.

Jehnny Decemend at the Riviera, K. C., until Oct. 21.

Monique Van Veeren down for the Blackstone Hotel, Chi, Nov. 13 for three weeks.

Clasey Bros. & Tom Makem play the Crystal Palace, St. Louis, Oct. 23-Nov. 4, and the Gate of Horn, Chi, Nov. 7 for a fortnight

Jee Centi into the McCurdy Ho-

tel, Evansville, Oct. 23 for two weeks, and to Eddy's, K. C. Nov. 10-16. Belle Barth at the Raquet Club, Dayton, until Oct. 20, then back to the Roundtable, N. Y., Oct. 23-Nov. 18. Dave Astor plays the Holiday House, Milwaukee, Oct. 16 for two weeks. Dick Gregory set for the Crescendo, L. A., Nov. 2-19.

Reno

Reno
Red Skelton inked for a three-weeker at Tahoe Harrah's starting
Jan. 3. He follows Louis Prima
... Ray Anthony in Harrah's,
Reno, for four weeks on Nov. 27
... Chuck-a-Lucks inked for
March date at Playboy Club in
New Orleans, April in Chicago,
and August in Miami ... Arthur
Lyman set for two weeks at Mapes
Hotel, teeing off Nov. 9 ... Pat
Collins in same spot Oct. 26
...
Joe Maine set for reprise at Holiday Nov. 23 to Dec. 27



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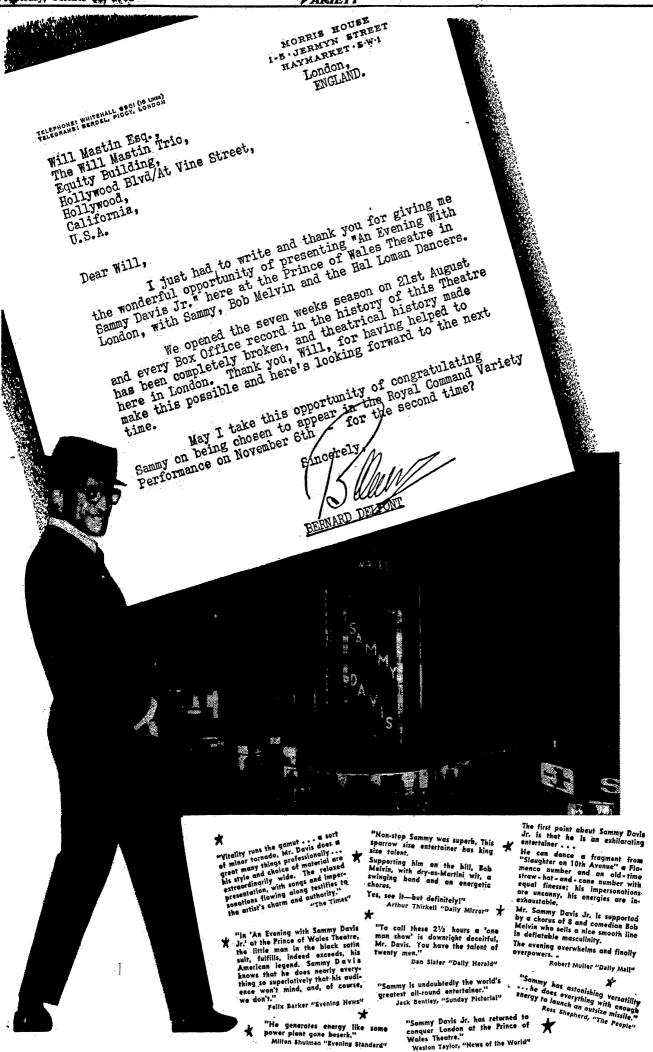
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Lenny Bruce's S. F. Rap

room which they sell in the hotel,
"ie never says what kind of Bruce and this reporter and said,
people I am but finally he agrees
to I's me stay until checkout time.
Bit deal. I think I'll go to the YI know they'd take people like me
in at the Y."

Changes Hotels

Actually, Bruce checked out of
the Clift and down the block into
the St. Francis where he stayed
throughout the remainder of the
Jay Workshop engagement.

Ryan said Jaconically and added
"The sergeant would like a word
with you."

Changes Hotels

A:tofally, Bruce checked out of
the Cliit and down the block into
the St. Francis where he stayed
throushout the remainder of the
Ja? Workshop engarement.
i3ruce was busted after his first
show on the second night of his
week-long engagement at the
Workshop. A uniformed Frisco cop
was plesent throughout the show
and when Bruce uttered a vulgate
term for homosexuals, decided to term for homosexuals, decided to

term for homosexuais, decided to hard him in.

At the close of the show the audience filed out of the club (Bruce was not arrested on-stage as some papers have reported it and Bruce sat in a corner with two friends.

When the club emptied Art

When Auerbach, James the club emptied When the club emptied Art Auerbach, club owner, and Sgt. James Solden and Officer James Ryan entered the club and walked through it to the dressingroom and back out without seeing Bruce in the corner. After a short time, Auerbach re-

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with you."

Bruce, Officer Ryan, Auerbach and this reporter then walked down the block to the call box where Sgt. Solden was calling for the paddy wagon.

"You understand we're taking you in." Solden said. "Why?."
Bruce asked. "On a violation of Police Code 205. using obscene language in a public performance."

"Uplift In S.F.

"Uplift In S.F.

"We try to elevate this street," Sgt. Solden remarked. "I took exception. I took offense because you broke the law. I mean it sincerely. I can't see any way you can break that word down. Our society isn't geared to it," Solden added with unconscious irony.

"You break it down by talking about it," Bruce said.

After a semantic dialog between Bruce and Solden on the morals and meanings of words, the paddy wagon finally arrived and the sergeant said "Mr. Bruce it you will please get in." And Bruce was hauled off.

Auerbach immediately made bail for him and Bruce was back at the Workshop in time for a 1 a.m. show.

His opening line, as he walked

the Workshop in time as he walked onslage with the trenchcoat still wrapped around him was "I better keep the coat on this time! You'll and Allen Ginsberg as author of the controversial poem "Howl" in which the same language was used.

The whole question of the difference—if any—between Bruce's

never guess where I've been," he told the audience, "I been busted."
"We read about it in Philly," a patron remarked.

told the audience, "I been busted."

"We read about it in Philly," a patron remarked.

"No, no," Bruce said, "I mean now. Right now. Right after the first show. I just come from the stationhouse." And then he launched into a long description of the entire affair, including several lengthy speeches centering on the biblical theme of "Let he who is without sin amongst ye, cast the first stone" and aimed at Sgi. Solden and Officer Ryan who he mentioned by name.

Bruce failed to show in court the next morning, being tangled with the management of the Clift, but Auerbach got him a continuance on his \$367.50 bail.

Meanwhile for the rest of the week, the shows at the Workshop continued in Bruce's usual fashion without any particularly evidence that he had toned them down. Actually, some critics remarked that Bruce's word usage was no worse inor any better) than that onstage at the Contemporary Dancers Theatre where "The Connection" opened Friday.

Bruce himself says he will take the case to the Supreme Court if necessary and points to the victory for the defense in the Frisco tral several years ago involving Lawrence Ferlinghetti, as publisher, performance in a club at \$2.50 and \$3.50 per person admission and a stage performance at similar prices is part of his argument. He also claims artistic privilege and offers

\$3.50 per person admission and a stage performance at similar prices is part of his argument. He also claims artistic privilege and offers other arguments, some of questionable value, including his claim that the cops use language that was as bad throughout the booking process at the Hall of Justice.

Frisco has long been noted as a liberal city which makes the current pinch the more surprising. Instead, the latest Bruce episode fits into the pattern now developing in his career. He has been busted on his last two gigs (Philly and Frisco) and an attempt to present him in Los Angeles, rumor has it, was discouraged by the authorities in informal ways.

When asked pointblank if they had a complaint on Bruce, Sgt. Solden and Officer Ryan said they had had an anonymous phone call the night before. However, Auerbach's doorman corroborated witnesses who sald there were no complaints from the customers and no walkouts.

nesses who said there were no complaints from the customers and no walkouts.

Throughout the rest of Bruce's engagement, cops would drop in periodically and seemed to enjoy the show.

As part of the evidence in his behalf, Bruce will be able to offer a tape recording of the show in question.

question.

Doesn't Show Final Nite

Bruce failed to appear Sunday
(8) for the final night of his six-day
engagement at the Jazz Workshop.
Bruce's manager, Jules Buccleri,
announced before showtime that
Bruce was "exhausted." The admission charge of \$3.50 was cancelled for the night and the Ben
Webster Quartet did all the shows.

Bruce was in on a flat fee basis
of \$700 per night, and the club put

Inside Stuff—Vaude

The Paramount, Brooklyn, will not play a stageshow this Christmas-New Year's season, according to Gene Pleshette, managing director of that house. He explained that the possibility of nabbing some big pix at that time of year is causing him to pass up stageshows for the first holiday period in some years. The Hal Zeiger stageshow, "Oldies But Goodies," to play Dec. 22 until New Year's Day, will be at the Fox Theatre, Brooklyn, and not at the Paramount.

With only two previous professional engagements under their belt, the Four Saints, a singing group, headlined the bill at the swank Empire Room of Chicago's Palmer House last week. Although it was only a two-night fill-in (for Carol Channing), headline status at the post supper club is a booking that most veteran acts would like to have on their record.

Booking break for the youthful quartet came about as Miss Channing (who had been held over for two weeks) had to fulfill a concert commitment last Friday and Saturday (6-7) at Purdue U. Group, consisting of Doug Evans, John Howell, Bob Erickson and Jerry Du-Chene, had previously played only the Racquet Club, Dayton, and the Padded Cell, Minneapolis.

With current emphasis upon the Soviet's "Troika" ideas as to the United Nations, oldtimer Jess Freeman rattles off vaude turns of past 50 years which operated as troikas, to wit: Gordon, Reed & King; Spissell Bros. & Mack; Kelly, McDevitt & Lucy; Stepp, Mehlinger & King; Three La Maze Bros.; Vardon Perry & Wilbur Parisian Trio; Taylor, Kranzton & White; Brahms, Fitz & Murphy Bros.; Weston, Fields & Carroll; Conlin Steele and Carp; Edwards Ryan and Tierney; Welch, Mealy and Montrose and Dixon Powers and Dixon.

TV's Rob't Horton Ropes 55,724 Into Ak-Sar-Ben Rodeo Show in Omaha

Rodeo Show in Omaha

By GLENN TRUMP

Robert Horton, star of tv's "Wagon Train," admittedly is eager to
doff his western togs in favor of
musical comedy. But he's picking
up some extra shekels along the
rodeo trail until that happens.
He proved he has plenty of western
savvy at last week's Ak-Sar-Ben
Rodeo.
Receiving 100% billing, Horton
attracted 55,724 at the 12 performances compared to 52,551 in 11
shows by the Ben Hur Charlots
last week. House seats only 5,200.
Horton, who will also play San
Francisco's Cow Palace Rodeo later
this month, has assembled a clever
17-minute act with the assistance of
his planist-conductor, George Annis, and truly charmed 'em at AkSar-Ben. He sings five or six
songs in good voice but it's his
between-numbers patter that gets
to the aud.
Also on the program were the
Zoppe-Zavatta riders, two families
of five adults and six kids who first
came to this country for Ringling
Bros. Circus many seasons back.
It's a socko equestrian display,
with Joe Zoppe's backward somersault from one horse to another
the zinger.
Earlier, same families are on as
the "Hoot Fields and the McCroys"
for an outstanding knockabout act
that utilizes all types of arena gimmicks.

The Kirby Kids, with 11-year-old Sandy doing a Roman jump through a ring of fire aboard four ponies, are another excellent kid

on a door charge for the first time in its history. Tab was \$2.50 weekinghts and \$3.50 for the weekend. The Sunday matinee was also cancelled because the house was too small.

Workshop owner Art Auerbach says he is filing a complaint with the American Guild of Variety Artists over Bruce's failure to appear.

The five standard cowboy com-

here was socko.

The five standard cowboy competitive events, cutting horse contest, grand entry, high school marching hands, visiting rodeo queens, parade of Ak-Sar-Ben's Livestock Show champions and clowns Wilbur Plaugher and Jimmy Schumacher rounded out the nightly program. Latter was especially outstanding with his general foolishness at quiet moments and with his barrel work during the Brahma bull riding. bull riding.



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Las Vegas Court Restrains Pickets From Interfering at Silver Slipper

Operators of the picketed Silver Slipper on the Strip charged Friday (6) that their \$500,000-a-year business was being jeopardized by union demonstrators and obtained a court order against alleged hargasment and intimidation of their customers by the pickets.

Judge George Marshall signed the restraining order against Cull-nary Workers Local 226, Bartend-ers & Beverage Local 165, and the Central Labor Council and set a hearing Wednesday (11) on a show cause order against the unions.

At that time the unions will appear to defend themselves against efforts to secture a preliminary injunction against the demonstrators. The order also prohibits the pickets from marching on the Slipper's private property.

In the complaint filed in District

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Jan. 15-25. Kansas' Most Beautiful Night Spot CIVIC PLAYHOUSE, Wichita, Kan.

Court by attorney Tom Foley, the Strip operators contend that union members have attempted numerous tactics to discourage employees from working and customers from patronizing the place.

Robert Schulze, president and general manager, contends that his contract with the unions does not expire until March, 1962.

Because of separate contracts with AGVA, the Musicians Union, and the Teamsters Union, the show starring Hank Henry is not affected by the strike, and the restaurant remains open.

Greta Keller's Bow At Waldorf, N.Y., Spotlights Trend to Smaller Rooms

The opening of Greta Keller at the Waldorfkeller, a new entertainment room in the Hotel Waldorf-Astoria, N.Y., Monday (9) points up the fact that hotels, generally, are going in for a multitude of smaller rooms in addition to major rooms. In virtually every de luxe inn in New York, there are not only the large dinner and entertainment operations but smaller rooms to support the main event.

One of the reasons for the rapid

support the main event.

One of the reasons for the rapid growth of supporting operations is reduction of the federal entertainment tax from 20% to 10%. This made it feasible to start new lounges and small bistro-type entertainment plants.

Miss Keller's opening at the Waldorf is an indication that singers of reputation will ultimately make their way into the hotel lounges for stays of various lengths. Miss Keller, it's recalled, had her own room at the Algonquin Hotal, some years back.

DAVIS' LONDON BENEFIT FOR THEATRE CHARITY

London, Oct. 10. London, Oct. 10.

Refore he finished his seven-week engagement at the Prince of Wales The atre last weekend, Sammy Davis Jr. gave a midnight show Thursday (5) to aid theatrical charities charities.

The idea to stage the performance stemmed from requests from stars of other West End productions who had been unable to see him. Bernard Delfont provided the theatre and staff without charge.

Davis, who is playing Manchester this week, is giving a onenighter farewell performance at Liverpool Sunday (15) before returning to the U.S. for a Las Vegas engagement. He will be back in London for one day to appear in the Royal

N. H. Park's 500G Fire

Manchester, N. H., Oct. 10.
A fire which swept the Pine
Island amusement park here last
week destroyed a number of concessions with a loss estimated at
\$500,000. The nearby Pine Island

cessions with a loss estimated at \$500,000. The nearby Pine Island Drive-In theatre escaped damage. No one was injured in the blaze, which was believed to have been started by sparks from a work-man's welding torch. The park re-cently closed for the season.

Snafus Mar Bow Of London's New **Establishment**

London, Oct. 10
London's most widely publicized nightclub venture the Establishment in Greek St., Soho, opened Thursday night (5) to chaos, confusion and disorder. Hundreds of members, who had paid subscription dues well in advance, were unable to gain admission, and table able to gain admission, and table space in the main room was re-served for a handful of life mem-bers and VIP guests.

There were no reasonable facil-ities for the press which was jammed in the back of the room,

jammed in the back of the room, mainly unable to see and occasionally unable to hear. The ringsiders, however, seemed to be enjoying the satirical show that was being staged.

Behind the new venture is Peter Cook, known for his contributions to such revues as "Pieces of Eight," "One Over the Eight," and, of course, the current smash, "Beyond the Fringe." Partnered with [Continued on page 68)

(Continued on page 68)

REFORM HASTENS FOLDO OF BEVHILLS IN CINCY

The Beverly Hills Country Club, Southgate, Ky., is now slated to close Oct. 19 as result of reform politics in the northern part of the state. Spot has been buying acts on a two-week margin with no one signed the current bill of Dick Haymes & Fran Jeffries and Marge Cameron.

The cafe has been the target of The care has been the target of reform elements because of casino activities. Drawing from the greater Cincinnati area, the Bevhills bought talent for a full year ahead, but has been playing off its commitments during its present difficulties.

Home Show Finds No Hospitality In Pitt Aud's Jurisdictional Dispute

Pittsburgh, Oct. 10.

"With these conditions I wouldn't have another show in here for all the tea in China."

So spoke a bitter Paul Waters Wednesday (6) as he tried to get his first Home Show in the new Pittsburgh Auditorium ready for public showing. Waters was so burned that he said he would cancel contracted shows in the building for the next three years unless the various unions showed a more civic attitude toward the Auditorium's problems.

Waters declared he was a manager of a trade show association and show managers' organization, and he "intends to write to all of them and let them know what goes on here. I wouldn't want any friend of mine to walk into something like this."

The Home Show was hit by every

on here. I wouldn't want any friend of mine to walk into something like this."

The Home Show was hit by every craft in the city which were determined to get their members represented on every job in the building. Every exhibitor complained to Waters but he was powerless to do anything. With the unions swinging away, all the exhibitors could do was roll with the punches.

Future Looms Dark

Since all union demands were met on this show, no strike action is expected for the present but the future looks very dark unless the NLRB and the city administration can resolve the disputes on a permanent basis.

John L. Shelton, president of the Pitt stagehands local, has sent tele-

John L. Shelton, president of the Pitt stagehands local, has sent tele-grams to Governor David L. Law-rence and Mayor Joseph M. Barr urging them to settle the stage-hands' long dispute with the elec-triclans' union. During the recent "Ice Capades" and the United Fund tv show there were many argu-

"Ice Capades" and the United Fund to show there were many arguments but nothing serious. Shelton said both shows could have ground to a halt because of the dispute. He stated, "Because of a consciousness of the importance of the United Fund campaign to the citizens of this community and because of our civic obligation, and not because of a capitulation on our part, we permitted the telecast to go on as scheduled. However we are determined to have our work jurisdictions and our contracts honored in the Civic Arena." ored in the Civic Arena.

ored in the Curic Arena."

The ticketsellers' union almost kept the Auditorium from opening Sept. 17 but allowed the building to open on schedule because it was "their civic responsibility."

The NLRB is now weighing most of these jurisdictional disputes but

it is a knotty problem in this strong union city. There has never been a question about the building being 100% union. It is just what unions are going to be represented in that 100% that's causing all the trouble.

Welk Unit's Toledo Date

Welk Unit's Toledo Date
Toledo, O., Oct. 10.
Lawrence Welk, who broke a boxoffice record at the Toledo Sports Arena last June with \$27.000 for a one-nighter, is sending his troupe back to that spot Oct. 15 for a single show but he won't be there himself. Among those who will be on hand are pianist-accordionist Jo-Ann Castle and Irish singer Joe Feeney.
Other bookings for the Sports Arena, according to manager Andy

Arena, according to manager Andy Mulligan, include "Holiday on Ice," Nov. 20-28, and Victor Borge is down for a tentative Nov. 30 date.

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"Ron Urban, his multi-colored doves and his French poodle gave the packed house many great surprises." Gene Tuttle LAS VEGAS SPOTLIGHT







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BEN MAKSIK'S TOWN and COUNTRY CLUB Brooklyn, New York "The Billy Daniels Show"

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And for THE PLAYBOY CLUB e 6th (3 Weeks) CHICAGO

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International, N. Y.
Ritz Bros. (3), June Vallt (with Phil Della Penna); Boots McKenna
R. vue (9); Mike Durso and Aviles
Rhumbas orchs; \$7 minimum (\$10 premiere dinner).

With the Ritz Bros. marking fall return after their blockbuster biz at Jack Silverman's Broadway basement cabaret last spring, the Boots McKenna revue could telephone its stuff over. It's all the three freres on whom the bistroboniface bet \$15,000 earlier this year and seemingly hit the jackpot. The Ritzes ad lib something about a "\$20,000 salary" this time, which may or not be factual, but there's no gainsaying their prime pull; maitre d'hotel Sid Edwards had his hands full with the preem night crush, albeit handling it with the aplomb that comes from running a pross-capacity room. And the International nitery is no in-Boots McKenna revue could telethe aplomb that comes from that in a rank-capacity room. And the International nitery is no intermediate in the roote—it probably went beyond its normal 1,100 capacity at bott opening (Wed.) shows; certainly the dinner frolic appeared between that way.

As the Ritzes ad lib in their signoff, they've been playing the nitery circuit for 22 of their 31 years in show biz which is automatic answer to their seasoned savvy and authority with all kinds of customers. of customers

of customers.

Bus of business, ad libs, folderol, madcapzanyisms, alfresco liberties, busines, grinds and unashamed pansy bits congeal into an overwhelming laugh score. Since that is the end-result of booking a frenetic trio like Harry, Jimmy and Al Ritz, the means and the manner of achieving the total laugh score justifies almost anything.

Certainly their noisense is noth-

Certainly their nonsense is nother that comes overnight. Auto-Certainly their nonsense is nothing that comes overnight. Automatically they inspire the observation that "they don't make comedians like them no more." Fired in the crucible of yesteryear vaudeville and refined in more intentional decommendary in presention. timate closeup with presentday customer requirements, the brothers are canny purveyors of what lures the trade.

lures the trade.

They're not quite as uninhibited as that poodle in the opening night of Novel Coward's "Sail Away" (the pooch will take his place with Fred Allen's eagle in intratrade chitcher but Harry Ritz's antics aren't for the Helen Hokinson clientele et...c.. He bumps and grinds and cooches, muggs and swishes like B. S. Pully out of Belle Barth—but without the lyrics—and somehow doesn't offend.

They expand their noisense in-

starting off with hillbilly geetars. Al Ritz is a cowpoke from the Bar Miltzvah Ranch, playing "Wild Bill Hiccup" which is automatic cue for burps as well as bumps. Their madcap takeoffs on French chansonniers. a Chinese, an Indian, "All Cheat on the Street Where You Live" parody, the "camping" and swishing, the single-entendre, the "Strauss Waltz" composer, the Russian rock 'n' roll clowning, the Chevalicr, Harry Richman, the inside jokes (chiefly Yiddishisms)—saved by Harry Ritz's "I will explain" 'a tchphrase—and the finaleing "Putting On the Ritz" is an undeniable laugh score.

This brings them back into more calveso capers, wherein they're underdressed in Latin toreadors for the pachanga nonsense, exiting to a Niagara of hand-to-hand music.

Niagara of hand-to-hand music.

Unnecessary is that new saloon bit of the maestro, in this case Mike Durso, openly cueing the customers to an artifically stimulated on your feet" salute to the headliners. If done with the Ritzes' knowledge, it's corny and adult Boy Scout stuff. The best salute the freres can want is that solid turnout. The manner in which Durso telegraphs the idea of the customers rising in homage went out of style with applause cue cards in radio. If perchance, as has happened on some inspired occasions, where the sympatico rapport between star and public is at zenith sensitivity (one such, probably, was the Judy Carland correct at tween star and public is at zenith sensitivity (one such, probably, was the Judy Garland concert at Carnegie Hall), and the "standing ovation" bit is genuine and not artifically superinduced, quite obviously this sort of audience acclaim is the ultimate in artistic rewards.

June Valli is subfeatured, and the Mercury songster is an authori-tative belter who unquestionably paid much attention to her homework. The arrangements are ultra.
The special piano-conducting by
Phil Della Penna (who also col-

flabed with Nick Perito on the arrangements) is topdrawer musical backstopping. Her repertoire, chiefly rhythm ballads of the genre of "This Is It," "It's All Right With Me," "Nobody Till Somebody Loves You," "I Am Loved" and "Lotsa Loving To Do," is strictly from the Loving To Do," is strictly from the pro leagues. Her couture is poor. She's not the bouffant type; a more sleek and sophisticated and subdued gown would be more flattering. But there's no denying her vocal authority with a song.

The International's Celebrity Room is heak in setting again with

The International's Cetebrity Room is back in action, again with Bea Kalhus as the-warm mistress of the mike, but via a new outlet 'WNTA'. Boniface Jack Silverman should be a happy kid for the next four weeks of the Ritz crackling biz.

Abel.

Beverly Hills, Cincy

Cincinnati, Oct. 7.
Dick Haymes & Fran Jeffries,
arge Cameron, Moro-Landis Duck Haymes & Fran Jepries,
Marge Cameron, Moro-Landis
Dancers (8) with Neil Patrick,
Gardner Benedict Orch (10)
Jimmy Wilber Trio, Larry Vincent;
\$3-\$4 minimum, \$1-\$1,50 cover.

Dick Haymes & Fran Jeffries, in for the first time, and Marge Cameron, a fave in recent seasons bid for a winning combination in the current two-framer, with the Moro-Landis line for frosting.

Moro-Landis line for frosting.

In conventional whispand-and-wife musical pattern, Haymes and Miss Jeffries contribute a delightful 44-minute repertoire of familiar melodies, themed by a "Get Happy" intro. Solos by Haymes hit high in a medley of click tunes from his heyday as soloist with top bands. Miss Haymes, charming brunette and gorgeously groomed, sweet voices "Coax Me." "I Got a Lot of Livin' To Do" and "Well It's All Right' to good returns and a Lot of Livin To Do" and "Weil It's All Right" to good returns and tandems with Haymes in "There Must Be Something Better Than Love" and "When My Sweetie Walks Down the Street" and a "You" medley.

"You" medley.

Miss Cameron has a bellringer
in her current vehicle. A cutle
singing comedienne, her kickoff
"Laugh It Up" special tune makes
way for gags and characterizations,
notably of a femme bowling instructor and "Miss Rheingold," the
heer drinking champ.

structor and "Miss Rheingold," the beer drinking champ.

This session opened during World Series play in Cincy and table setups for 500 in adjoining rooms to care for overflow from the plush 800-seat theatre restaurant, with transfers for the late performances.

Eleanor Powell is due Oct. 20.

Blinstrub's Boston

Boston, Oct. 6.
Milton Berle, Betty George,
Dunhills, La Scala Quartet, Leonard Sues, conductor; Moro Landis
Dancers (10); Michael Gaylord
Orch (12); \$6 minimum.

Orch (12); \$6 minimum.

Making his first Boston cafe stand, Mildon Berle and his group, turns in a highly yockable, fastmoving turn in a solid entertainment package. Personality of the star, with his snapping one-liners, dancing and clowning, spurs the act which is received with warm enthusiasm at Blinstrub's 1,700-seater. The fast-talking sultan of retort is in for nine days, opening on Friday (6) to good, but not exiting biz, and looks to build. However, Berle's audiences are bigger on the spending with the mink coat set predominating contrasted with the coke and barre minimum purchasers of the hot disker frat which usually holds forth in this large hall to catch one of their faves.

forth in this large hall to catch one of their faves.

Berle waxes nostalgic in his turn re Boston where he first broke into show biz at the age of five. He also handles a tribute to his late mother, Sandra, in nice fashion. He's a turnult all over the s'age mixing it up with the well-stacked Betty George for boff visual effects and sight gags; clowning with the La Scala Quartet in wild clown suit in swishy style: stacked betty crouge to both 1.5 tual effects and sight gags; clowning with the La Scala Quartet in a wild clown suit in swishy style; terping with the Dunhills; and gags with his conductor, Leonard Sues. He knocks filmself out in a long stint of standup and knockabout comedy, and the big boite is sure to be jammed with his followers for the next eight days.

His other acts managed manfully to get their numbers going opening night, but it was Berle all the way. Moro Landis dancers set the stage with slick routines. Mike Gaylord cuts the jumping how with a good display of harvenies. New show opens Sunday (15).

Guy.



FOUR LADS

From the JAPANENE PRESS "Unlike a lot of recording artists who turn wooden Indian on a night club floor—The Lads are polished, relaxed performers who sprinkle a good deal of humor throughout their act."

Upstairs at the Down

I'pstairs at the Downstairs, N. Y.

Julius Monk's presentation of
"Seven Come Eleven," a revue in
two acts with Philip Bruns, Ceil
Cabot, Rex Robbins, Steve Roland,
Donna Sanders, Mary Louise Wilson; duo pianists, William Roy,
Carl Norman; directed by Monk;
staged and choreographe by
Frank Wagner; musical and vocal
arrangements, William Roy, costunes Donald Inglett; special assistant to Monk, Chester Morss;
\$5 minimum.

The show biz adage, "never rewrite-a hit." doesn't hold up in Julius Monk's case. He's been rewriting his cabaret revue formula for years now, in fact, "Seven Come Eleven" is the ninth in the series and it's a winner. It's sure to run at a ropes-up pace through the season and maybe even longer if Monk doesn't come up with another "rewrite" next October. He always does, though, and for this, New York's cafegoers should be in his debt. be in his debt

Like its predecessors, "Seven Come Eleven," is sharp, satirical and abounding in gaiety and good and abounding in gaiety and good humor. Its swipes at the world and some of its inhabitants are right on target and there's hardly a lull in the 21 song & sketch potpourti. The material is mostly by Michael Brown, who's been part of the Monk menage through several previous excursions, and newcomer William F. Brown. These Browns are sure to keen the University. Browns are sure to keep the Up-stairs in the black.

Browns are sure to keep the Upstairs in the black.

There are others, too, including Jack Holmes, Lesley Davidson, Jack Urbont, G. Wood, Rod Warren, Robert Elliot Marshall Barer & Ralph Strain, Martin Charnin & John Kesner Maxwell Siegel and William Roy whose bits and pieces of songs and words build the presentation into a full-scale romp. For this outing, Monk has reshuffled his players holding over only Ceil Cabot and Mary Louise Wilson. New and in keeping with the frivolity are Philip Bruns. Rex Robbins, Steve Roland and Donna Sanders. They are all nifty musicomedy performers and Monk and his stager-choreographer, Frank Wagner, keep them on their toes and in brisk shape.

Wagner, incidentally, has worked wonders on, that postage-stamp stage getting action and pace with an easy flow that would seem virtually impossible in such small quarters.

The range of the satirical barbs is wide and pointed. Up for exam-

an teasy how that would seem that vally impossible in such small quarters.

The range of the satirical barbs is wide and pointed. Up for examination are President Kennedy's Peace Corps, Jackle Kennedy, the Neutral Nations bloc, sick comedians, the new Summit Hotel in N.Y., John Birch and even Nick Kenny, among others. They are all sure to survive the rapier-wit onslaught but they probably will never be the same.

It's inevitable that in a bag of 21 numbers there should be some slow spots. Monk has kept them at a minimum. There always seems to be a ballad to slow up the first act and this time it's "I Found Him," on loan from the off-Broadway musical, "All In Love." It's charmingly sung by Miss Sanders but the song doesn't quite have it. And then there's an overlong rapid-patter bit, amazingly handled by Bruns, about a belly-dancer that misses its mark. Everything else is right on the button and socko. On onening night Bob Colston sat in for Carl Norman on the

plural planes with William The keyboard backing was and breesy and set the ton the happy shenanigans in i

Chi Chi. Palm Springs

Talm Springs, Oct. 6.
Dorothy Dandridge And Her All
Star Review, Kevin & Colleen,
Luxor Gali Gali, Bill Alexander's
Orch (6); \$2.00 cover.

With seven conventions in town, one a biggle of cloak-and-suiters, the Chi Chi Starlite room booked Kathryn Grayson to open the season but she pulled out with a bronchial involvement day before show time and Dorothy Dandridge was substituted.

A good act, it drags for the first half hour of its 45-minute stint and never really gets hot until it moved into a Caribbean number and a finale of "The Continental," with Miss Dandridge and her six male dancers coming through in a blazing finish.

She opens wearing a gray wig and a white strapless gown that must have been designed when she had a plumper bustline because it

must have been designed when she had a plumper bustline because it stood out inches from the top of her torso. Surrounded by six male singers in tuxedos and all dark as she was light, they open as a stunning combo in black and white. She uses the singers while she is making costume changes. Their medley from "Porgy and Bess" is their best effort, with jazzed excerpts of "Carmen" running a close second.

close second.

Miss Dandridge does several solos, one "Flickering Candles" being in the suggestive nitery tradition. She does a French number with one of her male sextet called "Comme Ci, comme Ca" and it came off comme ci, comme ca too. She talks her way through "Without Somebody You're Nobody" for a finish. With this one she finally gets through to her audience. Show-stealer is Luxor Gali Gali, the amazing magician whose English is still early Egyptian filtered through a gravel pit. Decked out in a gold costume with red lapels and red fez, he goes through his tricks with chicks, brass tumblers, corks, hankies and dollar bills much as he did when first caught 30 years ago in Paris. What comedy the bill has he produces.

Bill opens with Kevin & Colleen, a wild swinging adagio team. She an exceptionally good looker, also plays a cornet while being whirled as if caught in a hurricane. They also do a buck-and-baton dance that came off okay.

Bill Alexander's band, back for an eighth season, backstops right on the beat. close second.
Miss Dane

an eighth season, backstops right on the beat. Scul.

Fairmont, San Francisco

San Francisco, Oct. 5.
Mills Bros. (4); Ernie Hecksher's
Orch (10); \$3 cover weekdays;
\$3.50 weekends.

\$3.50 weekends.

The Mills Bros are to vocal quartets what Louis Armstrong is to bands. In short, they made them and then threw away the model. For what they do, no one has ever topped it and it doesn't make any difference if, from one year to the next, they sing no new songs, tell no new jokes or essay but one slight change of harmony. They have found a nearly perfect way for performing, so why change it?

What they sell is sound, swing and, familiarity. The only alternation of sound in decades has been the removal of the voice of their father, the bass, who is no their father, the bass, who is no longer with them. The rest of it is the mixture as before and it's

good.
Opening night at this Nob Hill supper club saw them belt out nine tried and true goodles (from "Opus One" to "Lazy River") before exiting for their first encore which is really only a ritual. Back onstage they did "Basin Street" a la musical instruments (their original bit) and then came back for two more encores. Show only lasted 50 minutes but it was well paced, timed right and left 'em wanting more.

paced, timed right and left 'em wanting more.

Ernie Heckscher's orch blows nicely for dancing in between shows and accompanies the Mills Bros. for their act. In the latter chore the Heckscher corps is professional and cuts the charts like veterans. Harry Mills carries the bulk of the jiving and emcee chores and gets the audience hand-clapping now and then. Some disk outfit should issue a "Sing-a-Long with the Mills Bros." album. they're the wish-fulfillment of every barbershop quartet in life.

Basin St. East, N. Y. Billy Eckstine, Don Rickles with the Key Howard Trio, Quincy Jones Orch (18); \$3 music charge.

Basin St. East has a high mega-ton rating these days in the en-tertainment world. It's been get-ting a series of blasts that consistently generate excitement and top business as well. The new layout has Billy Eckstine, who seems to be hitting new favor around these parts; Don Rickles who is hitting his stride in New York, and the Quincy Jones Orch.

One of the reasons for the big returns being registered at the spot is its willingness to bring the way-outers back to earth, and to give the squares excursions into a world they're not famillar with. This bill does a bit of both.

This bill does a bit of both. Eckstine had been an infrequently seen singer in Gotham. Although his reputation had been kept warm by the impressionists and old disks, he has changed somewhat from a few years back. He's not probing for the effects he used to give. Instead, he's more assured and more fluid than he's ever been, and there's vitality in his voice.

He makes a strong impression with a catalog that encompasses many of the faves he's been identified through his years of recordings, as well as newcomers to his catalog. He goes from his w.k. "Everything I Have Is Yours" to a medley of Ellington, and he's on solid ground throughout.

solid ground throughout.

Rickles, as well as the audience, has to be in fine form for ultimate results. This was the fortuitous situation on night caught, when he reeled off a continuous bellylaugh during his 40-minute stint. Between preachments for tolerance, he insults the customers, changes pace with a serioso bit and twists a few knives around. It's all done gracefully with odd views placed on the hecklers that make the victims probably more appreciative of the humor:

Rickles now travels with the

Rickles now travels with the Key Howard Trio. Howard, at the plano, starts the proceedings with a couple of tunes for which he's amply mitted, and then becomes the first foil for Rickles. This dem-

ship initied, and then becomes the first foil for Rickles. This demonstrates that it can be painless as well as funny, therefore his subsequent victims are more willing and more appreciative than it might have been otherwise.

Quincy Jones brings a big 15-plece outfit into Basin St. with armaments including excellent arrangements and a completely disciplined set of musicians. The combination provides music of various shades, colors and styles. Jones takes imaginative flights on a theme with assists from a set of gifted sidemen. His instrumentation is perhaps too brassy and heavy for the ringsiders, but in the farther sections he comes across as one of the superior bands across as one of the superior bands of this size.

Mister Kelly's, ('hi Chicago, Oct. 3. Jerry Lester, Sandu Scott, Marx-Frigo-Rubenstein Trio; \$2.50 cover.

Jerry Lester's vintage tales of Jerry Lester's vintage tales of viscera and venery haven't been heard around here for a long time, but his pulling power is potent (packed opening night attesting) and his audience appeal is strong, Lester's brash and frenetic delivery of his Vegas vignettes and Miami meanderings kept them yocking for his entire 50-minute routine.

Miami meanderings. Kept the solution of the line show blast stories with side shots at the customer's ("Sit down already, lady ... everybody's seen the new coat") and recounting of his misspent youth on the west side of Chicago. He also does impressions of himself impersonating Maurice Chevalier, Joe E. Lewis, Jimmy Durante and W. C. Fields. Opener Sands Scott is a charming and attractive thrush who puts her legit theatre experience to good use in effectively selling an interesting songalog. Not toe strong on the vocalistics, she has an effervescent way with an uptempo "Gypsy In My Soul," and lends solid emotional impact to a torch version of "When Your Lover Has Gone." Included in her varied turn are a clever mock rer number and a rocking Jolson medley closer.

Dick Marx Trio backs Miss Scott expertly and cuts cool musicalistic didoes between shows.

Bill is in till Oct. 23, followed by Phyllis Diller and Johnny Janis.

Le Crazy Horse, Hollywood, Oct. 6.

The Happy Jesters, Claire Neoers, Rene, Mimi Bijou, Diane D'Orsey, Sandra; revue produced by Frank Sennes, Brian Farnon orch (7); \$4.50 minimum.

Frank Sennes, in relighting this Sunset Strippery which once was Ciro's, hasn't varied to a great degree the French-accented peel parlor fare unsuccessfully tried, when spot's name was changed earlier this year. Big difference is, Sennes now has buttressed the bust-ling with a sock closing act, The Happy Jesters, utterly unrelated to the undraping, but providing show with an entertainment zing lacking most of the preceding bill.

Opening night Thurs. (5) show spanned 90 minutes, nearly an hour of which was devoted to the flesh exposure. Suggested is defiction of two parades. Motif was kept rigidly French, with emcee Mimi Bijou intro'ing the parades and solos thy Diane D'Orsey and Sandra) in quite a Gallic gamin manner and orioling such tunes as the suggested is on brass for up

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s. might be noted that during

Paris." Tomino" and 'I Love Paris."

It might be noted that during all this bust-ling imore navel than novel) the two routines which roused the audience were Rene's crackerjack standard act of puppetry (four French poodles prancing a Tiller trot. Harlem hoofer a stripper and his always classic and highly strung concert planist travesty; and Claire Nevers' fine spoof of stripping, an act as American as apple pie, executed with such eclat and stiletto-sharp satire that it punctured the balloon of most of the elaborate parading which had preceded.

Coming on like Gangbusters, The Happy Jesters (Jerry Prez. Sal Constantino Ken Cornell) had a field day with their zany, unthibited anties as they harmonized "Old Gang Of Mine." "Sin To Tell A Lie," "Somebody Stole My Gal." "Row, Row, Row." "Minnie Mermaid" and standards of kindredgenre. Timing is razor sharp, the pace never flags, they stirred up a bedlam. One of Vegas' best lounge acts (Sennes, sensing what this show needed scooted 'em overhere from the Stardust), the tripulled out all stops and had the paging for more after half-hour of monstop nonsense.

Brian Franon's house orch (7) excellently backstops and has the right book to lure 'tween-shows ankle-agitators. Revue's choreography is credited to Gene Reed, "Gances staged" to Joanne Steuer. More evidence of real dancing could alleviate some of the samenness during the parade numbers by the girls; an apache turn could add excitement, too, and still retain that Paris atmosphere.

The entertainment package costs about \$8,500, reports Sennes, who plans changing shows every six and the parade of the parade numbers by the girls; an apache turn could add excitement, too, and still retain that Paris atmosphere.

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add excitement, too, and still retain that Paris atmosphere.
The entertainment package costs about \$8,500, reports Sennes, who plans changing shows every six weeks, with amortizing lavish costume and accourtement outlay thus en important item. In addition to his Vegas ventures. Sennes is now doing Riverside, Reno. shows and plans eventually a wheel. That will ease the burden.

As for the Horse's chances in the nitery race in Los Angeles, fact there now is no cover should help fill tables. First performance drew near-capacity, it was pleasant to note, in this town where generally so many nitery shades have been lowering gradually. Another factor looming important: babeson-parades shows invariably stimulate grog sales above average nightclub norm; that aspect was particularly evident at show caught.

Tahoe Harrah's

Teresa Brewer with Terry Tones (6), Dave Barry, Dorothy Dorben Singers & Dancers (14), Leighton Noble Orch (15); produced by Russ Hall; \$3 minimum.

Russ Hall; \$3 minimum.

Teresa Brewer showcases her talent to best advantage in her current reprise at Tahoe Harran's. With the Terry Tones behind her in a sleek act noteworthy for new material, she works hard and makes it look easy.

As in Las Vegas, Miss Brewer is an established customer lure in this part of Nevada with her assortment of songs and occasional fast stepping. With Dave Barry also featured in the current three-weeker at this mountain lake casino resort, 615 off-season diners were on hand for last week's opening. Second show on opening night (a midnight cocktail stanza) drew more than 500. Maitre d' Cliff Kehl

for Miss Brewer's numbers, and the accent is on brass for up-

the accent is virtempo tunes.

Ella Fitzgerald, Rowan & Martin, and Vic Hyde open Oct. 19.

Lloyd.

material: Jariy lucekdays.

Bill Heyer, who writes material for such performers as Joey Bishop, Helen Gallagher and Carol Lawrence, has devised one of those "satirical" revues that is supposed to have a no holds barred approach to all topics. Although it has its humorous moments, it's a fairly weak effort with mostly blunted barbs.

An eager troupe of four including Heyer, plus a piano player, runs through about eight routines in 45 minutes. Among subjects covered are politics, medicine. Negro equality, beatniks and a funny, if tired, bit on supermancostume changes ets. The racial and beatnik bits show some imagination and provide some laughs, but in the atmosphere of this Village coffee-cabaret the show rare ylvilves up to its potential.

Performances are generally well-delivered. Heyer is an amiable most-participant who does his best to make the show entertaining. Larry Hankin exhibits some talent in the sight gag department via his superman stint and Judy Martin

to make the show entertaining. Larry Hankin exhibits some talent in the sight gag department via his superman situt and Judy Martin is almost too exuberant for the tiny establishment. She sings robustly in true revue style.

Lucienne Bridou has nothing to do, her one number on the program having been axed after the show's opening. However, she participants with the group. Spencer Odom plays jautily on the ivories and joins in the equality number.

Between shows, Jimmy Gavin takes the stage for some pleasant folk interpretations. His guitar playing is smooth and crisp, and his vocal repertoire is well-chosen for his styling. A particularly entertaining number by the one-time Columbia Records pactee is a series of impersonations of various folk artists including Pete Seeger, Josh White, Harry Belafonte and Woody Guthrie. His work songs are also well-delivered.

Desert Inm, Las Vegas
Las Vegas, Cot. 8.

Patiti Page, Ford & Hines, Chuck
Dodds, Doun Arden Dancers (13),
Carlton Heyes Orch (14); property apply, Donn Arden, \$4 minimum.

Patiti Page, a perennially powerful magnet for the Painted Desert
Room, repeats in her newest outling. The charming song stylistwith her distinctive tones, tosses
many numbers with which she's
not identified, and of course reprieves the nostalgic numbers retoff fane expect.

She does two versions of "Have
I Told You Lately?"—one with
a tape playback as she sings with
herself. Among the others: "You
Belong To Me," "Just In Time."
Is a rowquansing "Bo-Weevin" of
the Morning," (a spiritual she did in
"Elmer Gantry" which was scilsored from the film) and a disclick
medley including "Doggie In the
Morning," (a spiritual she did in
"Elmer Gantry" which was scilsored from the film) and a disclick
medley including "Doggie In the
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"Elmer Gantry" which was scilsored from the film and a disclick
medley including "Doggie In the
Morning," (a spiritual she did
in the morning on the film of the strong of the strong

dancing.

Johnny O'Brien & Penie Pryor
are next in for 11 days, opening
Oct. 20.

Rees.

Chateau Madrid. N. Y. Los Chavales de Espana with Luis Tamago, Alberto Rochi, Luis Bona, Angel Riera, Lopez & Con-treras; \$5, \$6 minimums.

variety of Latin entertainment during the course of the season. He goes from the wild flamenco to the more formal and highly disciplined Los Chavales de Espana. With this session he seems to have zoon bill with the pairing of Los Chavales de Espana of Lopez & Contreras. It's a smash combination, both entertainment and boxofficewise.

Los Chavales, for years staples at the Hotel Waldorf-Astoria, continue to be the same 11-man cooperative of entertainers who have Angel Lopez presents a wide variety of Latin entertainment during the course of the season. He goes from the wild flamenco to

last Monday (2) were Joan Fairfax (New Acts) and the Billy Williamson band. New season also band. New season also hand. New Season a

Golden Hotel, Reno

Reno, Oct. 4.
Barry Ashton's "Les Girls" (16).

Barry Ashton's "Les Girls" (16), with Diane Varga, Rane Gannon, Rene Gannon, Vespia Bros. (2), George Matso, Patrice Michaels; music by John Carleton; costunes by Lloyd Lambert; original music and arrangements by Val Grund; scenery by Don Roberts; Novelites (3), Golden Orch (10); no cover or minimum.

or minimum.

or minimum.

There's no question but Barry Ashton is developing a master's touch for production — and he's proving it again in this second edition of an Ashton show for the Golden bonifaces, the Tomerlin Bros. Ashton made his big Reno bow more than four months ago with "Playmates in Paris" at the Golden, and it was augured from the opening night his initial efforts would rate a longterm association with the Tomerlins. The current stanza is billed through Jan. 3.

Like his first effort, this one is ditto with top bo. Adding to the Ashton attractions are the co-billed Novelites. The two names make for strong marquee lure to both the

with "Great Cetting Up in the Morning," is appirtual she did with the was scienced from the family and a dischedular the state of the s

CURRENT BILLS

NEW YORK CITY

MUSIC HALL.—Mathurins, Istvan Rabov-sky, Naval Choir, Everett Morrison, Corps de Ballet, Rockettes, Raymond Paige Ore.

AUSTRALIA

MELBOURNE (Tiveli) — Frank Berry, at Gregory, Jodie Gray, Howard Hardin, of Chisolm, Bill Christopher, Harvey (eber, De Jong & Dee, Trapinos, Maria lanche, Ken Mackey, Adrienne Erdos,

Pet Grego...
Jos Chisolm. Bill
Weber, De Jong & Des, Trap...
Weber, De Jong & Des, Trap...
Blanche, Ken Mackey, Adrienns Ergos.
Levis Dunn, (Tivoli) — Don Tannen,
SY DN EY (Tivoli) — Don Tannen,
Bruc & Romayne, Daniels Dorice, Hall
Rasch, Volande Rodragues, David Fuller
Trio, Leo Arnol, Robin Hardiman.

DITAIN
Charlie

BRITAIN

BLACKPOOL Tower Circust — Charlie
Carroli & Co. Schickler Sisters, Knie's
Lippatana. Co. Schickler Sisters, Knie's
Lippatana. Co. Schickler Sisters, Knie's
Lippatana. Co. Schickler Sisters, Knie's
Loss Schickler Sisters, Co. Schickler Sisters, Co. Schickler, May Horn, Monithe Talking Elephant, Captain Danion's
Sea Lions, 3 Lorandos, Lilian Kenny, Sydney—Boxing Kangaroo, Trio Faber, Our
Sammy, Little Jimmy & Creuestess.
LONDON (Palladium)—Harry Secombe,
Eddie Calver, Weie Glaya. Knie Jeans,
Lecron Wenty, Wanne, Helene & Howand,
Barantons, Ronnie Corbett, Jack Francis,
George Carden Dancers, Bill Shepherd

George Carden Dancers, Bill Shepheta Singers. NOTTINGHAM (Theatre Royal)—George Mitchell Minstrels, Television Toppers, Lavia Crowther, George Chisholm & Mitchell Minstrels. Television Toppers, I edie Crowther, George Chisholm & Jazzers, Penny Nicholls, Peter Crawford Trio. Two Pirates, Jackpots, Mitchell Maids

Cabaret Bills

NEW YORK CITY

BASIN ST EAST—Don Rickles, Billy Eckstine, Quincey Jones. BIRDLAND Jos Williams, Harry Edi-

Son, Gigi Gryce, Son, Gigi Gryce, Son, Gigi Gryce, See, Son, Solett, Phyllis Diller, Adam Keefe, Stevens Bros., Jinumy Lyon Trio.
BON SOIR—Greenwich Village, U.S., Mae Barnes, Jimmie Daniels, Three

Jae Barnes, Jimmus James, CAMELOT — Bobby Van, Helen Gal-gher, Martlyn Lovell, Ronni Hall, Karen horsell, Richard Blatr. CHARDAS—Carmen Michelle, Tibor Ra-pasy, Dick Marta, Lia Della, Elemar

lagher, Marilyn Lovell, Ronni Hall, Agret Thorsell, Richard Blar, theile, Tibor Ra-Kosty, Dick Marta, Lia Della, Elemar Horvath.

CHATEAU MADRID — Los Chavales Espana, Pupi Campo Orc. Sesar, Tina Rob-line, Paul Shelley Orc., Frank Marti Orc., EMBERS — Joey Bushkin Three, Roy Eldridge Four, Ray Bryant Three, HOTEL ASTOR, Eddie Land Orc., HOTEL NEW YORKER—Milt Saunders Orc. Verna Lee, Joe Furst HOTEL NEW YORKER—Milt Saunders Orc. Verna Lee, Joe Furst HOTEL Bright, Jack Baskell, Patricis Marand, Bed Haggett HOTEL ST, REGIS—Patchou Milton Kay Trio, Milt Shaw Orc HOTEL SAVOY HITON—Gunnar Han-Jeleve, Emil Coleman Orc. HOURTER—Ray Orc. Aviles Orc. LATIN GUNARTER—Rayled de Cordobay, Wall, Mike Durso Orc., Aviles Orc. LATIN GUNARTER—Rayled de Cordobay, Marks, Jo Lombardi Orc., Irving Fields Orc.

Larks. Jo Lombardi Orc., Irving Fields
Orc
GET BANK—Cal Bostic, Paul Doole,
LIVING ROOM — Isobel Robins, Billy
Mitchell, Bobby Ferro Jerry Citron.
NO I FIFTH AVE. — Stan Freeman,
Liva Stewart, Hankinson & Silver,
ROUNDTABLE — Dorothy Donegan,
Matt Manro, Jack Kelly 3.
SAMBRA — Yaffa Yarkoni, Rachel &
Zilila, Martin Roman, Sara Avani, Kovesh
& Mirzachiel, Leo Full
TOWN & CONTRY — Billy Daniels,
TOWN & Control — Billy Market — Billy Daniels,
TOWN & Control — Billy Market — Billy Daniels,
TOWN & Control — Billy Market — Billy Market

UPSTAIRS & DOWNSTAIRS — Phily Public Ceil Cabos Rev Robbins, Steve Fred Silveni, Donna Sanders Mary Louise ilson Lovelady Powell, Freddie Webber, my Sheridan. Bill McCatchen, Mirad & Roy my Sheridan.

olston. VERSAILLES — Blossom Dearie, Andy VERSAILLES — DIOSSOII OF STATE STATE STATE SCHOOL.
VIENNESE LANTERN — Sarah Rubine.
Lanc. Erris School. — Dory Sinclair
Ralph Pote. Susan Brady. Joe Shay.
Tommy Zang. Jun Harold Orc.
VILLAGE GATE — Aretha Franklin.
Naches Mine. VILLAGE GATE

Herbis Minn

VILLAGE VANGUARD — Chico Hamilton, Carol Sloane.

CHICAGO

CHILAGO

BLUE ANGEL.—Pablo Candela Limbo
Criypso Revue." Lydia Lora, Raphael Hernan. Lord 'Christo, Lord Mike, Jeanne
Seurati, Solea Caro, Tito Perez orc.
Lean Edda Subway Orc.
CONRAD HILTON—'Ooh La La," Dornan Bros, Margie Lee, Dru & Landell,
Lothar Weidemann, Brigitte Voit, Inez &
Girdon, Boulevar-Doons (3), BoulevarDOWNSTAGE ROOM (Happy Medium)
Tania Velia

Tania Velia DRAKE—Henny Youngman, Jimmy

BUKE OIC.

EDGEWATER BEACH — Churumbeles
De Espana. Dolores Del Carmen, Don

De España. Doiores Del Calmen, 2007.

Davis TCO MORN—Trouble in Tahiti."

Amanda Ambrose, Frank Cartoll and
Alexandra Hunt, Ian & Sylvia.

LE BISTRO—Harold Ward, Dave Green,

Sir Greesory, Guy Viveros Trio.

LIVING ROOM—Mary Kaye Trio, Bobby

LONDON HOUSE — Barbara Cartoll

Trio, Eddie Higgins Trio, Latry Novak

Trio.

10. MISTER KELLY'S—Jerry Lester, Sandu ott, Marx & Frigo, Marty Rubenstein

LOS ANGELES

BEN BLUE'S — Ben Blue's "Hullabaloo," with Cully Richards, Harry Clexx,
sid Fields, Allison McKay, Hona Adams,
Joy Healey Dancers, The Domestrcis, Ivan
Lane & Orc.
CCCOANUT GROVE — Jane Morgan,
Dick Stable Orc.
Cresconde—Woody Woodbury,
DINO'S — Sharon Dexter, Jack Elton.

COCOANUT GROVE — Jane Morgen, Dick Stable Orc.
Crescende—Wood Woodbury,
DINO'S —Scharon Dexter, Jack Elton,
Stable Crary Horse—Le Crary Horse Revue,
2d Edition, Clare Nevere, Diane D'Orsey,
Saundra, The Happy Jesters,
SLATE BROS—RAY Stevens,
SLATE BROS—RAY Stevens,
STATLER HOTEL—"Playmate in New
York Scharon Endis Office of the County Scharol
Stable County Endis Office of the County Scharol
Stable County Scharol
Stable County Scharol
Red County S

LAS VEGAS

CARVER HOUSE — Treniers, Barbara andolph, Lon Fontaine Dancers, Mari

Randolph Lou Fontaine Dances.

Part INN Louis Prima, Keely Smith, Dick Humphreys, Sam Butera & Witnessess, Donn Arden Dancers, Carlton Hayes Orc. Lounger, Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Bonn Randolph R

Hayes Orc.: Lounge Michael Rein.
Apollon. Milt Herth, Henri Ross. Bobby
Steo Milt Herth, Henri Ross. Bobby
Steo Milt Herth, Henri Ross. Bobby
Steo Milt Herth Learner Learner
Genzales. Philippine Festival." Bobby
Gonzales. Katy De La Cruz. Pilita Corrales. Shirley Gorospe. Elizabeth Ramsey.
Bill Reddie Orch, Lounge: Maaka Niua Hawaiian Rev. Billy Andre, Fabulous Tones,
Bill Reddie Orch, Lounge: Malley, Bill Balley,
EL CORTEX—Johnny Ukules, Princess
E-Monita Chair Balley, Bill Balley,
E-Monita Chair Balley, Bill Balley,
E-Monita Chair Balley, Bill Balley,
FREMONT—Joe King Zaniacs, Newton
Bross. Make Beleves.
GOLDEN NUGGET—Judy Lynn, Jimmy
Wakely. Wanda Jackson. Sneed Family
Joe Wolverton. Annie Maloney.
HACIENDA — Foar
HACIENDA — Foar
HACIENDA — Foar
Sheng Steynotes, Cathy Ryan, GroverSheng Steynotes, Cathy Ryan, GroverSheng Steynotes, Cathy Ryan, GroverLAST FRONTIER—Lou Mosconl Jr.

Olenn. Reynotes, Cathy Ryan, Glovel.
Shore 3.
LAST FRONTIER — Lou Mosconi Jr.
Virginia Rae, Fritz Becker.
MINT—Pat Moreno's "Artists & Models

MINT-Pat Morenos "Arussa e souces of 81. 0A. "Les Girls De Paris." Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.
NEW FRONTIER — "Holiday in Ro-Loungs: Ink Spots, "Hot Lips" Levine. Fred Rushon. "Irms La Douce." Juliet Prowse, Cilve Revill. Stuart Damon, Jack Cathcart Orc. Loungs: Vagabonds, Arthur & Bonnie.

Allicary Orc. Louyer Vagasonius, Arina Bonnie Cluß—Jackie Les Cochran. SAMARA — Steve Lawrence, Eydie Gorme, Moro andis Daneers, Louis Bail Orc. Lounge: Ray Anthony, Freddie Bell, Deedy & Bill. SANDS — Dean Martin. Garr Nelson. George Zak. Copa Girls. Antonio Morelli Orc. Lounge: Dave Burton, Morry Kinz. SHOWBOAT—Tex Williams, Wade Ray.

Orc. Lounge: Dave Burton, Morry Ande.
SHOWBOAT—Tex Williams, Wade Ray,
Twin Tunes.

18. VER SHOWER — Hank Henry, Sparky
SILVER SM Marchall, Danny Jacoba,
Tafy O'Nell, Rudenko Brox, Sippereites,
George Redman Orc. Lounge: Charlle
Teagarden. Barbary Coast Boys.
STARDUST—Tildo de Paris'; Lounge:
Billy Daniels, Happy Jesters, Peggy De
Carton, Michi Lorn, Del-Marthar,
Carton, Michi Lorn, Del-Marthar,
Daniels, Harry Nofal, The Henrys, Garwood Van Orc. Lounge: Lancers, Edi
Domingo & Norma, Frank Gusto.

TROPICANA—"Folies Bergere," Co.
ette Riedinger, Pompoff, Thedy & Familly, Pinky & Perky, The Bogdadis, Danny
Costello, Trio Martelli, Mme, Baron Edi
Vinatra Orc. Lounge: Jerry Colonna,
Varel & Bailly, Al DePaulis & Dubonnet
3, Paul Goupit 4.

SAN FRANCISCO

BLACKHAWK—Joe Loco Four. BLACKSHEEP—Bill Davidson Orc. EARTHQUAKE McGOON'S—Turk Mur-

by Orc. FAIRMONT HOTEL — Billy De Wolfe, FAIRMONT HOTEL — BILLY DE WOILE, Ernie Heckscher Orc. GAY 99'S—Ray K. Goman, Bee & Ray Goman, Joan Brant, Marah Gates Dncrs. HUNGRY I—Phvills Diller, Joe & Eddie. Clancy Knight, Olga Sbragia, Dick Crab-

lancy Knight, Olga Sbragia, Decentric Fig. 1921.

JAZZ WORKSHOP—Bobby Timmins 3.

KEW FACK'S—Barbara McNair, Salinas 3ros., Vernon Alley 3, Mel Young.

ON THE LEVEE—Joe Sullivan Orc., PURPLE ONION — Smothers Bros., PURPLE ONION — Smothers Bros., Purple Purple Onion — Smo

Freddie Paris.
365 CLUB—Jenny Mack, Paul Gray, Vol.
Roy Palmer Orc.

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls. ovelites. Golden Orc. HAROLD'S—Don Cornell. Goofers. Don

HAROLD'S—DOR COURSES. COMMON.
COM OFC.
HARRAH'S (Reno)—Kim Sisters, Tunetuners, Abbie Neal & Ranch Girls, Wind10 HARRAH'S (Tahoe) — Teresa Brewer,
Dave Barry, Dorothy Borben Singers &
Dancers, Leighton Noble Orc, Lounger,
Al Hirt, The Lancers, Skeets Minton,
Dave Bergman, Lisa Alonso, Rudy Rodarta

All Hirt, The Lancers. Skeets Minton, Dave Bergman, Lisa Alonso, Rudy Rodarte.

All Control of the Michael Control of the Michael Could Tony. Lorello Revue, Charles Buddy Greco. Valana Kele Polynesian Revue, King Sisters, Reno Touret Revue.

RIVERSIDE — Minsky's Foilles with Bert Wheeler, Lou Levitt Orc. Loungs: Kay Sievens, Newton Bros.

Kay Sievens, Newton Bros.

Kay Sievens, Newton Bros.

Castron of the Minton Manny Lopez, Magic Violins of Mexico.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Mirchards, Marjil Lee, Shirley Linde, Mohamman Mandamin, Johnny Finna, Majkin Orc., Ice Models, Or Lita, Majkin Orc., Ice Models, Carillon—"Cherchez Les Femmes," Sue Carson, Tanya & Biagi, Jack & Sally Jenkins, Jacques Donnet Orc., Line

(16).
CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lenley, Ralph Font Orc., Candi Cortez, Bob Rhodes DIPLOMAT—Mandy Campo Orc., Van

MISTER KELLY'S—Jerry Lester, Sandu Stott, Marx & Frigo, Marty Rubenstein Tio PALMER HOUSE — Carol Channing Mattison (3). Ben Arden Orc., PLAYBOY CLUB—Wes Harrison, Lewis & Christie. Ada Moore. Casey Anderson. Teu Napoli. Harold Harris Trio, Claude Teu Napoli. Harold Harris Trio, Claude Stuart Trio, Bob Davis Trio, Claude State Trio, Bob Davis Trio, Claude Trio, Bob Davis

Leon. Terry Haven, Jerry Newby, Linda Lavin, Reld & Paul THUNDERSIRS—George DeWitt, Richie Bros., Serj Vaughn Quartet, Buth McMahon.

SAN JUAN, P. R.

CARIBE HILTON - Noreen Parker, mmy Nelson, Miguelito Miranda Ors., CARIBE HILTON — Noreen Parker, Jimmy Nelson, Miguelito Miranda Ore., Pebito Arvelo Orc.
CHARTERHOUSE—Tobaco Munex Orc., Ray Tico.
Ray Tico.
Ray Tico.
Ray Tico.
Ray Tico.
Ray Tico.
Ray Charter Orc.
Let CALYPSO—Una Collins, Jerry Mason. Esso-El Band.
FLAMBOYAN—Evelyn Souffront, Bette Martin, Freddie Gutierrez, Hector Escabi, Laucel de Arce Ballet, Cesar Concepcion Orc., Joe Vallejo S.
INTERCONTINENTAL—Pedro Geraldo, Henry Eoyri Indense, Charlle Fisk Orc., Joe Alloy Dancers, Charlle Fisk Orc., Joe Alloy Edward, Pedro Geraldo, Henry Eoyri Indense, Charlle Fisk Orc., Joe BOTELLA—Hal Hester, Duke Dorel.
La CORONA—Jadin Wong, Noro Morales Orc., Humberto Morales 5.
OCHO PUERTAS—Aida Irizarry, Luis & Soledad, Rafael Kalaf.

World Series

Continued from page 61

to 100% capacity. The business in the entertainment rooms has been very big, not only with baseball crowds, but with a constant stream of buyers and mercantile men. As is normal in the nitery industry, both in cafes and hotels, the

try, both in cafes and hotels, the October crowds are generally well loaded. Much or it is expense account spending. Business is expected to be in good form until Thanksgiving Day

when concern over Christmas shopping starts, then there's a dis-cernible tapering off until the end

of the year.

With business brisk during
Series time, the bonifaces hope
that the new N. Y. team, the Mets,
to be managed by Casey Stengel,
will ultimately be a Series participant. Two teams are better than the year. With bu one, they feel.

Vegas Bidding

Continued from page 61

been clocked. Should Miss Lee make a potent impression she'll be booked on a summer date. If she remains strong, she'll get headline status in the slower

headline status in the slower periods.

With all the economies, the cost of bringing each person into the nitery rooms has lowered considerably from a peak of more than \$8 in the era of 1953-1956 to about \$3.78 to \$4.23 per person at the present time. But in all, says Irwin, all the rooms in Las Vegas are losing money with the exception of the Stardust Hotel. However, the casino makes up the losses.

Lenny Bruce

Continued from mass 1 =

bedroom and seized a number of

bedroom and seized a number of vials and equipment containing allegedly dangerous narcotics and drugs. Two doctors stated at the initial hearing that they had prescribed the drugs.

At yesterday's hearing, however, police introduced one unlabeled bettle of alleged narcotic capsules. It was on this bottle that the magistrate ruled a prima facie case had been established.

magistrate ruled a prima facie case had been estal-lished.

Bruce interrupted a nightclub engagement in San Francisco Sunday (8) and flew in for the Monday afternoon hearing here. In Frisco isee story in Vaude he encountered the law on another charge—obscenity.

Snafus Mar Bow Continued from page 65

him in the venture is Nicholas

Luard.
Linked with Cook and Luard are

Luard.

Linked with Cook and Luard are the members of the "Beyond the Fringe" company, who have promised to do an ad lib performance at midnight on most evenings, and to prevail upon other show biz personalities to join them.

The Establishment, which has an annual membership fee of \$5.60, has moderate quarters in Soho, which are still far from complete. Apart from the bar and nitery on the ground floor level, there is also a jazz room for dancing in the basement. It is claimed that more than 6,000 people joined the club before opening night.

A VARIETY reporter, who was invited to the opening ceremonies, found himself in the same unhappy

novice to the opening ceremonies, role; and Joan Fairfax should found himself in the same unhappy position as most of the other members of the press, and was unable to make a stab at reviewing the proceedings.

House Reviews

Music Hall, N. Y.

Leon Leonidoff presentation of "Wings of Glory," with the Mathu-rins (2), N.Y. Naval Shipyard. Choir, Corps de Ballet (with Istvan Choir, Corps de Ballet (with Istvan Rabovsky), Rockettes, Music Hall Symphony; sets, James S. Morcom; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Al-bert Stillman; "Breakfast at Tif-jany's" (Par).

Current stageshow at the Rocke-feller flagship, "Wings of Glory," is a mach- and missile-geared sa-lute to the 50th anni of U. S. naval aviation, and indubitably straight up red-white-and-blue pageantry.

up red-white-and-blue pageantry.

The stagecraft is typically stunning for the showcase, commencing with circular-projected film clips spanning the navy air arm's growth. It also includes (on-stage) a genuine Marine helicopter, a simulated rocket takeoff that's sound-effective and remarkably realistic, an arresting lunar-designed ballet sequence, and dramatic use of a taped missile count-down along with the taped voice of astronaut Alan Shepard Jr. during his suborbital flight.

Margaret Sande has furnished

ing his suborbital flight.

Margaret Sande has furnished the Corps de Ballet, spotlighting Istvan Rabovsky, some exciting istoration of the suborbital state of the suborbital state of the Mathurins, a brace of ace tumblers. Their display is a bit too standard, even for this house, but smoothly executed.

The N. Y. Naval Shippard Choir chips in a stirring religious chests.

The N. Y. Navai Shipyaru Choir chips in a stirring religioso chest-nut, and the Rockettes tap out their usual sharp leg harmony and precision formations — punctilious enough for any drill sergeant. Mu-sic Hall orch, under Raymond ste Hall orch, under Raymond Paige, curtain ralses with a medley of Liszt warhorses, pleasant enough but irrelevant to the theme of the layout. Albert Stillman's special lyrics are appropriate and direct.

Apollo, N. Y.

Clay Cole's All-Girl Show, with
the Chantels (4), Gladys Night &
the Pips (5), Big Maybelle, Tiny
Topsy, Valerie Carr, Bobbettes
(4), Parkettes (4), Reuben Phillips Orch (12); "Gun for &
Coward" (U).

It's probably an illusion, but a little taste seems to have invaded the r&r scene. At least a couple of the groups in deejay Clay Cole's current girlle revue at the Harlem vaudery look sharp, and, for the most part, sing sharp.

most part, sing sharp.
Foremost is a long-stemmed, sepia beauty, Glady's Night, who is in the unusual spot of lead vocalist fronting a male quartet, the Pips. The agt has taste in costuming and choreography, and Miss Night has an appealing sophistication in her projection and restrained dramatics in the vocalizing; all of which doesn't disguise a trace of religioso through the ballad and rhythm offerings.

guise a trace of religioso through the ballad and rhythm offerings.

Also restrained in presentation is the Chantels foursome, youing chicks with high sight values all around, including chie gowning. On the strength of their disk clicks (most recently, "Looking in My Eyes," on the Carlton label), the girls are closing act, a spot that's a little too much at this point. Harmonies tend to stray a bit on the rer numbers, but their "Summertime," with a strong lead solo, was solid throughout.

Big Maybelle and Tiny Topsy, house more-or-less regulars, provide a few tons of shake, shimmer and wall in solo turns. Valerie Carr gets a little jazz in the beat. The Bobbettes and Parkettes quartets are out of the rer mill.

Cole's emceeing is hip, and

Cole's emceeing is hip, and Reuben Phillips' band backs well all the way, with a nice jumper for aud extroverts of all ages who want to take the stage for a turn at The Twist. Bill.

New Acts

JOAN FAIRFAX Songs 35 Mins.

King Edward Sheraton, Toronto

With Lynn Duddy and Bobby Kroll writing special songs for her, plus an entire new night club act—both of which she is breaking in here—Joan Fairfax

Sullivan and Jack Paar, has given her the night club bug and she is out to change her personality. She has gained in poise and power from recent engagements in the states and in Caribbean resort niteries, plus six weeks at the Queen Elizabeth Hotel, Montreal.

With original material com-

With original material composed by the Duddy-Kroll duowhich she has not fully tried out in her break-in here—she has a long way to go but has travelled far since being confined to her former iv stints over the CBC. Clad in a beige chiffon with beaded bodice and earlier wearing a white fox stole the blond Miss. Fairfax opened with a bouncy "I'm With You" (by Duddy); "In Times like These," an original by Kroll; "Please Mr. Brown" (Duddy). In these, she made full use of the lyrics and can belt out a song. Even her personality patter

lyrics and can belt out a song. Even her personality patter with the hand mike has been revamped for her, but she ought to tone down her blue-pencil jokes which, in Canada, is all-destroying of the tv Image she built up. The voice of the entertainer is powerful in her new role; and Joan Fairfax should go far in the writing... and have

CLARENCE JACKSON TRIO Songs, Music 30 Mins. Saxony, Boston

Here's a group with rich vocal styling and boffo musicianship in a seeming effortless layout of vocal club act—both of which she is breaking in here—Joan Fairfax is attempting to project a new image divorced from the deweyerd singer of songs which were OK'd for her by the Canadian Broadcasting Corp. tv network "Joan Fairfax Show" for two seasons on Sunday nights.

Her appearances on the Arthur Godfrey and Don McNeill programs, plus the dispute she recently engendered between Ed Sullivan and Jack Paar, has given her the night club bug and she is out to change her personality. She has gained in poise and power from recent engagements instrumentals handling everything

Mouth."

The boys restrict the offering to the appeal of intimate room where, auditors want to be entertained but not forced to full concentration. The three Negro singers and musicians, when essaying blues numbers, get a depth of feeling, subtleties and shadings as well as broad nutlines. Their reportains to him. ties and shadings as well as broadoutlines. Their repertoire is big
and versatile with great arrangements, and they segue from novelties to standouts like "Poor Butterfly" and "Old Man River" with
ease and eclat. They also essay
music around the world with
French, Hebrew, Italian to their
self-accomp.

The skilled tooters and pipers are quick to grasp the mood of their audience and can vary their

their audience and can vary their big musical storehouse according-ly. Night caught, they introduced "Shalom" to the intime audience. The act is perfect for the more intimate spots for the nonce, but is definitely a big bet for bigger things and they could capably work in larger rooms. Their sincerity and sensitivity to interpretation, particularly on offerings like "Primrose Lane," could send them far in upper nitery work. All in far in upper nitery work. All in all, they're harmonically sound all around, crisp and enjoyable. Guy.

Warner Film Deal Would Boost CBS 'Lady' Profit to \$5,000,000 Thus Far

The CBS profit on "My Fair-Lady," including income already earned from the musical, will reach about \$5,000,000 if the Warner Bros. offer of a record purchase price for the film rights is accepted. The picture company has bid \$5,500,000 for the property and in addition, will give the legit production 471/2% of the film gross over \$20,000,000.

duction 47142% of the film gross over \$20.000 000.

The \$5,000,000 would represent a minimum profit for CBS on its stake in "Lady." The potential net is incalcuable at present. Not only is there the possibility of additional picture coin from the gross participation setup if the WB deal goes through, but there's also other potential subsidiary revenue, besides the coin still being earned by the Broadway, road and other legit productions of the musical. Acceptance of the WB offer hinges on whether "Lady" producer Herman Levin can come up with a better proposition by Oct. 20.

CBS, by virtue of its being sole backer of the Broadway production of "Lady" and its subsequent purchase of the authors' interest in the vehicle, is now principal owner of the adaptation of Bernard Shaws "Pygmalion." The network's investment in the musical was \$360,000, for which it received a 40% stake in the production's profits.

That 40% climbed to 70% when CBS shelled out about \$2,000,000 to

tion's profits.
That 40% climbed to 70% when CBS shelled out about \$2,000,000 to acquire the interest held by the show's writers, lyricist-librettist Alan Jay Lerner and composer Frederick Loewe. The Lerner-Loewe interest acquired by CBS covered their 30% slice of the musical from the producer's end, plus their stake in the subsidiary rights.

The contract covering disposition of income from the sale of the film rights to the musical stipulates that the production get 33.6% of the picture revenue. Since CBS owns 70% of the production, its of the picture revenue. Since CBS owns 70% of the production, its share of the film coin on that level is 23,52%. In addition, the network, as owner of the subsidiary rights gets another 50,40% of the (Continued on page 76)

Easy Concert Ticket Policy; Charge Your Subscription, Cancel If Sample N.G.

Atlanta, Oct. 10.

Longhair music buffs are finding it extremely easy to buy tickets to 12 pairs of concerts being offered by Atlanta Symphony Orehestra during its 17th season.

All one need do is go to box office, select seats and say "charge 1t." Price scale is \$30.90 for meaching: \$22.66 and \$19.57 for orchestra; \$14.42 in balcony; and \$9.27 and \$7.21 in gallery.

And, furthermore, if after

\$9.27 and \$7.21 in gallery.

And, furthermore, if after you've heart first concert (Oct. 19-20) and decide you don't like it. and can't stand the thought of going to 11 subsequent performances, all you need do is mail your stubs to first show, along with your tubs to first show, along with your unusued ducats to rest of performances and Symphony will refund purchase price of your tickets.

Leslie White is manager of At-Lesile White is manager of At-lants Symphony and Henry Sop-kin, who founded orchestra, is music director and orch's first— and only—conductor to date. Lucien Oliver is president of orchestra.

Rightful' Due in Sweden; Author Going to London

It's No Joke, Son

Detroit, Oct. 10.

James Nederlander, manager of the new Fisher Theatre, thought he was being made the butt of an old theatre prank here last week, when he was asked to "get the key to the curtain."

He started to welk away from Milton Pollack, manager of "The Gay Life" production, who ran after him and explained that he really needed the key to the lock on the electrical switch panel for the acoustical screen which rises into the ceiling to enlarge the acoustical screen which rises into the ceiling to enlarge the house for musicals.

Merrick Schedules 'Stop World,' 'Ross'

David Merrick has added another London property to his lineup of future Broadway productions. The new acquisition is the current West End musical, "Stop the World—I Want to Get Off," which opened July 20 at the Queen's Theatre. The tuner, in which Anthony Newley and Anna Quayle costar, has book, music and lyrics by Leslie Bricusse and Newley.

Another current London entry, which Merrick intends duplicating on Br. way for a Dec. 25 opening at an undesignated theatre, is Terrence Rattigan's "Ross." He's signed John Mills for the starring role originated on the West End by Alec Guinness, who was succeeded by Michael Bryant. The London production of "Ross" has been running at the Haymarket Theatre.

OLIVIER FOCUSING ON CHICHESTER FESTIVAL

CHICHESTER FESTIVAL

London, Oct. 10.

Laurence Olivier has turned down Hollywood and European film offers to concentrate on the new Chichester Festival opening next. July. The Festival will be held at the new theatre, now half built, of which Olivier is a director. He will appear in at least one production in the first season and direct one or perhaps two others. Three plays will be presented the first week and then played in stock for the 10-weeks Festival season.

Many other top thesps have shown interest in the Festival, which it is hoped will do for legit what Glyndebourne has done for music. The theatre will be a 1,400-seater and is being backed by public donations. More than \$188,000 of the \$294,000 target has been

of the \$294,000 target has been raised so far.

Report Preminger Seeks Early Release of 'Advise'

Early Release of 'Advise'

Washington, Oct. 10.
Otto Preminger is reportedly seeking a legal loophole that would permit him to put his film version of "Advise and Consent" into release by the end of this year. The contractual setup on the film rights to the play prohibit exhibition of the picture until the touring legit company closes or next June, whichever is earlier.

The Broadway production of Loring Mandel's adaptation of Allen Drury's Pulitzer Prize novel, produced by Robert Fryer and Lawrence Cart, in association with John Herman, had a 27-week run last season at the Cort Theatre, N.Y. The road rights were farmed out to Martin Tahse, who launched his touring production last week in Cincinnati.

The touring company, with Farley Granger and Chester Morris costarred, is scheduled to continue on the road until next May 5.

Joe Layton, who choreographed

Reelect Tom Dash Prez

Thomas Dash, of Women's Wear Daily, was reelected president of the N.Y. Drama Critics Circle for a second term at the organization's annual meeting yesterday (Tues.). Thomas H. Wenning, of Newsweek mag, was upped from treasurer to vicepresident.

Moving into the post of treasurer is Ethel Colby, of the N.Y. Journal of Commerce.

Ad Coupons As Sub for Twofers On 'Blood, Sweat'

There will be 13,356,620 discount exchange coupons available this week for "Blood, Sweat and Stanley Poole" at the Morosco Theatre; N. Y. The coupons, good for this week's performances only, are being appended to display ads for the comedy in the N. Y. Times and Daily News. The combined weekday circulation of the two papers is 2,671,324.

The ads, first published I as t Monday (9), are scheduled for daily repeat through this Friday (13). The seating capacity at the Morosco is 999, which allows for a capacity audience of 7,992 on a regular eight-performance week. The "Poole" discount offer is a stopgap measure until regular ex-

a capacity suutence of 1,352 off a regular eight-performance week. The "Poole" discount offer is a stoppap measure until regular exchange ducats are put into circulation next week. The coupon discount will apply to all performances this week and be good for all seats except the first 10 rows of the orchestra, with tickets going for a little more than half the regular boxoffice price. In the usual twofer procedure, exchange ducats are printed and distributed to industrial firms and other outlets where their availability would not normally conflict with the purchase of tickets at the b. o. price by regular theatregoers.

"Poole," produced by Roger L. Stevens and Fields Productions, opened at the Morosco last Thursday night (5) to generally unfavorable notices in the daily press. By coincidence, the show is pressagented by Arthur Cantor who was inadvertently involved last season with the circulation by the News of twofers to his co-production of "All The Way Home" on Broadway. The daily ran a sample facsimile of an exchange ticket to honor.

LONDON 'GUILTY PARTY' **MAKES QUICK PAYOFF**

London, Oct. 10.

Investors in the George Ross-Campbell Singer whodunit, "Guilty Party." were paid off last Sunday (7) after the show had been running at St. Martin's Theatre for only 60 performances, according to producer Peter Bridge.

The play was capitalized at approximately \$11,000 and is estimated to have cost about half of that to open cold in the West End. In its first week, "Guilty Party" grossed around \$7,560.

Host Very Late Supper For 'Donnybrook' Prod.

For 'Donnybrook' Prod.
Alumni of the chorus of last
season's "Donnybrook" tossed an
after-theatre supper recently in
Boston's Chinatown for Fred Hebert, who produced the musical.
Hebert, production manager for
'Caretaker," was in the city for
the show's tryout prior to its opening on Broadway last week.

The chorus boys and girls, nine
from "Kean" and three from
'Milk and Honey," were in the
Hub for tuneup performances of
the musicals.

of Drama Critics Circle Idle-Compensation for Actors OK If Via Part-Time Little Theatres

OK Segregation

OK Segregation
Increased bookings of legit shows into night clubs has resulted in the insertion into the contract between Actors Equity and the League of N.Y. Theatres of a new clause designed to protect the distaff members of the union.
The rule reads, "Mixing with or circulating among the customers of the club is not a condition of employment, and under no circumstances and at no times shall the actor be re-

times shall the actor be required to engage in such activity."

IA Demands 55% **Boost in Shops**

Having recently concluded a new three-year contract with the League of N. Y. Theatres, the stagehands, Theatrical Protective Union, Local 1, IATSE, is now demanding a separate pact with scenic building and electrical shops. The union is asking for a one-year contract with increases of around 55% in wages, plus 11 holidays, two weeks vacation, severence pay and a pension plan. A salary hike to \$30.39 is being pitched for men now getting \$24.15 daily for five days work. For top men, a wage boost to \$255.39 weekly from the present \$129.30 rate is being demanded by the union. The shop owners, are currently negotiating with the union over its demands, which they regard as exorbitant. The unexpected contract demands were revealed last month. In the past, the union's pact with the League has usually been applicable in the shops.

shops.

The shop operators are offering the union the same wage increase it negotiated with the League. That's 4% the first two years of a three-year contract and an additional 2% the third year.

OKAY CHI'S ERLANGER THROUGH NEXT MARCH

THRUUGH NEAL MAKUR
Chicago, Oct. 10.
The Erlanger Theatre here, due
for demolition along with other
buildings in a square block of the
Loop, may remain in operation at
least through March 31, 1962, the
owners have been informed. With
several landowners in the area
legally opposing the city of Chicago's appropriation of the land,
the Erlanger's new lease could
well extend beyond the guaranteed
date.

well extend beyond the guaranteed date. "Bye Bye Birdie" is the Erlan-ger's current tenant. "La Plume de Ma Tante" is expected to follow next spring, if the theatre is still standing.

Plan Winter Play Series At San Diego Circle Arts

Al Didli Dicgo Cittle on the San Diego, Oct. 10.

The Circle Arts Theatre, which grossed around \$350,000 on the musicals presented here during its recently-ended inaugural season of 16 weeks, is planning an eight-week winter series of straight plays. The new concrete-domed, theatre-innew concrete-domed, theatre-in-the-round played to 130,000 paid admissions during the summer session, which ended last Sept. 17. A star policy was employed by the operation.

A fall concert season is currently in progress at the theatre.

Author Going to London
A Swedish version of Michael
Shurtleff's "Call Me by My Righttul Name" is scheduled to begin
touring Oct. 21 at the City Theatre,
Malin, Sweden. Lars Schmidt is
producing the play, which preemed
off-Broadway last season.
Shurtleff, casting director for
Broadway producer David Merrick,
left yesterday (Tues.) for London
to negotiate for a presentation of
his play there. He'll also look in the
possibility of a Paris productul no, While in London, Shurtleff
will oo. productions scheduled for
will stage the upcoming Richard
will oo. productions scheduled for
my Rean" and three from
"Kean" and three from
"Makand Honey," were in the
Must season at the Cort Theatre,
Will stage the play, which preemed
off-Broadway. last season.

Shurtleff, casting director for
Broadway producer David Merrick,
left yesterday (Tues.) for London
to negotiate for a presentation of
his play there. He'll also look in Comardy significant of
the possibility of a Paris productul no possibility of

Hollywood, Oct. 10.

A decision which may have a potential effect upon about 25,000 actors in California has been handed down by the California Unemployment Insurance Appeals Board in Sacramento, final reviewing, agency for the State Dept. of Unemployment, in studying four cases submitted by Assert

Dept. of Unemployment, in studying four cases submitted by Actors Equity as holding merit in seeking appeal.

Ruling decrees that actors working a short work week in little theatres are entitled to unemployment insurance. Actors have been fighting Unemployment Dept. for past 10 years over its directive that any thesp working a short week in little theatre engagement is regarded as working a full week and thus is not entitled to insurance benefits.

Under the Appeals Board action.

thus is not entitled to insurance benefits.

Under the Appeals Board action, actors will now receive the difference between what they receive and their benefit amount, according to Dorothy K. Davis, attorney for Actors Equity who has been handling case for state's recognition of the difference between an actor working for a small salary on a short week in a little theatre, while he seeks full-week employment, and those fully employed. Board, Miss Davis said, "reversed and distinguished the earlier ruling" of the Dept. of Unemployment, which she declared repped a significant victory.

Cases submitted to Appeals Board involved John Shaner, on two counts, Kelton B. Garwood and Richard C. Crane. Argument was presented for actors that they were "penalized" by state for working, whereas by not being employed they would receive the full amount of their benefit.

Mpls.-St. Paul Rivalry Helping Both in Legit; Season Sales Perking

Minneapolis, Oct. 10.

Local interest in touring legit, spurred by competition between Minneapolis and St. Paul, is sparking smashing advance sales in both cities.

Minneapolis and St. Paul, is sparking smashing advance sales in both cities.

The announcement early this year by exhibitor Ted Mann of a season of six road shows for his 2,800-seat Orpheum theatre here in competition with the Theatre Guild. American Theatre Society series in St. Paul has been the key factor in stimulating interest. For years Minneapolis retained a stranglehood on the TG-ATS franchise. Two years ago, when Minneapolis was unable to provide a theatre for legit, the Theatre Guild moved to the 2,600-seat St. Paul Auditorium where it has done extremely well for two seasons.

Advance take indicates that legit attendance in the Twin Cities will nearly double the previous high, registered when only St. Paul offered touring shows. The season ticket sale in Minneapolis, which got a late start in its subscription campaign last June, was figured likely to top \$125,000 with the season opening last week with the touring "Fiorello." Mann reports that all media have been "extremely receptive in encouraging theatre support and the public has responded enthusiastically. Chartered buses will bring fans to Minneapolis from other Minnesota points as well as North and South Dakota.

St. Paul's season also shapes up promisingly. The Theatre Guild more than 4,000 series subscriptions, and final total should be close to or over last year's 4,600. "La Plume de Ma Tante" was St. Paul curtain raiser.

During the last six years, TG-ATS.

Paul curtain raiser.

During the last six years, TG-ATS season sales have climbed from 2,300 to a record 5,100 two years ago.

(Continued on page 77)

LEGITIMATE

Sail Away

Bonard Productions, in association with Charles Russoll, of musical comedy, in the control of the co

Shriley Candijack Patit Mariano Mr Sweeney Jon Richards Mrs Sweeney Jon Richards Mrs Sweeney Pauls Bauermaith Shris Sweeney Bullard Bauermaith Shris Sweeney Bullard Bauermaith Shris List Patient Mrs Lush Mrs La Mrs La

Early in the second act of "Sail way," which opened last week at the Broadhurst Theatre, the cruise hostess gathers the obstreperous morpet passengers in the ship's nur-ery and tries to entertain them with a story and ship's nursery and tries to entertain them with a story and alphabeticel placards. The number. "Lit'e Ones' ABC." is a rambunctious parody of the "Do Re Mi" song in "The Sound of Music" and it's a panic.

For the show's climax, just before the finale, top-featured Elaine Stritch flings across the cruise hostess's lament, "Why Do the Wrong People Travel?" It's a rouser, and momentarily almost obscures the fact that "Sail Away" is otherwise a tepid musical.

The indestructible Noel Coward, who's been turning out elever.

who's been turning out elever, sentimental, emotionally arid shows for some 40 years, is still

who's been turning out elever, sentimental, emotionally arid shows for some 40 years, is still unable to write about real people. Moreover, his wit, facile cynicism and professional skill, which were so fashionable in the late 1920's and early 1930's, seem antiquated and sterile nowadays. "Sail Away," for which Coward wrote the book, lyries and music and which he also staged, suggests that while the celebrated multiple-threat talent must have observed all manner of tourist idiosyncracies during many vacation trips, he has learned little about human beings. It's remarkable how much incident there is in "Sail Away" and how little happens.

happens.

As a stream of bulletins from out-of-town during the tryout turn reported, a major story line of the original book involved the abortive romance between a confused wom-an trying to recover from her brokan trying to receive from the broad-en marriage and a nice young man with a possessive mother. That was supposedly too heavy a note for an essentially lighthearted musical, however, and the charac-try of the wife, played by Jean from the wife, played by Jean Fenn, was written out, with the romance switched to the brittle crulse hostess. What might have been the one genuine emotional element in the show was thereby eliminated.

element in the show was thereby eliminated.

"Sail Away" has the expected catalog of scenes and numbers for a musical about a vacation cruise. With only cursory attention to the mismatched main romance and the puppyish secondary romance, there are minor incidents involving assorted tourists in various parts of the ship and during sightseeing visits ashore in such places as Tangier, an Italian town, the Rivers and Athens.

But "Sail Away" is an empty show about hollow people. There's no room for speculation where characters have been before they come onstage or where they re

come onstage or where they're going when they exit, for they have no substance—they're just performers, and when they're not saying or singing their lines or

reacting to others, they're only in the wings waiting for their cues, exchanging Shubert Alley gossip and speculating about how long the production will run.

the production will run.

Coward is still adept at writing clever lyrics, particularly for comedy patter songs, but his ballads tend to be trite and cloying. Even as sung by the cast, the numbers have the sort of tuneless quality of his unique singing style. Besides "Why Do the Wrong People Travel?" and perhaps "Later Than Spring" there's scarcely a memorable tune, at least to: the basis of a first hearing. The orchestra accompaniment is excessively loud. excessively loud.

As staged by Joe Layton, the dances and musical numbers are lively and have ingenious touches, and they have the rare merit of another than the merit of another than a merit of the state and give a impression

ilexible, and give an impression of brightness and variety, and the costumes provided by Smith and Helene Pons are gayly colorful, although in several instances they appear to make the women look not merely slim but downright skinny

As the emotionally dessicated hostess, Miss Stritch is unable to project warm or arouse much personal concern, an effect that's probably accentuated by the fact that the perfunctory main romance has been shifted to her without real motivation. Her cool mance has been shitted to her without real motivation. Her cool, offhand delivery tends to sameness in both her lines and the songs, and she seems positively uncom-fortable with at least one of the ballads.

James Hurst has a big voice and a heart manner, but doesn't succeed in making the overgrown mama's boy much of a man. As the secondary romantic interest, Patricia Harty is a sinewy, proficient dancer who should learn not to squander her attractive smile, and as her schoolboyish crever Does is a lithe and enthusiastic hoofer.

Alice Pearce is mildly funny as a frumpish novelist-traveler, Marcho Gillmore is plausibly haughty James Hurst has a big voice and

a frumpish novelist-traveler. Maro Gillmore is plausibly haughty
as the protective mama and Paul
O'Keefe is the most obnoxious
urchin ever to afflict a vacation
trip. On the basis of a reportedly
large advance sale, including
numerous theatre parties. "Sail
Away" may linger around for a
while. There's little in it for pictures, and come to think of it, not
much for audiences. Hobe. much for audiences. Hobe.

As an example of garrulous un-intelligibility, "The Caretaker," which opened last week at the Lyceum Theatre, is right up their with such monumental enginess as "Waiting for Godot," by Samuel Becket, and some of the bafflers of Eugene Ionesco. In London, where the play was an esteemed item, author Harold Pinter Is where the play was an essenment item, author Harold Pinter is rated one of the foremost of the so-called New Wave dramatists. For a playgoer who likes words to be arranged in patterns of com-

to be all anged in patterns to comprehensible meaning, "The Care-taker" adds up to a stupefying mass of words and no apparent sense. Let it be noted, however, that although a few nodding heads could be observed during the evening of these were accomplady and ning, others were seemingly en-grossed and amused, and there were the customary cheers at the

were the customary cheers at the final curtain.
Whether the demonstration was for the play, or the performance, or was just another of those opening night manifestations that are becoming a meaningless ritual on Broadway would probably depend on who provides the answer. For at least one spectator, anything that signals the end of such an unsatisfying experience is almost

that signals the end of such an un-satisfying experience is almost worth cheering.

This Pinter opus is just about as hard to describe as it is to ex-plain. An old, ragged, filthy ex-probably verminous loafer is taken in by two brothers who share a grubby, junk-cluttered room in London. He's an endless talker, a perennial complainer, a sham,

(Continued on page 72)

Bits of London

London, Oct. 10. London, Oct. 10.

Renald Duncan is writing a play about Mahatma Ghandi, whom he knew personally. Duncan is also rewriting his "The Catalyst," under the title of "Menage A Trois," now that the Lord Chamberlain's ban has been lifted.

Millicent Martin has been temporarily cutting her songs in "The Lord Chamberlain Regrets."

Lord Chamberlain Regrets . ."
bacause of larangytis.
Pat Kirkweed and Hebert Gregg
are costarring in play "Villa SleepFour." in a tryout at Windsor.
Philip King is visiting the U. S.
to huddle with Shephard Traube,
who is to stage the author's comedy, "Sailor Beware," under the
title, "Sailor's Knot.
Joyce Redman is substituting as
femme lead in "The Irregular Verb
to Love" while Joan Greenwood
rests abroad.
The next play at the Arts Thea-

rests abroad.

The next play at the Arts Theatre is Marray Schisgal's "Ducks and Lovers," with Michael Medwin in the lead.

"One Day of the Year" opens Oct. 23 for a limited engagement at the Theatre Royal, Stratford, East London. It is an Australian play by Alan Seymour, to be presented by Laurier Liste, and the Australian Elizabethan Theatre Trust. Trust.

Trust.

The ticket brokers' deal for Peter Briege's "Guilty Party" has been doubled after four weeks and now ealls for \$112,000 over 24

weeks.

Michael Pratt has finished a new musical, "The Big Client," due at Bristol Old Vic in November. Trever Howard will star in Jehn Mortimer's "Two Stars for Com-

Antisony Sharp will stage two comedies, "The Marriage Game" by Mei Telkin and Lucille Kallen for Harry Saltman, and "Critics" Choice," by Ira Levin, featuring Ian Carmichael and Meira Lister, for Harold Fielding. "The 'Marriage Game" was done on Broadway several years ago under the title, "Maybe Tuesday."

The Lord Chamberlain ordered 12 cuts in Ann Jellieee's comedy, "The Knack," which opened last night (Mon.) at Cambridge.

Off-Broadway Shows

(Figures denote opening dates)
Balcony (Rep.), Circle in Square C3-500
Blacks, St. Marks C4-50 (9-12-61).
Connaction, Iting (Rep) (9-12-61).
Connaction, Iting (Rep) (9-12-61).
Connaction, Iting (Rep) (9-12-61).
Connaction, Iting (9-12-61).
Chotsh, 4th St. (9-12-61).
Chotsh, 4th St. (9-12-61).
Chotsh, 4th St. (9-12-61).
Chapp Days, Cherry Lane (9-17-61).
Mary Synshine, Players (11-8-59).
Misshianes, Sheridan Sq. (9-25-61).
Opening Wilsdew, Marquee (9-35-61).
Opening Wilsdew, Marquee (9-35-61).
Opening Wilsdew, Marquee (9-35-61).
Prants, Premise (11-22-60).
Prants, Premise (11-22-60).
Red Eye, Provincet'n Playh'se (6-12-61).
Sap of Life, I Sher, Sq. (10-2-61).
Threepenny Opera, de Lys (9-25-55).
Under Milk Wood (Rep.) Circle (3-25-61)
SCHEBULE DO PHIMES (Figures denote opening dates)

Threspenny Opera, de Lys (9-20-55).
Undey Mik Wood (Rep.) Circle (3-28-61)
SCHEBULED OPENIMOS!
Swe Dwellers, Mews (0-15-61).
Harry Stoones, Gramercy (0-17-61).
Harry Stoones, Gramercy (0-17-61).
Harry Loves, Living (Rep.) (10-17-61).
Jungles, Living (Rep.) (10-18-61).
Saroyas, Bill. East End (10-24-61).
Saroyas, Bill. East End (10-24-61).
Go Show Me Drapen, Bildway (10-27-61).
Go Show Me Drapen, Bildway (10-27-61).
All is Love. Martinique (10-30-61).
All is Love. Martinique (10-30-61).
Shalows & Herest, Vock (11-14-61).
Shalows & Herest, Vock (11-14-61).
Apple Living Theatre (11-15-61).
Follows, Greenwich Mews (11-20-61).
All Falsano, C. (1-28-94).
In Palsano, C. (1-28-94).
In Palsano, C. (1-28-94).
In Palsano, C. (1-28-94).
In After three performances.
Krapp's & Zoo, East End (9-12-61).
Closed last Sunday (3) after 32 performances.

London Shows

(Figures denote opening dates)
Affair, Strand G-21-61).
Amoreus Prews. Piccadilly (12-5-59).
Androcles & Pesner, Mermaid (10-3-61).
Bird of Time, Saroy G-33-61).
Bird of Time, Saroy G-33-61).
By Bye Birdle, Her Majesty's (6-13-61).
Farlasticks, Apollo (9-7-61).
Falders Keepers, Arts (19-6).
Guilty Farry, St. Martin's (9-17-61).
Fraiders Keepers, Arts (19-6).
Luther, Phoenix (2-7-61).
Luther, Phoenix (2-7-61).
Mousefrap, Ambassador (11-25-52).
Mousefrap, Ambassador (11-25-52).
My Fair Lady, Durly Lane (4-30-58).
One For the Pot. Whitehald (2-6-6).
One For the Pot. Whitehald (2-6-6).
Cone Over Reight, Duke Yack's (5-5-6).
Repertery, Aldwich (12-15-60).
Respertery, Aldwich (12-15-60).
Sound of Music, Palace (7-20-61).
Whistle in Dark, T. Royal (9-11-61).
Voung in Heart, Vic. Fal. (12-21-60).
SCHEDULED OPENINGS
D. R. M. Prince Wales (10-22-61).
D. R. M. Prince Wales (10-22-61). (Figures denote opening dates)

SCHEDULED OPENINGS

SCHEDULED OPENINGS

Do Re MJ. Prince Wales (10-12-61).

Ducks and Lovers, Arts (10-18-61).

Teresa of Airia, Vaudeville (10-20-61).

One Day of Year, Royal E. (10-24-61).

Dream & Bessie, Royal Ct. (10-24-61).

CLOSED
Wildest Dreams, Vaudeville (8-3-61);
closed last Saturday (7) after 76 performances,

Asides and Ad Libs

Sal Marsk is reportedly dickering to bring "The Voices of Shem." Mary Manning's stage adaptation of James Joyce's "Finnegan's Wake," recently presented at the Dublin Drama Festival, to the U.S. for a tour . . "The Chinese Wall," a farce by Max Prisch, translated by James L. Rosenberg from the original German, with an introduction by Harold Clumman, has just been published by Hill & Wang in both cloth and paperback editions.

Irving H. Cooper, author of the scheduled Broadway play, "The Human Pattern," is not to be confused with Broadway general manager Irving Cooper... That ceremony in honor of musical comedy character comedian Joseph Macamley, reported here several weeks ago as having taken place at the Municipal Opera, St. Louis, was actually held at the Starlight Theatre in Swope Park, Kansas City.

**Experit Placongarden has made the 2006 expersely on the incoming

Rermit Rloomgarden has made the 20% overcall on his incoming. Broadway production of "The Gay Life," bringing the capitalization to \$480,000. Harold S. Prince is capitalizing "Take Her, She's Mine" (formerly "Age of Consent") for \$150,000 with no provision for overcall.

Sofia Derseame who died of a heart attack in her N.Y. apartment. Oct. 2 was well-known in amusement circles of Paris and Manhattan. Her novelist husband, Jean Derseame, died in a Nzi camp in 1945. A son, James Slevin, has worked for the literary agent Mirlam Howell, producer Frederie Brisson and was himself producer of "Howie" on Broadway some years ago. Last summer he was in France, as business manager of the Marquis de Cuevas Ballet. A daughter, Claud, is the wife of Bruee Staudermann, television director of the Meldrum & Fewsmith advertising agency in Cleveland.

The management of "Sail Away" is making capital of Noel Coward's name in exploiting the show. The billing lists him in large type above the title and also in smaller print below as author of the book, music and lyrics and as director. In addition, the quote ads in last week's deliles had his picture with top-featured Etaine Stritch, which could conceivably lead uninformed readers to assume he appears in the musical.

musical.

Incidentally, the "Sail Away" souvenir program contains large pictures and capsul biographies of co-producers Helen Bonfils and Haila Stoddard, as well as attorney Donald R. Seawell, secretary of the firm. The data on the lawyer includes the fact that he has offices in New York and London, and names some of his "world-wide clientele." Program billing for production attorneys has become fairly usual on Broadway, but this is probably the most extreme case thus far.

Shows Out of Town

Write Me A Murder

Write Me A Nunreer

New Haven, Oct. 5.

Compass Productions, Inc., presentation of dram in three sects (eight scenes),
by Frederick Knott. Directed by George
Schaeter; setting, Waren Chymer; costumes, Nocl. Taylor. Stars James Donald,
Thatcher, Eable Griffers, Opened Oct. 4.
51. at the Shubert Theatre, New Haven,
\$4.86 top.

Table Track of the Control of the Co

Since there is presumably always room for an interesting love androom for an interesting love-and-murder production on Broadway, this new effort of Frederick Knott stands an optimistic chance of eatching on. Also in its favor is the fact that it is somewhat away from the routine whodunit.

Although the story includes a

Annough the story includes a cleverly conceived murder, it's all done within audience view, a combination of bafflement and surprise denouement holds interest. It could all give satisfactory punch

could all give satisfactory punch to a film version.

Laid in a country estate in England, the yarn involves a young lord of the manor who returns home after being in seclusion on a houseboat while writing mystery stories. His arrival coincides with his older brother's sale of the estate to a newly-rich boor and his attractive wife. The young author and the wife develop mutual romantic leanings and plan to dispose of the husband, but the familiar situation is given intriguing treatment. treatment.

The players seem superior to the material, since the roles tend to be stereotype, and there is little to strain test skill. James Donald to strain test skill, James Donald is personable as the young writer and Kim Hunter is good as the attractive wife.

Denhelm Elliott is efficiently

irritating as the older brother.
Torin Thatcher makes himself properly obnoxious as the boorish husband and Ethel Griffies handles a country doctor role with ease and aplomb.

George Schaefer's staging is

ease anu aparaments of George Schaefer's staging is smooth and successfully prolongs the uncertainty angle until the play's final twist. Warren Clymer has provided a good setting and Noel Taylor has provided appromista costumes.

An Evening with Yves

Montand
Montreal, Oct. 7.
Norman Grams, in association with Jacques Canettl, presentation in two acts starring Yves Montand, Staged and Cattle by the Starring Starri

Making his second appearance in Montreal within two years. Yves

Montand played a two-performance pre-Broadway stand to near-capac-ity in the 2,500-seat St. Denis Thea-tre last Friday-Saturday (6-7). He demonstrated anew that he is a master showman, one of the most urbane Gallie imports in

Garbed in the now-familiar black Garbed in the now-familiar black trousers and open-necked black shirt, the singer-actor is the ulti-mate in a pro performer down to his slightest gesture or smile. His attention to details, the demands he makes on his musicians and his casual sophistication are a refresh-ing change from the fly-by-night-ers who do one-niters and then vamose.

yamose.

Many of the 20 offerings are repeats from his previous show, but judging from audience reaction, Montand could do no wrong if tion, Montand could do no wrong it he did nothing but oldies. Such smashes as "Les Grands Boulevards," "The Golden Chariot" and "Mary the Mink Coat" continue to waw, and this time around he includes two English numbers, "Just In Time" and "Accustomed to Her Face" for a nice reception. The intros are in English and the songs, with the two exceptions, are in French. French.

Prench.

Possessing enormous warmth and loaded with Gallic charm that is a surefire magnet, Montand doesn't allow the emotional demands on the other side of the footlights to upset his programming. Even a standing ovation and repeated cries for other Montand songs on his begoff failed to swerve immaculate performer. this

immaculate performer.

Bob Castella is again at the piano and as conductor, backed by a superb group including Edmund Hall, clarinet; Bob Creash, accordion; Charles Persip, drums; Jim Hall, guitar, Al Hall, bass, and Paul Selden, trombone. Newt.

The Best Man Cleveland, Sept. 19.

The Best Mam

Cleveland, Sept. 19.

Roger L. Stevens presentation of treeaction of the common of t

Buttoned up tightly and crisply by director Joseph Anthony, the new road-show company of Gore Vidal's "The Best Man" stands up strongly for the road. The political

(Continued on page 72)

VARIETT

Shows Abroad

La Grotte

Paris, Oct. 6.
Marguerite Jamois of comedy-drama in
two acts, by Jean Anouith. Staged by
the author and Roland Pietri; sets and
contumes by Jean-Denis Maiches. Opened
Oct. 5, 61, at the Montparnasse-Gaston
Baty Theatre, Paris.
Author

Baty Theatre, Paris.
Author Jean Le Poulain
Poince Commissioner ... Christian Lude
Count Marcel Citvelier
Buyueline Anne Wartel
Barte-Jeanne Liala Refrova
Seminarist Jean Signe
Marcel Passe Bid
Alexis Pierre Pernet
Leon Mercel Perse
Romain Henry Gaultier
Leon Mercel Perse
Barte Jules Alain Lorey

Jean Anouilh can do no wrong for the French theatregoing public, and any script bearing his signature is assured of a long and prosperous run. This new one, "La Grotte" "The Cave", has the critics straddling the fence, with more "nays" than "yeas," but there is no question at the boxoffice. It is another smash.

Jean Anouilh can do no wrong for the French theatregoing public, and any script bearing his signature is assured of a long and prosperious run. This new one, "La Grotte" ("The Cave"), has the critice straddling the fence, with more "nays" than "yeas," but there is no question at the boxoffice. It is another smash.

Three years ago, when his "Pauve Bitos" received an angry critical drubbing, Anouilh referred to the huge advance sale in commenting, "The play is a failure—for the critics." He has at them again this time, "If I've lost my talent," he says in a self-portrait, "I'll begin writing for the movies or become a critic."

"La Grotte" is a strange chouder of materials stirred with Anouilh customary theatrical skill. Following the method of Pirandello, he begins with a character representing the author explaining his theme as his characters stand in the background waiting to enact scenes. All evening the playwright is seen in the throws of creating, trying to fit the fragments of his story into dramatic form. At the end, the story told, he apologizes that this is a play he could never succeed in writing.

Anouilh knows all the means of the stage and can hold an audience fascinated. Every character in "La Grotte" is not only well-drawn but continually interesting.

Anouilh knows all the means of the stage and can hold an audience fascinated. Every character in "La Grotte" is not only well-drawn but continually interesting, social comment and overtones of both mystery play and intellectual drama.

The fille refers to the servant's hall of an aristocratic town house

The title refers to the servant's hall of an aristocratic town house in Paris, circa 1900, with Jean-Denis Malcles's two-level set repre-Denis Malcles's two-level set representing upstairs and down. The cook has been found stabbed to death and an investigation of her murder is underway. With flashback sequences her history is revealed. Years before she was the mistress of her master, the count, who has retained her in service though she is the mother of his illegitimate son.

This son now a young man, is

Illegitimate son.

This son, now a young man, is studying for the priesthood and teaches his half-brothers prayers and Latin above stairs. He has fallen in love with the lowly kitchen maid and, instead of taking priestly orders, wants to marry her. But his mother, hoping to see him rise in the world, fights this scheme bitterly, literally to the death.

be widely produced.

Jean Le Poulain as the playwright-at-work, brightens the sombre aspect of the text with a scintillating, amusing interpretation.

Lila Kedrova scores as the implacable cook. Huguette Hue draws
the loudest applause as the pathetic kitchen slavey, the play's

placable cook. Huguette Hue draws but at least has the merit of a sterling performance by Glyn caller viatage, a shudder meller of "Cat and the Canary" cut. Since the screen can now do this There are also fine characterizations by Marcel Cuvelier es the indifferent count, by Martine Sarcey as his gentie-natured wife, Jean Signe as the timid abbe, Marcel Peres as the coarse coachman, Henry Gaultier as the old butler who defends aristocratic privilege, Pascal Mazzotti as the old butler who defends aristocratic privilege, Pascal Mazzotti as the olly valet, Christian Lude as the police inspector, Anna Guerin and could mean a lot of other things, and Leroy as the pleasure-seek-itoo.

and Pierre Pernet as the kitchen boy destined to become a wealthy restaurateur.

"La Grotte" is another Anouila gold-mine.

Curt.

Finders Keepers

London Sept 20.

El-peth Cochrane & Campbell Williams Person and Campbell Williams Person and Campbell Williams Person and Campbell Robert Cambell Campbell C

Comeny Ineare, London; as top.

Soldier FROM THE WARS RETURNING
Barmaid Patricia Marks
Barman Peter Hutton
Soldier Glyn Houston

BARNST	ABLE
Helen Gallipot Dr. Gallipot	Patricia Denys
Dr. Gallinot	Trevor Reid
Rev. Teeter	Peter Hutton
Danhas Collinst	Anna Wind
Sandra A NIGHT	Detrinia Marks
Sanura	Tatistia Maik
A NIGH	001
Albert Stokes	Brian Feci
Mrs. Stokes	Anna wins
Seeley	Rodney Bewes
Seeley Kedge	Walter Hall
Barman	Dougles Harris
Old Man	Beter Western
Mr. King	Towns Baid
Mar. Plane	William Charles
Mr. Ryan	. WIMMEN SUPPLIESS
Gidney	Givn Houston
Joyce	Patricia Marks
Joyce	Patricia Denys
Betty	Gabrielle Beaumont
Betty Horne	Nicholas Pennell
Barrow	Michael Slater

and, instead of taking priestly orders, wants to marry
her. But his mother, hoping to see
him rise in the world, fights this
scheme bitterly, literally to the
death.

Anouilh's indignant picture of
heartless masters and crushed domestics has theatrical force; but as
social satire it is rather belated,
seeming to belong to the pre-1914
world it is describing. Its outdook, like its costumes, is period. That
doesn't matter, however, as
Anouilh has written so vividly and,
with Roland Pietri has directed
and cast it advantageously. Every
role is fat, and if only for its acting opportunities "La Grotte" will
be widely produced.

Jean Le Poulain as the plan

Anouily value.

The opening item is David Campfor social satire and cast it advantageously. Every
role is fat, and if only for its acting opportunities "La Grotte" will
be widely produced.

Jean Le Poulain as the plan

wright-at-work here. "Counterpoint," three one act plays staged last month at the Dublin Theatre Festival, has been

sented on television cuts and movelty value.

The opening item is David Campton's "Soldier from the Wars Returning," short, offoeat and unsatisfactory. The hero returns from the wars without a scratch, and has his first civilian encounter with a barmaid and barmain in a saboon. In the space of a few minutes he acquires the sears of war which he dished out to the enemy.

It is vague and unsatisfactory, but at least has the merit of a sterling performance by Glyan as the returning soldier.

acter, the mere mention of whose name leads the players to cast their eyes toward the heavens. The dialog is frequently funny and occasionally hilarious, but adds up to nothing. Trevor Reid and Peter Hutton have the choicest roles in this brief incident.

The highspot is Pinter's "A Night Out." a one-acter of substance, skill and perception. In its original tv form it was widely acclaimed and though it suffers from slage limitations, it is nevertheless a sterling example of what a cat play can achieve. Brian Peck plays a young man almost hypnotised by his mother into being a "goody-goody."

Comes the moment when he must assert himself and join his chums at a staff party, leaving her on her own for the first time in years. At the party he is wrongly accused of assault, returns to face an outburst from his mother and then goes off to be picked up by a prostitute. But the other voman is just as powerful, domineering and talkative as his own mother.

Pinter's fascinating mastery of commonplace dialog is always in trade of the uneducated. He is also a deft hand at characterization, and each of the people in "A Night Out" is surely and neatly etched. Altogether, this is a little gem. Glyn Houston, Patricia Marks, Brian Peck, Anna Wing and Jeanne Mockford fill the top roles on the right note of authority.

The three plays have been staged by Leila Blake, who has little opportunity with the first two, but comes into her ewn with the Pinter's hodes to set which only half-fill the chage and reveal the

na adequate job with the decor, though modest sets which only half-fill the stage and reveal the actors standing in the wings for their entrance robs the theatre of much of its illusion.

Myro.

Five Plus One

Five Plus One
Edinburgh, Sept. 11.
Edinburgh Featival Society, in association with Occur Lewenskin & Laurier
Lister. presentation of revue devised,
written and staged by Steven Vinnver,
with music by Carl Davas. Design. Sally
Jacobs; musical direction, Authory
Eowles. Features Fenella Fielding. Digital Care. Authory
Edward Rodesept. 2, 101. at the
Lyceum Theatre. Edinburgh; \$1.80 top.

This late night offering is

This late night offering is a worthwhile revue, carefully staged. It uses striking lighting effects, with hardly any scenery.

The layout has no headlines, but Anton Rodgers garners the biggest response: His comical cavortions in a bit called "Curtains" are expecially good. Other clicks are Riggs O'Hara and Robin Ray, the latter the son of vet English comedian Ted Ray.

Dilys Laye and Fenella Fielding are femme lookers who dance well and also do nifty warhling. Petite Annette Robertson whirls in and out, changing props.

and asso whirls in and out, changing props.

In "Three Musicians," Anton Rodgers, Riggs O'Hara and Fenella Fielding, do a neat mime which calls for precise co-ordination with the pit musicians. Another item which clicks is "Eating." The performance spans nearly 30 minutes and is a good bet for diversion.

Gord.

Huit Femmes

HELLI FOREMCS
(Eight Wonnes)
Paris. Sept. 9.
Theatre Edolard VII & D.A.S.P. presentation of comedy-melodrama in three acts. by Sobert Thomas. Staged by Jean Le Poullain, scenery, Roger Hartis, costumes, Joseph Poular. Opened Sept. 6, La the Zedoural VII Theatre, Paris. VI. at the Edourid VII Theatre, Paris.

Mine. Chanel J. Jeanne Marken
Louise Nada Barentin
Mamy Madeleine Clervanne
Suron Regine Lovi
Gaby Densie Crey
Augustine Jacqueline Jefford
Catherine Sylvie Favre
Pierette Claude Genia

"Huit Femmes" ("Eight Wom-en") is by Robert Thomas, whose trick shriller, "Trap for a Single Man," was a Paris hit two seasons ago and was bought for Hollywood production. This new one seems of

panels, masked proviers and failing lights are put to heavy use
to maintain suspense. A man has
been murdered in his study and
any six of his female relatives or
either of his two female servants
might have had a motive.

As the garden gates have been
locked and the telephone wires
cut, the eight women hold a threeact kangaroo session. There is an
O'Henry twist at the end, but it's
a long wait.

a long wait.

a long watt.

Thomas is under an obvious strain in spinning his guess-who plot into three acts, but an octet of actresses comes to his rescue. Benise Grey, a fluttery, popular comedienne, scores as always as the victim's worried widow. Madeleine Clervanne turns in good charac-terization as the sly grandmother who isn't confined to her wheel-chair as generally supposed. Jeanne Marken has good mo-ments as the robust housekeeper and the others who residence are

and the others who register are Sylvie Favre as the kittenish teen-Sylvie ravie as the attends teen age daughter, Regine Lovi as her older sister, Jacqueline Jefford as a whining aunt, Claude Genia as the victim's sister and Nadia Bar-entin as the saucy housemaid.

Wege zu Rabel

Wege Zu Rahel

(Ways to Rahel)

Zurich, Sept. 23.

Schauspielhaus presentation of threat drama by David Wechsler. Staged by. Gert Westphal; set, Anne Abegglen; technical director, Franz Berhard: lighting, Walter Gross. Opened Sept. 22, '81, at the Schauspielhaus. Zurich; is 'top. Schwarzetenwood'... Walter Andreas Schwarzetenwood'... Walter Andreas

Schwarz Katharina Neuwirth Dinah Hinz Andreas Blum
Walter Kiesler
Inge Bahr

"Wege zu Rahel" ("Ways to Rahel") is the first legit play by Swiss novelist and screenwriter David Wechsler, son of Swiss film producer Lazar Wechsler, founder of Pracsens-Film Zurich. It is as humanly commendable as theatrically lacking. The author's failure to turn a basically valid theme into a dramatically satisfying offering betrays his lack of stage experience, despite several novels and screenplays of which "The Search" copped an Academy Award in 1948. The plot of "Rahel" concerns a naturalized ex-German whose sister, Bahel, was killed in a concerntation camp. Coming back to present-day Germany in search of the man whose betrayal sent Rahel to her doom, he meets a German girl of the barfly type and invites her to his hotel room.

His probing finally reveals, by vericididence that her levens.

to his hotel room.

His probing finally reveals, by coincidence, that her lawyer-father, whom she despises, was guilly of the betrayal out of cowardice. But instead of pursuing his revenge, the Yank-German decides to return to the U.S., with the girl as his bride.

to return to the U.S., with the girl as his bride.
This main story thread, in itself of questionable plausibility, is interwoven with a sideline involving three hotel employees and some Commie overtones, which adds to the overall improbability. Lengthy discussions and some hard-to-swallow coincidences cloud the main issue of collective guilt and the

low coincidences cloud the main issue of collective guilt and the need for reconciliation with the past. A drastic overhaul might make the story eligible for screen treatment, but as a legit vehicle it lacks stature and stage technique. Considering the material, the Schauspielhaus performance, staged by Gert Westphal, emerges as a creditable effort, with substantial help from the two intense characterizations by Walter Andreas Schwarz and Dinah Hinz. The single set by newcomer Anne Abegglen reveals a promising talent.

Un Certain Monsieur Blot

Plot
Paris, Sept. 24.
René Dupuy presentation of two act
(Il scenes) we by Robert Roces, adapted from seve by Robert Roces, adturnes, Andre Acquart; music, Henri
Betti, J. P. Landreau; piano, Michel
Ramos, Stars Michel Serrault; seatures,
Jean Yanne, Chaude, Larue, Christine
Aurel, Robert Devain, Opened Sept. 19,
13, at the Theatre Gramont, Paris; 83

top.	
Blot	Michel Serrauk
Mrs. Blot	Claude Large
Myriam	Christine Aurel
Gorini	
Barnage	
Boss	
Gaffeur	
Fitz	
Starlet	
Mondaine	. Danielle Recor

A revue built around the life of a French little man, with a connecting device of a contest to choose the most representative ordinary Frenchman, adds up to a clever and witty series of soenes. It's apparently due for a run here, atthough it's somewhat slight for

Broadway. As a star vehicle, it might do for off-Broadway or a cabaret-lheatre in the U.S. The stereotype aspects of the French lower middleclass abound

French lower middleclass abound in this, but there is an edge and brashness that are funny rather than obvious or banal. A big asset is Michel Serrault's characterization of the sly naive, direct blanding immeral hero, expertly projected by Rene Dup, y's preval, brisk staging.

The other performers p'y numerous contributory roles as Blot answers a questionnaire of the attitude of the average man and each answer has a corresponding sketch.

ard each answer has a corresponding sketch.

These bits include a bureaucratic office, his prissy wife, his first mistress, his securing transparency as people fiver notice him, his winning of an aw desse perfect average man and his life among the rich until he falls back into his anonymity.

There is bite and insight in Robert Rocca's adaptation, although it tends to gloss over its subject. While the approach is completely French in the shoulder shruggling, self-indulgent attitudes,

shrugging, self-indulgent attitudes, its basic look at folbles could be recognizable anywhere.

The music tends to be incidental. Andre Acquart's functional, fluid scenery is also an asset. Mosic.

Arnold Moss Touring In 'Roses Drums' Readings

"Roses and Drums." a reading of Civil War stories, poetry and legends by Arnold Moss, begins a six-week tour of the midwest. New England and the south next Mon-England and the south next Mon-day 1160. Singer-guitarist Ray Boguslav will also participate in the program with a background of songs of the period.

The tour is booked by the East-man Boomer Management.

Touring Shows

(Figures cover Oct. 8-22)
Advise and Content-Stubert, Cincy
(3); Loews, Exansylle, Ind. (9); Faramount, Anderson, Ind. (16); Municipal,
Charleston, W. Va. (12); Memorial, Dayton (33-14); Regent, Grand Rapids (16);
Morries, South Bend (17-18); Hartman,
Color, South Bend (17-18); Hartman,
Color, South Bend (17-18); Hartman,
Edward (17-18); Hartman,
Color, South Bend (17-18); Brittman,
Color, South Bend (17-18); Hartman,
Color, South Bend (17-18); Hartman,
Color, South British (17

plaisant Lover (tryout)—Shubert, Haven (11-14); Colonial, Beston (9.14, moves to N.Y.), ling With Yves Montand (tryout)— ennis, Montreal (9.14); Forrest, (16.21).

Evening With Yves Montand (tryont)— Evening With Yves Montand (tryont)— Item 16-21 Montreal 9-14; Forrest, halfy 16-21 Montreal 9-14; Forrest, Psarello 22 Co.—Anditorium, St. P. 1-349; Nixon, Pitt. (16-21). Flewer Drum Song—Hanna, Cleve. 1-14, closes: Garden of Sweets (tryont)—Walnut,

(9-14); Nixon, Pitt. (16-21).
Flewer Drum Song-Hanna, Cleva.
(8-12 closes).
Flewer Drum Song-Hanna, Cleva.
(8-12 closes).
Flewer Grand Sweets 'tryout)—Walnut.
Fland's Grand's Sweets 'tryout)—Walnut.
Fland's Grand's Grand's

Shat is the Dark (fryout)—(9.14, moves to N.Y.). of Music (2d. Co.)—State Fair Movie Hall, Dallars (9.22).

Taste of Honey—Royal Alexandra, Toronto (9.23).

Tasth Mrss—Ford's, Balto (9.14); Shubert, New Haven (16.21).

Thurber Carmival—Numicipal, Percarcia Thurber Carmival—Numicipal, Percarcia (16.21).

Thurber Carmival—Numicipal, Percarcia, 14.01; Temple, Birmingham (11); High School, Huntsville, Ala, (12); Vermoral, Lville (13); Indiana U., Bloomington, 144; Ford's, Balto (16.21).

Toys in the Attic—National, Wash, (19.24).

Bostan (9.21).

SCHEDULED B'WAY PREEMS

SCHEDULED B'WAY PREEMS
Everybady Laves. Longacre (10-11-61).
Mikity Way, Rese (10-45-61).
Mikity Way, Rese (10-45-61).
Cook for General, Playhouse (10-18-61).
Cook for General, Playhouse (10-18-61).
We've Come Through, Budson (10-25-61).
We've Come Through, Budson (10-25-61).
We've Come Through Budson (10-25-61).
General Season, ATTA (10-21-61).
General Laves. Burymore (11-161).
Gidten, Plymouth (11-4-61).
Gidten, Plymouth (11-4-61).
Gidten, Plymouth (11-4-61).
Say Life, Shabert (11-18-61).
Sunday in N.Y., Cort (wk. 11-20-61).
Han for All Sassans, ATTA, (11-22-61).
Take Her, Bullmore (12-21-61).
Hight of Spanna, Royale (12-35-61).
Hight of Spanna, Royale (12-35-61).
Bught of Spanna, Royale (12-35-61).

Dance Reviews

Robbius Ballets U.S.A. Rebekah Harkness Foundation press then of a program of four ballets rooms Robbins. Lighting by Jean Ross tal Conductor, Werner Torkanowsh pened (et. 8, '61, at the ANTA The e. N-Y., '86 90 tep.

For his current New York show-ing, Jerome Robbins opens with "M-wes." a ballet without music. This produces a furore downstairs among latecomers who cannot be sested for fear they will disturb the performance, though a conces-sionaire carrying heavy boxes is permitted to ascend. It also pro-duces a furore in the auditorium among those in the middle and rest sections who would, in for-mer times, be called claquers but nowadays are euphemistically nowadays are euphemistically known as friends.

nowadays are euphemistically known as friends.

"Moves" is 30-year-old avant-garde, and for the choreographer a self-indulgence. It is boys and girls in studio practice tog.—and surely the public must be getting prefty tired of long drawers as the trical regalia simply because George Balanchines and Robbins have their dreams in studio idiom. Now that he hay had his little experiment without music, Robbins will no doubt forget it. There are interesting speculations inherent in the maneouvers, but by the large it's pretty much a bore, although the clucque tries to make a case to the contrary. Those friends were either kidding or under a hypnotic spell unrelated to the entertainment—more exactly, the calisthenties

either kidding or under a hypnotic spell unrelated to the entertainment—more exactly, the calisthentics are also as a second of the calisthentics. Robbins has been equally misguided in borrowing one of his more self-conscious works, "Afternoon of a Faun," from the N.Y. City Ballet and then throwing it away by casting Kay Mazzo a beginner, and John Jones, a handsome Negro youth apparently selected in the hope of creating an inter-racial sensation. Jones is simply not experienced enough or imaginative enough to bring the lazy dreamer alive. In this item Robbins again seems compulsively bound to the dance studio of his own youth, the setting being in a practice room and in practice clothes. The choreographer will have to get out of the dance studio or he'll start dating fast.

The program was redeemed by the final two works, "N.Y. Export, Oous Jazz twhy the opus in the missters full strength and rune to stire. Of course "Export Ja: is remarkably close in feeling and setting (playground) to "West Side Story."

American Ballet

American Ballet

American Ballet
Theatre
Lucia Chase and Oliver Smith.
directors of the American Ballet
Theatre, attracted more glamour
and opening-night excitement in
the audience than the terpsichorean performers could deliver onstage in the company's premiere
of its New York season Monday
night (2) at the 54th Street Theatre. There were moments of superb dancing, particularly by individuals, but the general impression was drab, lustreless and dull.
Only the amusing "Gala Performance" with its spoof of ballerinas,
closing the opening night's menu. closing the opening night's menu, saved the evening from one of

closing the opening night's menu, saved the evening from one of boredom.

Novelty of the program was the first New York performance of "Moon Reindeer," a smorgasbord concoction of Birgit Cullberg, the Swedish choreographer. Like all smorgasbords, it has much which one can reiish and much one would rather ignore. On a table, one can choose. On the 54th Street theatre's stage, the audience had to sample all that was set before it.

Lupe Serrano, the company's prima ballerina, played the twin role of a lovesick Lapp maiden and a cold-hearted while reindeer who lures men to their deaths over a precipice. She danced and mimed with the skill one expects of her. Royas Fernandez and Felix Smith were best in the supporting cast, but the presentation lacked the

were best in the supporting cast, but the presentation lacked the virtuesity and miming talents that

and of acrobatic miracle-making that bring high adventure in the theatre. But "Moon Reindeer" is long; at the smorgasbord table, one call the smorgasbord table, and the smorgasbord table table to the smorgasbord table table

until the end.

Sallie Wilson, Texan-born dancer recently promoted to the rank of ballerina, was a delight in "Les Sylphides," that staple classic which opened the program. Ably abetting, her were Ruth Ann Koesun and Eleanor d'Antuono. The listless dancing of the corps was more like dancing of corpses, Ivan Allen, the only male in the work, was not up to solo dancer standards of a major company as the Ballet Theatre.

"Caprichos," to the music of Bela Bartok, first performed at Carnegie Hall by violin virtuoso Joseph Szigeli and jazz clarinetistband leader Benny Goodman, was episodic in chorcography and performance, and, though it had tist brief moments of histrionic inspiration it left the audience in a state of puzzlement. "Gala Performance," terminating the evening, was brought off with great style, evoking welcome ripples of laughter from an audience that was almost in a stupelying torpitude. Fortunately, the audience was awakened so it could exit after the last curtain.

Bayanihan Philippine

('0.

San Francisco, Oct. 4.

Bayanihan folk dance company
from the Philippines is on its second nation-wide tour after a smash

from the Philippines is on its second nation-wide tour after a smash week at the Geary here.

Young and fresh as ever, the company repeated its success of two years ago, and had packed houses (despite competition from S. F. Opera) clamoring for more (The kids gave more. too: They whooped it up onstage after the curtain went down, while stragglers in the house applauded.)

Biggest facets of the Bayanihan's appeal are freshness and costuming. All college kids on a dancing sabbatical, they sent viewers home thinking, as one vet reviewer here said, that "the world has wings."

Program ranges from primitive native dances done to drums and nose flute to Spanish serenades sung to a string combo; in between is plenty of variety.

is plenty of variety.

Most colorful, perhaps, is "Muslim Suite," a collection from the Moros of Mindanao, which show Arab influence.

Arab influence.

Most exciting undoubtedly are
two variations of the Tinikling, in
which dancers lightfoot in and out
between long bamboo poles
clapped together in increasing
cadence. Lucky nobody misses a
step—those delicate ankles couldn't
take it.

Much credit goes to the Philip-

take it.

Much credit goes to the Philippine Women's University of Manila, which organized the Bayanihan ("Working Together") Folk Art

("Working Together," Center.

Director Leticia Perez de Guzman and her assistant, Lucrecia R. Kasilag; choreographer Lucrecia Reyes Urtula; Jose Lardizabal, technical director, all deserve a big hand.

Isahel A. Santos rates raves for

big hand. Isabel A. Santos rates raves for fractive costumes into translation of native costumes into durable replicas that will stand the gaff of travel. Juanito Gonzales maestro of the rondalla (com

Menken on Music

were best in the supporting cast, but the presentation lacked the virtuosity and miming talents that must have been present when the work was first introduced at the Royal Danish Ballet in Copenhagen. The Royal Danes, on their American tours and even in the small company of young dancers who appeared at Jacobs Pillow in August, have qualities of theatrical excitement, of spontaneity of hometown Americana, Rodo.

Keith, Prowse Have 70% Of British Agency Biz

London, Oct. 10.

As a result of consolidations, the Keith, Prowse & Co. theatre ticket agency now controls about 70% of the brokerage business in Britain. That was revealed by Peter Cadbury in presiding at the recent 60th annual stockholders meeting. Profit before taxation amounted to come the 252300 amounted dealed. Profit before taxation amounted to more than \$352,000, almost double the previous year's earnings and nearly four times the 1959 net.

nearly four times the 1959 net.

Cadbury reported that sales of theatre tickets, disks and travel increased in the past year. KP has an investment in Westward Television, Ltd., the commercial tv programming company incorporated last year from the syndicate formed by Cadbury.

Shows Out of Town

Continued from page 70

The Rest Man

comedy-drama has the majority of its original Broadway principals, Melvyn Douglas, Frank Lovejoy, Leora Dana and others, plus James Westerfield, in place of Henry Hull, who was slated for the role Hull, who was stated for the role
of the ex-president, originally
played by Lee Tracy. He gives a
jovial blustering and mockingly
sentimental performance that
seems just right.

The saga of backstage manouver-ing at a political convention seems brighter than a Washington date-line news story, and Cleveland audiences apparently get an added audiences apparently get an added kick trying to figure out the identities of the public figures on whom Vidal presumably based his characters. During the Cleveland stand, Douglas has had a virus infection that hoarsened his voice. However, his portrayal of the idealistic exSecretary of State has a professional glitter, and he is warmly likeable.

Frank Lovejoy is brilliant as an Frank Lovejoy is brilliant as an unscrupulous candidate who is willing to use blackmail to get the Presidential nomination. Several of the best scenes are electrified by his tigerish vitality and air of bitter malevolence. Leora Dana is persuasive as the idealistic candidate's wife, and Kathleen MaGuire provides vivid contrast as the provides vivid contrast as the flighty wife of the self-seeking can-

Ruth McDevitt is funny as a fussy committee-woman, Go B. Clarke's blowhard senator John Scanlan's cringing for Army officer are as effective. Gordon

Russ-U.S. Swap Continued from page 1

abroad under State Department auspices is "not nearly enough," auspices is Hurok said.

Hurok said.

He declined to name any acts which he thought should not have been overseas, but said the U.S. should send only the best or not

number of leading orchestras, actors, and actresses have yet to go abroad, he said, and would be welcomed. He also suggested a

be welcomed. He also suggested a folk-music ensemble.

On new film swaps

Talks are underway here between U.S. and USSR officials on "problems" arising from the Yank-Soviet film exchange agreement. But the diplomatic yak-yak has nothing to do with important alterations in the agreement or with trading additional feature films. with films.

with trading additional reature films.

The sessions are concerned with such matters as Russia's failure to publicize Yank films exhibited there as much as U.S. distributing companies does for their films here. There is also details to be resolved on exchanging documentaries. Efforts are still being made to start negotiations on a deal under which Soviet and American film companies could make a film jointly. It is a lofty goal set in the original agreement, but diplomats have hardly reached the beginning point in talking about it yet.

Shows on Broadway

The Caretaker

The Carctaker
an unmitigated liar and, it presently turns out, a malicious troublemaker.
One of the brothers is evidently deranged, but harmless. He speaks infrequently and, except for one, compulsive monologic confession, if fav words. He's lutaneally and

infrequently and, except for one, compulsive monologic confession, in few words. He's intensely, and occasionally even ominously serious. The younger brother may be either demented or playing a prank, or perhaps both. He knows how to listen, but enjoys talking, which he does with articulate, laughable irony. Although there are a couple of gripping moments in the play, nothing much happens and at the end the Intruder is forced to leave.

There will be plenty of tall-dome drama buffs only too eager to tell everyone within hearing what "The Caretaker" is all about, but they'll have no competition from this source. If the author prefers to keep his thoughts and intentions to himself, there'll be no unmannerly prying from this

intentions to himself, there'll be no unmannerly prying from this corner. His reticence may not be respected, but it will not be impinged.

Although it's difficult to judge the direction and performance of incomprehensible material, Donald McWhinnie's repeat of his original London staging seems chewedly.

McWhinnie's repeat of his original London staging seems shrewedly theatrical, well paced and compact. As the gabby, scabrous bum, Donald Pleasance gives what seems to be an effective and may be a skillful performance. Probably the grating, montonous voice is deliberate, and the same may be true of the repetitious physical mannerisms. mannerisms.

Robert Shaw displays excellent concentration and projection as the silent brother, eschewing a suggestion of homosexuality reportedly used by Peter Woodthorpe in the original London characterization. Alan Bates is persuasive as the alert, loquacious, playfully daffy younger brother. Brian Currah's original London setting is properly dingy. "The Caretaker" is a negligible prospect for pictures, and its Broadway acceptance is likely to be limited to avant garde addicts. Robert Shaw displays excellent

Blood, Sweat & Stanley

Blood, Sweat & Stanley
Poole

Roger L. Stevens & Fields Productions presentation of comedy in three
staged by Jerome Chodorov: setting and
lighting, Donald Oenslager; costumes. J.
Michael Travis; associate producer, Lyn
Austin. Stars Darren McGavin: features
Peter Fonda, Hy Annel, Reed Brown Jr.,
Talbot Holland, John McMartlin, Peg
Murray, Nat Polen, Gene Roche, Robert
Well, Opened Oce. 5, '81, at the Morosco
Theatre, N.Y.; 38.30 top weeknights,

eter Fonda, Hy Anzel, Reed Brown Jr.,
lisabeth Fraser, Richard Hamilton, Jr.
laibot Holland. John McMartin. Peg
furray, Nat Folen, Gene Roche, Robert
Velst Opened Oce. 5, 51, at the Morosco
furray, Nat Folen, Gene Roche
for Ro

To James and William Goldman, the Army must be an absurd activity for adults. With that as a basis and their Gl experiences for source material, the young playwright brothers have concocted a farce called "Blood, Sweat & Stanley Poole," which opened last week at the Morosco Theatre. It's a modestly funny play which should make a laughable picture but may be too slight for the grim conditions of Broadway. It should do for stock. for stock The idea is that a not-too-bright

tial premise doesn't stand close examination, but is plausible enough for practical purposes, and the co-authors have cooked up a pretty good assortment of comic twists. The key sequence, involving an elaborate scheme for thwarting the villain, takes place offstage, being described by the actors onstage, with sound effects. As adroitly staged by Jerome Chodorov, the performance is generally competent. Darren McGavin is virile and has good timing as the beset lieutenant. Peter Fonda, Henry Fonda's son making his Broadway debut as the intellecutal wizard private, has a clean, blond appearance and a personable manner. With considerbly more experience, he may also become a good actor some day.

As for the others, John McMartin is excellent as the contemptible captain who cracks up under pressure, and there are helpful supporting portrayals by Elizabeth Fraser, Gene Roche, Hy Anzel, J. Talbot Holland, Robert Well and Reed Brown Jr. Donald Oenslager has designed an authentic looking supply office setting.

At the risk of dismissing it with faint praise, call "Stanley Poole" a passably amusing show,

At the risk of distillations faint praise, call "Stanley Poole" a passably amusing show.

Hobe.

Berlin Fest

Continued from page 2

After Mozart's "Don Giovanni," and "Alkmene" a modern opera work by Berlin composer Giselher work by Berlin composer Giselher Klebe, this house came along with Verdi's "Alda" staged by Bayreuth's avantgardist Wieland Wagner (a grandson of Richard Wagner), conducted by Karl Boehm, with American soprano Gloria Davy singing the title role. Miss Davy was acclalined here as one of the world's finest sopranos. Cast included American. Jess Thomas. This young tenor also received brilliant reviews.

Roman Opera Scores

This young tenor also received brilliant reviews.

Roman Opera Scores

The Roman Opera guested at Theatre des Westens, the former Municipal Opera, with "Troubadour" and "Tosca." These drew great applause, especially for Franco Corelli and five reviews.

The Santa Fe Opera presented Douglas Moore's two-act opera, "The Ballad of Baby Doe," Gide-Stravinsky's melodrama, "Persephone," and Stravinsky-Cocteau's "Oedipus Rex." The lion's share of applause went to Stravinsky who conducted "Persephone" himself. Regarded here as the world's greatest living composer, Stravinsky accepted the offered honorary membership of the Deutsche Oper Berlin, Local critics praised the voices and ensemble's artistic exactness. exactness.

exactness.

On the legit side, the best received presentation was the late Carl Sternheim's "Tabula Rasa," a 50-year old play produced by the City-owned Schlosspark The atreand staged by Hanskarl Zelser. What's so unusual about Sternheim's creations is that they haven't best that freshness and estimated with helm's creations is that they haven't lost their freshness and satirical wit within the many years. Schiller Theatre, also a City-owned house, oresented the third version of Max Frisch's "Count Oederland" Schiller Theatre's Workshop came along with Samuel Beckett's "Happy Days." "Days" found a completely mixed audience reaction here. Some patrons were shocked and left the workshop theatre, others protested while still others decided to stay and cheer the presentation.

The idea is that a not-too-bright The idea is that a not-too-bright Ileutenant, having won his commission in combat, has to pass a written test to order to retain his rank. As the company supply, officer, he is in a jam because he's been taking Army goods to pay off the captain in return for passing him. If the shortages are discovered he'll not only be dishonorably discharged but probably sent to prison. With the help of a high I.Q. private, however, it all works out.

Perhaps because the basic situation isn't preposterous per se, "Stanley Poole" tends to be diverting rather than side-splitting, and a farce should just about convulse an audience if it's to get by. It may be, also, that there have been too many GI plays and pictures and television shows to leave room for anything short of a blockbuster.

As with most farces; the essen-

Road: 'Gay' \$85,239, Write' 19G (5), Fiorello' \$72,231, 'Advise' \$25,139, **Tenth' \$44,480, 'Rhino' \$18,295 in 7** LOS ANGELES Guys and Dolls, Philharmonic (MC-RS) (3d wk) (\$5.90-\$6.75; 2,-670; \$83,400) (Dan Dailey, Shelley

870; Pan. Pan. Pan. Pan. Towers).

previous week

Last week, \$10,083.

Berman, Pamela Britton, Con-stance Towers). Previous week, around \$79,500 with CLO subscrip-

Last week, about \$79,500 with CLO subscription.

Gypsy, N.Y. Co.), Biltmore (MC-RS) (1st wk) (\$6.75; 1,636; \$64,000) (Ethel Merman). Previous week, \$71,520, Curran. San Francisco. Last week, \$59,963 with TG-ATS subscription.

Short Happy Life, Hartford (D-T) (1st wk) (\$4.95-\$6; 1,024; \$36,800) (Rod Steiger). Rehearsed

MINNEAPOLIS
Fiorello, Orpheum (MC-RS)
(\$5,95-\$6.50; 2,800; \$105,000). Previous week. \$28,524, seven-performance split.
Last week, \$72,231.

MONTREAL

MONTREAL
Music Man (bus-and-truck), Her
Majesty's (MC-RS). Previous week,
unreported, was about \$36,290 for
seven performances split as follows:
Capitol, Binghamton, Monday (25),
one, about \$4,500; Stanley-Warner.
Utica, Tuesday (26), one, about
\$5,000, Capitol. Ottawa, Wednesday
(27), one, about \$9,000; Her Majestys, Montreal, Thursday-Saturday
(28-30), four, \$17,790.
Last week, \$30,041.

NEW HAVEN
Write Me a Murder. Shubert
(D-T) (\$4.80; 1,650; \$27,300) (James
Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffiee)

Last week, about \$19,000 for five performances after opening here last Wednesday (4) to two favorable notices (Johnson, Jour-nal-Courier, Leeney, Register).

PHILADEL PHIA

Last week, \$12,706 for seven per

How to Succeed in Business Without Really Trying, Shubert (MC-T) 5th wk) (\$6-\$7.50; 1,878; \$72,364). Previous week, \$60,001. Last week, \$70,060.

Shot in the Dark, Walnut (C-T) (1st wk) (\$4.80-\$5.40; 1,349; \$36,-000) (Julie Harris). Previous week,

SAN FRANCISCO

ST. LOUIS Music Man, American (MC-RS) (1st wk) (\$4.50-\$6.50; 1,863; \$64,000). Previous week, \$61,133, Taft, Cincinnati.

Last week, \$43,181.

(MC-RS)

The top grosser on the road last week was the Broadway-bound "Gay Life," which hit \$85,239 in the getaway stand of a three-week booking at the new Fisher Theatre, Debroit.

Detroit.

Strong business was registered by several other shows, notably "Sound of Music" in a Denverballas split, "Fiorello" in Minneapolis, "How to Succeed in Business Without Really Trying" in the final week of its pre-Broadway stand in Philadelphia. "Tenth Man" in Washington, and "An Evening with Yves Montand" in a three-way Canadian spread.

Washington, and "An Evening with Yves Montand" in a three-way Canadian spread.

The Montand offering was in the initial week of its pre-Broadway hike, as was "Write Me a Murder," which got off to a good start in New Haven. Another newcomer to the road last week was the touring production of "Advise and Consent," which played to okay business in Cinclinati. Consent," which played to okay business in Cincinnati.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. tryout and RS inactives road shows. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

week unless otherwise noted.

BALTIMORE
Toys in the Atite, Ford's (D-RS)
\$4.88; 1,819; \$51,132) (Constance
Bennett, Anne Revere, Scott McKay, Patricia Jessell. Previousweek, \$16,511 for five performances with Theatre Guild-American Theatre Society subscription,
Playhouse, Wilmington.
Last week, \$28,151 with TG-ATS
subscription.

subscription.

BOSTON

Everybody Loves Opal, Wilbur Previous week, \$6,766, Ford's, Baltimore.

timore.

Last week, \$19,009 after opening here Oct. 2 to one favorable review (Maloney, Traveler); three yes-no (Durgin, Globe; Hughes, Herald; Norton, Record American) and one unfavorable (Maddocks, Monitor).

Keam, Shubert (MC-T) (3d wk) (\$6.50-\$7.50; 1,717; \$65,000) (Alfred Drake). Previous week, \$65,568.
Last week, \$63,951.

Kwamina Colonial (MD-T) (2d wk) (\$6.50-\$7.50; 1.685; \$62,000). Previous week, about \$24,500 for five performances. Last week, \$30.972.

CHICAGO
Best Man, Blackstone (D-RS) (2d
wk) (\$5.50-\$5.95; 1,447; \$45,000)
(Melynn Douglas, Frank Lovejoy,
James Westerfield). Previous week,
\$21,821 for seven performances
with TG-ATS subscription.
Last week, \$31,665 with TGATS subscription.

ATS subscription.

Bye Bye Birdie, Erlanger (MC-RS) (5th wk) (\$6-\$7; 1.380; \$43.000) Previous week, \$48,105 with TG-ATS subscription

Last week, \$50,490 with TG-ATS subscription.

My Fair Lady, Shubert (MC-RS) (3d wk) (\$5.50-\$6.60; 2.100; \$71,500) (Ronald Drake, Caroline Dixon). Previous week, \$47.700. Last week, \$53,280.

CINCINNATI

Advise and Consent, Shubert (D-RS) (\$5.10; 2,000; \$60,000) (Farley Granger, Chester Morris).

Last week, \$25,139 for first week

CLEVELAND

Flower Drum Song, Hanna (MC-RS) (1st wk) (\$6.60; 1,515; \$59,000). Previous week, \$46,230, Bushnell, Hartford.

Last week, \$49,817 with TG-ATS subscription.

DETROIT

Gay Life, Fisher (MCT) (1st wk)
(\$6.95; 2.081; \$94.000) (Walter Chiari, Barbara Cook, Jules Munshin).

Last week, \$85,239 for eight performances and one preview with
Fisher Playgoer subscription after
opening here Oct. 2 to one rave
(Mossiman, News) and one inconclusive (Cook, Free Press).

wk) (\$4.95-\$5.95; 1,683; \$41,335). Previous week, \$34,547 with TG-ATS subscription. Last week, \$44,480 with TG-ATS subscription.

SPLIT WEEKS Evening With Ives Montand (Solo). Last week, \$34,780 for first six

performances of pre-Broadway tour: Capitol, Quebec, Monday-Wednesday (2-4), three, \$15,930; Capitol, Ottawa, Thursday (5), one, \$8,192; St. Dennis, Montreal, Fri-day-Saturday (6-7), two, \$10,658.

Miracle Worker (D-RS). Previous week, \$41,125, seven-performance

Last week \$22,394 for eight ner Last week, \$22,394 for eight per-formances: Memorial, Dayton, Sun-day-Monday (1-2), two \$2,517; Play-house, Ashtabula, Tuesday (3), one, \$4,450; Ohio Theatre. Mansfield, Wednesday (4), one, \$6,105; Hart-man, Columbus, Thursday-Saturday (5-7), four, \$9,322.

Sound of Music (MD-RS) (Florence Henderson). Previous week, \$70,106 for seven performances with TG-ATS subscription, Auditorium, Denver.

Last week, \$83,300 for eight per-

MILWATKEE

La Plume de Ma Tante, Pabst
(R-RS). Previous week, 552,149 w.m.
TG-ATS subscription, Auditorium,
St. Paul.
Last week, \$46,595 with TG-ATS
subscription. formances: Auditorium, Denver, Sunday-Wednesday (1-4), six. \$59,-556; State Fair Music Hall, Dallas, Saturday (7), two, \$23,834.

Thurber Carnival (R) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$27,804, sixperformance split.

Last week, about \$30,400 for six performances: Coffee. Florence.

week, about \$30,400 for six performances: Coffee, Florence, Ala., Monday (2), one, about \$5,000; Foster, Tuscaloosa, Ala., Tuesday (3), one, about \$5,400; Royal, Columbus, Ga., Wednesday (4), one, about \$5,000; Tower, Atlanta, Thursday-Saturday (5-7), three, about \$15,000.

Canadian Opera \$89,927 First Week in Toronto

First Week in Toronto
Toronto, Oct. 10.
The Canadian Opera Co. got
away to a smash start last week at
the O'Keefe Centre here, grossing
\$89,927 against a potential capacity,
of \$100,520 at. 7: top in the 3.200seat house. There were sellouts
Monday night (2) on "Carmen,"
Friday night (6) on "Bartered
Bride" and Saturday night (7) on
"Tosca." The other bill was a dual
presentation of "Cavalleria Rusticana" and "Pagliacci."
The engagement continues this

The engagement continues this

Legit Bits

Cook for Mr. General, Forrest (C-T) (2d wk) (\$4.80-\$5.40; 1,396; \$50,724) (Bill Travers), Previous week, \$5,860 for seven perform-

Mugh O'Brian will costar with Hugh O'Brian will costar with Elisabeth Bergner in "First Love."

Jack Landau will direct "Giants, Sons of Giants."

Gene Diskey is the new production director at the Dallas Theatre Center, succeeding Robert D. Stecker Jr., who will be in charge of ticket sales this season.

"Take Her, She's Mine" is the new title for "Age of Consent."

Geraldine Fitzgerald, who starred last summer at the Phoenicia (N.Y.)

ast summer at the Phoenicia (N.Y.) last summer at the Phoenicia (N.Y.) Playhouse in a stock production of "The Cave Dwellers," directed by her 21-year-old-son, Michael Lindsay-Hogz, will head the company of an off-Broadway revival of the play, scheduled for an Oct. 15 opening at the Greenwich Mews Theatre under the production auspicles of Elizabeth Roberts and Maurice Schaded, in association with Arthur Loeb. The presentation will again be directed by directed the second second of the second of tion will again be directed

tion will again be directed by Lindsay-Hogz.

Don Stewart and Elizabeth Lamkin have replaced Donald Majoff and Marnell Bruce in "Camelot."

Literary agent Claire Leonard leaves New York next Saturday 149 for Encino, Cal., for a month's vacation, during which time she'll work on her novel, "Comes Success." SAN FRANCISCO
Rhinoceros, Alcazar (CD) (1st
wk), Previous week, \$13,920, Longacre, New York.
Last week, \$13,295 with TG-ATS
subscription for seven performances after postponing opening
here from the evening of Oct. 3 to
the following afternoon (Wed.)
with an extra matinee added.

An off-Broadway revival of "Anything Goes" is contemplated by Jane Friedlander and Michael

music Man, American (MC-RS) | Usual State Week, \$45,181. | Parver. | Parver.

'Sail Away' SRO \$55,379 on B'way, 'Caretaker' \$13,794 (5), 'City' \$17,238 **'Stanley' \$10,928 (5), 'Purlie' \$13,827**

Broadway continued healthy last week as business improved for most shows. The boxoffice effect, if any, by the influx of out-of-towners for the World Series games last Wednesday-Thursday (4-5) at the Yankee Stadium is difficult to determine since a jump in receipts is regarded normal for the initial October frame.

"Sail Away," one of last week's three newcomers, was a sellout, along with "Carnival," "Mary, Mary" and "Sound of Music." "Bye Bye Birdie" exited last Saturday (7) for a road tour and four new entries bow this week. "Irma La Douce," currently at the Plymouth Theatre, moves Oct. 30 to the Ambassador. Theatre, preempting "Purlie Vicorious," which had been scheduled to move there next month when it has to vacate the Cort Theatre to make way for "Sunday in New York."

A change in the Broadway scene is scheduled to take place next Feb. 22, when "No Strings" is slated to displace the longruning "My Fair Lady" at the Hellinger Theatre.

Estimates for Last Week

Estimates for Last Week

Estimates for Last Week
Keys: C (Comedy), D (Drama),
CD (Comedy)-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia), Rep. (Repertory), DR (Dramatic Reading).
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.
Asterisk denotes show had cutrate tickets in circulation.

rate tickets in circulation

Blood, Sweat and Stanley Poole, Morosco (C) (1st wk; 4 p) (\$6.90-\$7.50; 999; \$41,960) (Darren Mc-

75.50; 999; \$41,960) (Darren Mc-Gavin).
Opened last Thursday (5) to one endorsement (McClain, Journal-American), one qualified approval (Nadei, World-Telegram) and five unfavorable notices (Chapman, News: Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times; Watts; Post).
Last week, \$10,928 for four performances and one preview. Went on twofers this week.

Camelot, Majestic (MC) (44th k; 353 p) (\$9.40; 1,626; \$84,000) Julie Andrews, William Squire). revious week, \$81,742. Last week, \$82,975.

Caretaker, Lyceum (C-D) (1st wk; 5 p) (\$6.90-\$7.50; 955; *\$32,582) (Donald Pleasance, Robert Shaw, Alan Bates). Opened last Wednesday (4) to

Opened last Wednesday (4) to five favorable reviews (Chapman, News; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Pôst), one pan (Coleman, Mirror) and one Inconclusive (Kerr, Herald Tribune).

Last week, \$13,794 for five performances.

Carnival, Imperial (MC) (26th wk; 204 p) (\$8.60; 1,428; \$68.299) Annia Maria Alberghetti). Previ-ous week, \$68,368. Last week, \$68,330.

Come Blow Your Horn, Atkinson (C) (33d wk; 261 p) (\$6.90-\$7.50; \$1.090; \$43,522). Previous week, \$24,111,

Last week, \$25,198.

Do Re Mi, St. James (MC) (37th wk; 296 p) (\$8.60-\$9.50; 1.615; \$69,-500) (Phil Silvers). Previous week,

Last week, \$58,589.

*Far Country, Music Box (D) (27th wk; 215 p) (\$6.90-\$7.50; 1,101; \$40.107) (Kim Stanley, Steven Hill, Ludwig Donath). Previous week, \$18,808.

Last week, \$20,641,

*Fiorello, Broadway (MC) (97th wk; 771 p) (\$5-\$7.50; 1.900; \$59,000). Previous week, \$32,732. Last week, \$36,597. Closes Oct.

*Irma La Douce, Plymouth (MC) (54th wk; 428 p) \$8.60; 999; \$48,-250) (Elizabeth Seal, Denis Quilley). Previous week, \$38.568.
Last week, \$38.916.

Mary, Mary, Hayes (C) (31st wk; 244 p) (\$5.90.\$"0; 1,139; \$43,-380) (Barbara Bel Geddes, Barry Nelson, Michael Wilding). Previous week, \$43,430. Last week, \$43,404.

*My Fair Lady, Hellinger (MC) (290th wk; 2,310 p) (\$8.05; 1.551; \$69,500) (Michael Allinson, Margot Moser). Previous week, \$43,405. Last week, \$47,400. Rosemary Rainer pinchlits for Miss Moser

for two weeks starting next Monday (16).

Purlie Victorious, Cort (C) 42d wk: 12 p) (\$6.90-\$7.50; 1.155; \$41,-000). Previous week, \$11,565 for four performances.

Last week, \$13.827.

Last week, \$13,827.

Sail Away, Broadhurst MC) (1st wk; 7 p) (\$8.60-89.40; 1.214: \$58,-500). Previous week, \$29.816 for five previews.

Opened Oct. 3 to one enthusiastic notice (Taubman, Times). Four qualified approvals (Chapman, News; Coleman, Mirror; Nadel, World-Telegram; Watts, Posti and two unfavorable (Kerr. Herald Tribune, McClain, Lournal Amediant McClain, Lournal McClain, Lournal Amediant McClain two unfavorable (Kerr. Herald Tribune; McClain, Journal-Ameri

Last week, \$55,379 for seven performances and one preview.

Sound of Music, Lunt-Fontanne (MD) 193d wk; 740 p) 189.60; 1.407; 875,000) (Mary Martin). Previous week, \$75,914. Martha Wright succeeded Miss Martin last Monday 19).

Last week, \$75,912.

Unsinkable Molly Brown, Winter Garden (MC) (49th wk; 388 p) (\$8.60-\$9.40; 1.404; \$68.000) (Tam-my Grimes). Previous week, \$53.

Last week, \$50,740.

Last week, \$50,740.

Closed Last Week
Bye Bye Birdie, Shubert (MC)
(77th wk; 607 p) (\$8.60-89.40; 1,461;
\$61,000). Previous week, \$34,648.
The musical, which has earned an estimated \$300,000 profit thus far on its \$300,000 investment, exited to tour following the evening performance last Saturday (7).

Last week, \$41,784.

Opening This Week

Opening This Week

Milk and Honey, Beck (\$8.60 \$9.60; 1,280; \$63,400) (Robert Weede, Mimj Benzell, Molly Picon).

Picon).

Gerard Oestreicher presentation
of musical with book by Don Appell and music and lyrics by Jerry
Herman. Capitalized at \$400,000,
cost approximately \$400,000 to cost approximately \$400,000 to open last night (Tues.) and can break even at around \$40,000.

Everybody Loves Opal, Long-cre (C) \$6.90-\$7.50; 1,101; acre (\$40,019).

Roger L. Stevens, in association with Seven Arts Productions, presentation of play by John Patrick. Capital'zed at \$100.000. opens tonight (Wed.) at a cost of about \$78,000 and can break even at around \$18.000.

Let It Ride, O'Neill (MC) (\$9.60; 1,050; \$54,508) George Gobel, Sam

1.050; \$54.508) George Gobel, Sam Levene).
Joel Spector presentation of musical adaptation with book by Abram S. Ginnes and music and lyrics by Jay Livingston and Ray Evans of the John Cecil Holm-George Abbott play, "Three Men On a Horse." Capitalized at \$400.000 opens tomorrow night (Thurs.) at a cost of about \$430.000 and can break even at around \$45.000. break even at around \$45,000.

How To Succeed in Business Without Really Trying, 46th St. (MC) 159.60; 1.342; 866.615.

Cy Feuer & Ernest H. Martin, in association with Frank Productions, Inc., presentation of musical adaptation with book by Abe Burrows, Jack Weinstock and Willie Cibbart. adaptation with book by Abe Bur-rows, Jack Weinstock and Willie Gilbert and music by Frank Loes-ser of Shepherd Mead's book of the same title. Capitalized at \$400,-000 opens Saturday night 141 at a cost of about \$400,000 and can break even at around \$40,000.

Other Theatres

Alvin, Ambassacor, Anta. Barrymore, Belasco, Biltmore, Booth, 54th St., Golden, Hudson, Miller, Playhouse, Rose.

Fred Voelpel will design the scenery, costumes and lighting for the Broadway production of "Si-

327,108 for five performances, Shubert, New Haven. Last week, \$25,646 after open-ing here Oct. 2 to three endorse-ments (Gaghan, News; Murdock, Inquirer; Schier, Bulletin). PITTSBURGH
Taste of Honey, Nixon (D-RS)
\$5.50: 1,760; \$50,0001 (Hermione
Baddeley, Frances Cuka), Previous
week, \$23,555 with TG-ATS subscription, Hanna, Cleveland,
Last week, \$19,103 with TG-ATS
subscription aiter opening here
Oct. 2 to two favorable notices
(Fanning, Post-Gazette, Monahan,
Press),

Geraldine Page will star in "The

Walter Matthau has been engaged as replacement for the late Donald Cook in the incoming "Shot in the Dark"

Off-Broadway Reviews

Misalliance

Start Dandumay Minor, for Acrysy Productions, Inc., revival of three act comedy by George Renard Barbridder, costumest Gress michards Start Barbridge, costumest Gress michards Start Barbridge, costumest Gress michards Minor Tarleton Fances Sternhards she conducts the traditional Shaving Start Barbridge, costumest Minor Startes Minor Tarleton Fances Sternhards she conducts the traditional Shaving Start Barbridge, and splays of the conducts the traditional Shaving Start Barbridge, sharp comedy timing as she conducts the traditional Shaving Islands and splays of the start of

Donald Moffat

would seem that the new season
sofficial.

Among GBS' many plays of fideas, "Misalliance" may well be the talkiest. That the sage of an Ayot St. Laurence realized this is indicated by one of the principal at indicated by one of the principal characters summing up two hours and 50 minutes of talk with the comment that there's not much left to say.

It's a truism that what Shaw

Oavel Ross revival of three-act drama by Henrik Ibsen, adapted by Carmel Power of the R. Farquharson Sharpe translation. Staged by David Ross: sets and Ilphina. Charles Balley-Levent Power of the Pourth Stage of the Farquharson Stages of the Pourth Stages Tonk McGuade Comment that there's not much left to say.

It's a truism that what Shaw

comment that there's not much left to say.

It's a truism that what Shaw sometimes lacks in dramatic virility he compensates for in brilliance. This is particulary the case with "Misalliance," and it takes expert actors and alert staging to make the talk better in the theatre than in a book.

Once the company at the Shertdan Square Playhouse has gotten over the notion that well-nigh superhuman physical effort and energy need be imposed to do "Misalliance" justice, the play takes form and acquires impact. It requires an act to settle down. Once relaxation is achieved, however, the cast and Shaw become compatible and the performance acquires clarity and sparkle.

The entrance and subsequent performance of Lidia Prochnicka in the showy role of aviatrix symnast-masseur is pivotal in the current revival. Miss Prochnicka gives definition and force and her drive seems to animate the entire east.

As the underwear tycoon,

s showy role of aviatrixst-masseur is pivotal in the
t revival. Miss Prochnicka
lefinition and force and her
teems to animate the entire
the underwear tycoon,
i Monat projects warmly
characteristics, sometimes whose overzealous motivations

were Ibsen's bane, Staats Cotsworth performs with an intensity that infuses the early part of the play with strength. Comely Carrie Nye makes of the serving girl a knowing wench, while John McQuade has slyness, bluster and a questionable brogue as her quondam father.

dam father.

The part of the son who must pay bitterly for his father's transgressions is, of course, plvotal. Producer-director Ross has run into casting difficulty here, and Joseph Marino's relative inexperience and apparent speech difficulties reduce the potential of a number of key scenes. There are moments in the first act when it seems the revivel will achieve searing drama before the evening is over, but it doesn't quite fulfill that promise.

Charles Balley has converted

Charles Bailey has converted the two-sided arena stage into a fetching living room and adjoining dining area. Ross has conceived well and directed tastefully. Geor.

Chandler Warren & William S. Boal Polarica Warren & William S. Boal Polarica Warren War detudent details de la constant de l

A provocative comedy is always welcome. In Maurice Valency's play at the Orpheum Theatre on lower Second Ave, producers Chandler Warren and William S. Boal have an evening of satirical fun that could do for most of the season.

Valency, of course, is well known for his way with vagrant intellectual humor, "The Mad-woman of Chaillot" being but one

(Continued on page 76)

Opera Review

New York (ity Opera Presentation of Puccinity Trittice trio of one-act opera) at City Cente N.Y. Oct. 5 at \$3.80 top. Produced an conducted by Julius Rudei; staged b Christopher West. Scenery by Roube Ter-Arutinian.

1. IL TABBARO

Ter-attutnian.

1. il. TABBARO

Michele William Chapman
Luigi John Alexander
Tinca Maurice Stern
Talpa
Tinca John Alexander
Tinca Maurice
Tringola Claramae
Turner
Harry Theyard
Atq. Two Lovers Maurice
Martha Kokoiska (debut)

2. SUOR ANGELICA

Suor Angelica Maria Di Gerlando
La Zia Principessa Claramae Turner
La Badessa Claramae Turner
La Badessa Claramae Turner
La Suora Zeattice of Sunice Alberts
Suor Genevietfa Martha Kokoiska
Le Due Novizle. Joan Gwen, Nancy Roy
Suor Dolcina Charlotte Povia
Le Due Converse Mary Lesawyer,
La Cereatrice Debria Brown
3. GIANNI SCMICCHI

Le Due Converse Mary Lesawyer.
Beverly Evans
La Cereatrice Debria Brown
Glanni Schicchi Norman Treigle
Lauretta Doris Varick
Zita Claranne Turner
Gherardio Maurice Stern
Nella Mary Lesawyer
Nella Mary Lesawyer
Simone John Maurich
Simone John Maurich
La Clesca. Marco's wife.
Massitro Spinellocchio Spiro Mains
Massitro Spinellocchio Spiro Mains
Amanito Di Nicolae Herbert (Gebut)
Pinellino Norman Grogan
Guccio, Dyer Glenn Dowlen

Julius Rudel turned back to 1918 for these three one-act operettas of Giacoma Puccini. Not since then has the entire "trittico" been presented in Manhattan although the third item, "Gianni Schicchi" that sly farce macabre, is frequentily heard in American opera repertory, including last season at the Met. It was also the vehicle which Jose Ferrer chose for his "operatic" debut two winters ago at the Brooklyn Academy of Music, when his operatic singing was compared here to Sir Laurence Olivier's tap-dancing, as an audacious instance of theatrical faking.)

Significantly, the present, brief Julius Rudel turned back to 1918

theatrcial faking.)
Significantly, the present, brief autumnal season of the 55th Street company has an excellent advance sale. This probably reflects its arresting mixture of bread-and-butter Italian and Austrian plus original and Gilbert & Sullivan works. At \$3.80 top these shows remain real boxoffice bargains. Rudel has

proven a true showman these last vears in chosing vehicles, talent and effective shoestring scenery. Those who haven't wanted to be impressed by the town's also-ran opera company have been impressed in spite of themselves.

This was one of Rudel's greater occasions, partly because he was in the rit himself, holding the obscure Puccini items under artistic muscle. Not least of the evening's tour de force aspects is one singer, Claramae Turner appearing in all three operas, surely a rarity both in terms of her artistry and her stamina. She ought to be a candidate for the "people are talking about" columns of the town.

Areine Saunders, making her. Not operate debut in "Il Tabbaro, scored strongly, as did her stevedore-lover, John Alexander, Miss Saunders, from Cleveland has sung with the Clincinnati Opera and with Richard Korn's Ornestra of America but was a total newcomer to most of the premiere audience. Her voice is now between lyric and tramatic but she was originally a coached as a mezzo. Suffice that he made a firstclass impact.

The shoestring scenery department was especially effective in "Sour Angelica" where Rouben Ter-Arutinian's use of lucite with its glass-like effect and tensile strength (it can be sat upon) was startlingly original for the nunnery setting. The religious climax, the apparition of the Virgin Mary, was a handled with nice restraint, Miss truner was dominant in this operas handled with nice restraint, Miss truner was dominant in this opera saturative as the penitent. A gilltering array of mixed feminine voices made up the membership of the convent. Rudel is generally a good casting director for the small parts of his operas.

In the pit Rudel had to modify discipline by tact due to the tendent operate with set pieces. It was an arduous evening, needless to say, with sech of the three operas timed at around 52 to 56 minutes. Curtals

went up, consequently, at 7:30.

Land.

STAGED and DIRECTE The Summer Season's THREE TOP HITS for GUBER, FORD and GROSS

JULIA MEADE

"PAJAMA GAME"

VARIETY September 20, 1961

"Baltimore area music tent had well over \$400,000 season gross as compared to \$250,000 last year . . . Julia Meade in 'Pajama Game'

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Personal Manager **VAL IRVING**

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sparked it . . . hit high with Jane Morgan in Gentlemen Prefer Blondes' . . . closed to sellout business with Phyllis McGuire in 'Annie Get Your Gun'."

PHYLLIS McGUIRE

"ANNIE GET YOUR GUN"



Noël Cowards Sail Away

"A big, handsome, rakish musical. Shrewdly observed people, swift funny lines, full-length comic scenes, gay production numbers and a sentimental love story. Its tunes cover a wide cruise repertory—from the styles of old lace and valentines to rock 'n' roll... Noel Coward is an old pro. Out of his own recollection of innumerable voyages, Mr. Coward has called up the comic essence of wonderfully hilarious moments... Elaine Stritch gives what must be the perfermance of her career, brash, energetic, implacably vivacious... Jee Layton has staged the dances and musical numbers stylishly... Captain Coward has maneuvered a lively cast with a brisk, diverting hand."

Noel Coward's Sail Away

"Sharply observant satirical wit . . . crafty and Lugyant showmanship."

—Richard Watts, Jr., N. Y. Post

"'Sail Away' is gracefully staged and glistening to look at... Elaine Stritch is good when she is simple as in a fine Noel Coward ballad called 'Something Yery Strange'. She is good when she is noisy as in a summit meeting with a child. And she is best of all when she is telling us the weary, blistering truth, "Why Do The Wrong People Travel?'... The very stage strikes oil as choreographer Joe Layton finds a percussive rhythm for an all-chianti wedding."

—Walter Kerr, N. Y. Herald-Telbuno



ORIGINAL CAST ALBUM OF "SAIL AWAY"

ON SALE IN NEW YORK STORES TODAY
WEDNESDAY OCTOBER 11

ACROSS THE NATION, MONDAY, OCTOBER 16



is proud to be associated with Mr. Noel Coward, Miss Elaine Stritch and all the talented people responsible for the first big success of the new Broadway season

Noël Cowards Sail Away

"A generous package of professional entertainment that sparkles. . . . Elaine Stritch's performance is giorious." —Norman Nodel, M. Y. World-Telegram & Sun

"Hectic fun fest. Bonard Productions docked Noel Coward's 'Sail Away' at the Broadhurst last evening, and we predict that it will be tied up at that amusement pier for many months to come . . . has an invigorating vitality that we found irresistible. . . . Elaine Stritch emerges as a star. She's terrific. . . . With her in command all the way, you're going to have a hectic, laugh-packed 'Sail Away' in the S.S. Coronia."

—Robert Coleman, N. Y. Daily Murror

Noël Coward's Sail Away

"Witty and compelling lyrics...sprightly and original numbers....Elaine Stritch is given a whopping part in which to display her rare gifts as a comedienne and song sender. Her "Why De The Wreng People Travel?" is a bit of magnificence."

—John McCloin, N. Y. Joernal-American

"'Sail Away' is cheerful, has some interesting songs and fast Jokes. . . . Elaine Stritch is a handsome and gallant trouper . . . sings with charm, humor and skill."

—John Chapman, N. Y. Dally News

"An entertainment of froth, color, style and pace. We all owe Noel Coward a vote of thanks."

—Jeck Gayer, United Press International



CASTING NEWS

Pollowing are available parts in upcoming Broadway, of-Broadway, and touring shows, as well as ballet, films, industrial and televisium shows. All information has been obtained directly by the Varity Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads promited in terms and many parameters of the shows involved rather than to that a wild grosse rearithm. This information is published without charge.

In a lite in to the available parts listed, the tabulation includes productions as the fit filter this season, but, for which, the managements, as a construction builty point assign calls. Parenthetical designations are as follows: (C. Comedy, (D. Drama, (MC) Musical Comedy, (MD, Musical I) Drama, (R. Revue, (Rep) Repertory, (DR) Dramatic Reviews

Legit

RROADWAY

"Carnival" MC Producer, David Mederk 246 W. 43th St., NY, LO 37539 Parts available for two neldets of two dwarfs, nate a fewic who can play the temp t Muli props and resumes that the former who can play the temps to Mod play is and resumes immediately as a Robinson Stone, above address

"Hoppy Hopp Happy" MC-Profess, Artaur Cintor & Robert Women (124 W., 44%), S. N. Y. 1906 And Artaur Cintor & Robert Women (124 W., 44%), S. N. Y. 1906 And Artaur Cintor & North Mark Single Control of the Artaur Cintor (124), and date very well femone (24%), along a few femone (125), and date of the Artaur Cintor (125), and date of the Artaur thie very weak feditive, 25%, as feditive very weak remine the fact, and 35-44, son Ave, ad each main, fat, i born coor, new strip run, examplest, must sing an elimbation pay earn entertainen a sabatio. Walle a court must sing any course with the pass can a extent inem freques and desacet, know battle-act must be act of any dame, vertices others in any dame, vertices others in the carnettees, and make any femome covereines. Carn types, and make any femome covereines. characters. Mai plotos and cesu nes terough agents only, c o resumes torou above address.

three address.

"Isle of Children" Dr. Produces, Lester Osterman & Shirley Sension (1639) Broadway, N.Y.; U65579, P. Havailable for all var-old bay, slim, earnest, sensitive, most be experienced actor, full Nicolais Gray, above number, or interview appointment.

for interview appointment.

"Jennie" (MD. Producer, Newburze-Porter Prods. (1619 Broadway, N. Y.; JU 6-4835, Available parts: rale lead, 3)-s, tall; femme, 2), etherial, small, lovely, lyric soprano; femme, 50-86, timid; three men, 35-45, businessmen; femme, voluntuous model; character man, 51-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above aithous.

"No Strings" (MC. Producers,

"No Strings" (MC . Producers. "No Strings" (MC. Producers, Remark Roducer & Samuel Taylor (433 Madison Ave., N.Y.; MU 83649. Auditions for dancers: Fjunty call Oct. 17, boys, at 11:30 a m. and girls, at 2 p.m.; open call Oct. 19, same schedule as Equity calls, both at the Alvin Theatre (27) W. 52d St. N.Y.;

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., Laurence Carr, in association with John Herman 234 W. 44th St., N.X.; LA 4-2844. Available parts: nun, 19-21. tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address?

"Time Is a Thief" (D) Producer

"Time Is a Thief" (D). Producer,

REWARD FOR BEAUTIFUL BLONDES

Revion will care for your hair free n exchange for six days a year of your time. For information call Miss Martin—IU 6-1355. Peverly Zarling (489 Fifth Ave., N.Y.; YU 6-4284. Available parts; male lead, 55-65, large character man; femme lead, 50°S, small, coud, character woman, character man, 50°S small, meticulous, character femme, 45°S, plumps, character character states for the small sm man, 30's small incirculous, char-ecter femme, 45. plump; char-ecter man, 30's solid, rugged; man, 30's, tall, wirey; two juves, 12-14. Varl photos and resumes, through agents only, c o above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d 4488 Madison Ave. N. Y.5 castu.g director, Eddie Blum, Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters, Mail photos and

boxs, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Put It In Writing" R. Producer, Robert Weiner 234 W, 44th St. N. Y.; LO 3-4370. Parts eveilable for male and femme return types. Mail photos and resumes c o above address.

OFF-BROADWAY

"All Kinds of Giants" (AIC).
Producer, Noel Webs to 6 Saxam-Lovinson A Sprey, 29 E. 53d-St.
XY.; Pl. 2-1360, Available parts,
theracter comedian, 40-50; man,
25; man, 25; under 5 feet, 6 inches-tall; soprano, 18-22, pretty. All
must sing, Mail photos and resumes
and above information

must sing. Mail photos and resumes or call. above information.

"Attitudes" IR. Producer. Michael F. Goldstein (10 W. 65th St., N. Y., St. 7-4774. Parts available for male and femme actors 18-35, who can sing and have coinedy ability. Mail photos and resumes c o above address.

"Balls" MC. Producers. Lang.

"Bella" 'MC'. Producers, Lance
Barklie & Ned Herdrickson (80 W.
3d St., N. Y.; GR 5-7188. Available
parts: leading fenme, comedienne,
solid voice both belt and legit
femme, willowy but sexy, strong
soprano. Call above number for
audition appointment.

"Black Monday" (D). Producer, William Hunt (e o deJoia, 350 W. 12th St., N. Y.). Available parts: several males, white and Negro, 20-50, all types; white girl, 13-14: Negro boy, 13: white boy, 9-10; one white and one Negro femme, 30-35: several non-Equity children. All must have good Southern An must have good Southern accents Mail photos and resumes c o above address. "Difficult

accents Mail photos and resumes c o above address.

"Difficult Woman" (tentative title 'MC'. Producer, Nik Fatula 1:35 Central Park W. N. Y.; SU 7-5522. in association with Donald C. Fetzko. Parts available for male and femme opera-trained singers. Latin types. Must be good sight readers and know harmony. Mail photos and resumes c o above address. Include range.

c. o above address. Include range.

"Trelawny of the Wells" (D).
Producer, Equity Library Theatre
(226 W. 47th St., N. Y.: PL 7-1710.
All parts available for this costume play of the 1860's. It will
be directed in the style of the
period and actors must speak well,
move gracefully and have ability
to wear costumes of the period.
Scripts are out of print but copies
will be available at rehearsal
studio. Some non-Equity people
may be used in small parts. There
are over 20 roles, leads to walkons, both male and femme of al
ages. Auditions next Tuesday (17) are over 20 roles, leads to walk-ons, both male and femme of all ages. Auditions next Tuesday (17) and Wednesday (18), 5:30-10:30

p.m., and Thursday (19), 10 a.m. p.m., and Thursday (19), 10 a.m. 4 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.). All Equity members must bring their membership cards:

"Whom the Gods Love" (D).
Producer, D'Arcy Productions (66
W 46th St., N.Y.; JU 2-4860, Ext.
63). Part available for young, Latin
type femme for lead. Apply
through agents only, c. o Scotti
D'Arcy, above number.

TOURING

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers. Contact Peagy. Shields, above number. Other call for tenors tomorrow. Thurs., at 5 p.m. at the Imperial Theatre (249 W. 54th St., N.Y.).

Theatre 249 W. 54th St., N.Y.,
Music Box Theatre. Producer, Al
Reiners (Box 395, Hyannis, Mass.).
Photos and resumes being accepted
of male and femme chorus, dancers and dramatic performers for
three musical comedies and two
musical revues that will be toured
in a package company this winter.
Company will perform in Florida
and other states in cabaret-style
theatres. Auditions will be held in
New York by appointment only.

"Genevieve With Laye" (R) Pro-

"Genevieve With Love" (R) Producer. Herb Rogers (Mayflower Hotel 61st St. and C.P.W., N.Y.; CO 5-0089). Spots available for musical combos that also do comedy routines and other vaude acts for this musical revue. Mail photos and resumes c. o above address

"World of Suzie Wong" (D). Producer, Divid Kitchen (118 W. 79th S., & Y., TR 4-7760. Part available tor a young attractive Orient Powers for a 20-week bus and truck company which opens Oct. 28 Call Ed Douglass, above number, 11 a.m.-3 p.m., Monday-Friday

OUT OF TOWN

"Medium Rare" (R. Producer, Robert Weiner 234 W. 44th St., N. Y.: LO 3-4370. Part available for a male singer 20-25, virile. Call

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions 410 S. Michigan Ave, Chicago, WA 2-1000: Casting director Laura Hitt accepting photos and resumes of all types of circus acts c. o above address. Include availability date in Children and control of the control of in Chi area.

NBC-TV. (30 Rockefeller Plaza, N. Y.; C1 7-8300. Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him. c'o above address. No duplicates.

"Naked City" dramatic series).
Producer, Herbert B. Leonard
Screen Gems, 711 Fifth Ave.,
N.Y.: PL 1-4432). Accepting photos and resumes of general male
and female dramatic talent by mail
only, c o above address.

WBBM-TV, Chicago, (630 N. Mclurg Ct., Chicago; WH 4-6000) WBBM-TV, Chicago, (630 N. Mc-Clurg Ct., Chicago: WH 4-6000). Parts available for male, and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c. o Don Dillion, above address.

Films

"Mademoiselle Omaha" (featur-"Mademoiselle Omaha" (featurette. Producer, Creative Mart Films '507 Fifth Ave., N.Y., OX 7-58951. Available parts: two attractive girls, 20-25, one a model type; two young men, early 20's. Mail photos and resumes c.'o above addrer. address.

Cabaret

Trudy Heller's Versailles. (9th . & 6th Ave., N.Y.). Jazz singers St. & oth Ave., N.Y., Jazz Singers and instrumentalists and hip comics and comediennes being interviewed, For appointment call Dori Davis (TR 4-2234), Tuesday-Fridays, 11 a.m.-5 p.m.

Off-Broadway Reviews

The Thracian Horses

case in point. Building loosely on the Alcestis legened, with the unseen but not silent title characters as the furies, Valency has, in colloquial fashion, explored a royal marriage in which the wife would rather be immortal than would rather connubial.

An advantage of this approach An advantage of this approach is that the author first creates people of flesh and blood before he hits with pixilated truths. The wryness of Alcestis' passion for self-immolation is sharper because she is first seen as a charmingly impassioned wife. That she comes back from the dead reluctantly because it jeopardizes her claim to fame is thematic grist to Valency's mill.

Nancy Wickwire is enchanting as the perverse female. Keeping her attack on the level of high comedy, the actress gives a pe formance of charm and beauty.

As her vis-a-vis, Nicholas Coster is somewhat less successful. Using the outward accourtements of heavily-lidded eyes, tossings of the head, pseudo casuat throwing away of lines, he appreciably reduces the dimensions of the role.

role.

Performance strengths are evident in Louis Zorich's blusteringly good-humored portrait of Zeus, mighty son, Heracles, Thomas Barbour's controlled cynicism as court physician, Danny Meehan's double tasks of garbage scavenser and Zeus. Nat Burns, as the young king's father, has, bustling sentility, while Algis Mantas offers a chilling portrait of Death.

Malcolm Black has staged the

Malcolm Black has staged the production with proper deference for Valency's point of view. In the physical mounting he has been abetted by Peter Harvey's palace setting and Ray Diffen's gracious costuming.

gracious costuming.
While Valency's diaphonous
tale is guilty of repetitiveness and
length, this production is amusing
theatre, well mounted and well
acted.

III. Paisano!

Hi. Paisanot.

Aaron Gardner presentation of a twoact musical comedy, with book by
Ernest Chambers, lyrics by June Catroll,
music by Robert Holton. Staged by
Vassill Lambrinos; assistant, Bill Bowen;
rangements, Charles Gross; scenic design, Mairo Vanarellis; settings, Don
Toner; costumes, James Bidgood; lightling, Dom Poleo. Opened at the York
Playhouse, Sept. 30, '81, SAVIO
Hostess Greta Aldene David Canary
Greta Aldene
Eric Kelly, John Wilson,
Milanese Hostess Officers Marie Santell
James Cresson
Mimi Alexander
Paula Wayne
Graber
Graber
Graber
Graber
John Wilson
Eric Kelly
Ronny Johnston
Bob Milansee
Gretta Aldene
Yvonne Carroll
Jorie Remus
ker Jahn Wallace Teresa Vesnon Landlady Sheila Spanos p . elvin hnny orf Floorwalker.

To "Hi, Paisano." it's likely to be a quick "goodbye, paisano." for this new musical at the York Play-house is incredibly callow and

The program says the entire production has been conceived and staged by Vassili Lambrinos. production has been conceived and staged by Vassili Lambrinos. Among others who might share the onus, however, is Ernest Chambers, whose thin book rejoices in such exchanges as, "Do you want me to take you for granted?" and "Why don't you take me for dinner."

"Why don't you take me for diner:"

It is by no means unfair to pull this kind of thing out of context for it, is only too symptomatic of why "Hi, Paisano!" is devastating-ly dull. "That's the best thing you've never written," is another such chestnut.

For what it's worth, the story concerns an Italian lad who comes to America on a 90-day visa and wants to stay, just so he can stay honestly. To circumvent immigration authorities, a marriage of convenience is arranged which would, of course, deny him to the tair young heroine. And so forth, "Time We Talked," sung by the two leads, Marie Santell and David Canary, is an amiable ballad with

two leads, Marie Santell and David Canary, is an amiable ballad with agreeable lyrics. Jorie Remus, as a much-married gal, has a solo bit. "Over Forty." that is sultry and satiric. But thats' about all. As the young Italian with a welzschmerz speech, Canary smiles, as eagerly as a toothpaste ad. Miss

Santell, as an Americanized Italian lass from, of all coincidences, the same village as our hero, has re-freshing simplicity.

Much effort at a tidy budget seems to have gone into "Hi, Pal-sano!" and the opening night audi-ence was very black tie, although the significance was doubtless unintentional.

'MFL' Film Deal

Continued from page 69 picture income, bringing its share of the film money to 73.92%.

of the film money to 73.92%.

CBS, which shelled, out a total of around \$2.380,000 on its "Lady" investment and purchase of the authors' interest, has thus far gotten back that amount, plus about \$840,000 profit from the approximate \$8.000.000 already netted by the production. Its 73.92% of the \$5.500,000 offered by Warner Bros, would represent additional profit of almost \$4.070,000. That amount, the profit of almost \$4.070,000. That amount are all the profit of a minimum profit of account for a minimum profit of nearly \$5,000 000.

On the basis of the WB offer, he basic payment by the film ompany would also be split as

George Friedland, a Philadelphia George Friedland, a Philadelphia financier and former supermarket operator who purchased 20° of the "Lady" production from Levin in a capital gains deal, would get 6.72° of the picture coin, representing nearly \$385,000.

The estate of Gabriel Pascal, who produced a film edition of "Pygmalion." gets 6.4%, representing over \$330,000.

Levin, with a 6% interest in production, would get 2.01 representing over \$110,000.

Moss Hart, with a 4% slice of the production as director, would get 1.344%, representing over get 1.3 \$55.000.

get 1.344%, representing over 555.000.

1. The remaining 9.6% of the film revenue, representing nearly \$550.000. would be split among various individuals who were cut in on that percentage of the subsidiary income by Lerner and Loewe. That 9.6% was not affected by the CBS purchase of the Lerner-Loewe interest in the production.

The Shaw estate, incidentally, gets 5% of the distributor's gross on the film. Assuming a take of \$30.000.000, that would give the late playwright-author's heirs another \$1,500.000 from the musical version of his original comedy.

Bradley Co. Will Manage Shubert Hub Properties

Boston, Oct. 10. The Shubert Management Corp. The Shubert Management Corp. has appointed R. M. Bradley & Co. Inc., of Boston, as management agent for all its local business properties, exclusive of theatres. The properties, numbering 28, are in the Copley Square. Boylston St. Tremont St., Stuart St., and Kenmore Square areas.

rremont St., Stuart St., and Ken-more Square areas.

The Bradley firm's management division, headed by vice-president James W. Anthony, will handle the properties.

REHEARSAL SPACE

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Sheila Reynolds, Etc. IS NOW ACCEPTING A LIMITED NUMBER OF STUDENTS FOR PRIVATE INSTRUCTION EN 2-5515

Mme Anna Molk

Voice Teacher to Tina Louise, Sal Mineo,

Cafe Society's New 'Twist'

much more refined, albeit somewhat more sophisticated and more restrained than the version practiced by the youngsters. For example, the staid Barberry Room of the Hotel Berkshire ran a well-attended Twist contest Friday (6) at midnight, with quite a few participants. Of course, they do not have the swing of the youngsters. Dancers in the posh spas are also knocking off a few measures and syrations now and then, and it's exciting the attention of all from socialities to social reformers.

The Twist is done without visible means of communication by the dance partners. They swing out though all other parts of the body all other parts of the body much more refined, albeit some- | are approximately the same age

with emphasis on the hips, although all other parts of the body are involved in the process. The kids appear to enjoy it as a fundance, and indeed for many it is fun to watch. The dancers are separated, they rarely touch each other during the second to t separated, they lately outer each other during the dance, but yet maintain a kind of symmetry, and there's the constant complementing of each other's movements. It has been seen in tamer version on video in the sundry deejay dance shows:

Evolution of R&R

The Twist, powered by the rock n" roll rhythms, is an outgrowth of the r'n'r verue which has been around for nearly a decade. Ini-tially, there was no dance to rock

Origin of 'The Twist'

Urigin of 'The Twist'
The clicko disking of "The
Twist," recorded by Negro
singer Chubby Chicker, was
released on the Parkway label
about a year ago and is claimed
to have sold over 1,000,000
copies. It followed the King
Records release by Hank Ballard, also a colored artist, who
wrote the song as well

lard, also a colored artist, who wrote the song as well.

According to Bernie Loew, who heads the Parkway diskery, based in Philadelphia, the dance was being spread around various key city ballrooms, including Philly, by young Negro terpsters and picked up by the ofay juveniles when Ballard first penned and disked it.

Loew isn't sure how any of

first penned and disked it.

Loew isn't sure how any of
these new dance crazes start,
but he said that of all the trenage terp trys in recent years,
and these include The Fish,
The Pony, The Mess Around,
and the Bristol. Stomp, The
Twist seems to be the only one
to have taken hold.

'n' roll. Indeed, during the early career of this music, it was libeled that this is not a dancing generation. It was during this period, now many believe that, because there was no outlet, such as dancing to r'n'r, that the occasional juvenile riots developed as a release for the pent-up energy released by the music. The riots eased somewhat when "slop" dancing became the vogue about three years ago, and with it the then concurrent "mashed potato." Other dances born of the era are The Birdland, a closed dance which is still done to a slower rhythm; the "pony." a leaping affair, the slightly erotic "Fish," and now the Twist.

slightly erotic TISN, and now are Twist.

The song was first popularized through a Parkway disk by Chubby Checker, a colored artist. It is said the dance originated in Philadelphia. The character of that city has changed considerably from its staid Quaker City reputation. Phily's population is now about 30°6 Negro.

The passing of the bouffant type of dress to the tighter sheath

of dress to the tighter sheath and the tapered skirt also paved the way for the dance. It gave the derriere prominence and show it off when doing The Twist.

Echo of the Nervous 60s?
Some see major incentive for the growing popularity of The Twist as having been paved by social and economic forces. As prevails during any society in which war is a danger, there is a laxness of social behavior especially among the young, which frequently expresses itself in dance forms. The shimmy came in around World Way I, the Latin dances and jitterbugging were at its wildest during World War II.

Indeed some of the young chicks

World War II.
Indeed some of the young chicks
congregating at the Peppermint
Lounge and the Wagon Wheel
seem to be the modern protoypes
of the Victory kids of WW II. They

are approximately the same age. There is the same sprinkling of servicemen around the bars, and there seemingly is the same free and easy sociability. Neither of these spots, however, seem to be flagrant pickup joynts. The kids seem to be more interested in getting up on the dance flow.

Adult Gawkers

The number of adult watchers is increasing. As a matter of fact, it has become a smart thing to do. The evil of the dance may even lie in the eyes of the beholder rather than with the participant. Many girls come in the skin-tight slacks and toreadors, ducktailed boys are dressed in the tight pants now in vogue. Neckties are optional; the informality in dress is ct its wildest.

However, to the participants, it's

an expenditure of massive amounts of energy. Anything can be worked off with that kind of movement. off with that kind of movement. What's more, the impression is that the juvenile participants in this dance are not thinking of the morality or lack of it. As a matter of fact, most of the participants are girls dancing with each other. They seem to do it just for the sheer fun and release of animal spirits. They go back to the table or at the bar and buy their own drinks.

However, when adults get on the However, when adults get on the floor of 'the Peppermint Lounge and the Wagon Wheel, it's a different story. Not having the skill or the energy of these youngsters, they perform a different dance. Theirs is a knowing display of physical attributes and one that is more calculated and meaningful

more calculated and meaningful.

The business in less spets, incidentally, is the wildest. Bouncers are at the door to regulate the flow are at the door to regulate the flow of customers; there are others on the inside stimulating drinkless. Years to proxy up; C'ers to keep the dancers from spilling over, or to stop the obvious pickups from operating. Indeed, the directive off the floor is very strict and en-forced.

off the floor is very strict and enforced.

The Twist is also present on college campuses and is well on its way uptown to the tonier sections of town. At the Barberry Room, for example, it seems to be a sophisticated dance done with a degree of fun. The girls, to be more facile, take off their shoes. The dance is still strange to them. They rely on an innate knowledge of terps rather than on intimate knowledge of the Twist. But the fact that the floor was crowded with Twisters indicates that it's going to hang around for a while with all leve's of society.

With it will probably come the cries of well-intentioned viewers-of-alarm at this state of affairs. It's likely to be decried from pulpits. The police will peruse "The Twist" spots more carefully and

pits. The police will peruse "The Twist" spots more carefully and license revocations may come at

Bergman's Theme

Continued from page 1 by Ingrid Thulin. The fisherman

by Ingrid Thulin. The fisherman commits suicide.

Bergman meanwhile is on leave from the Royal Dramatic Theater for an indefinite period. Until Kenne Fant, recently appointed Svensk Flimindustri's head of production, takes over his new position on Jan. 1, 1963; Bergman is a member of a five-man group which plans the future of the company. Ingman Bergman has been study-

Ingmar Bergman has been study Ingmar Bergman has been studying color techniques for a few
years, but he is still unwilling to
ry a feature in color. He feels
that color can be used for a
comedy, but the people become too
beautiful for a serious feature. Untill Bergman can overcome these
color problems he will continue
to film in black and white.

Outlaws Segregation Continued from page 1

union, the International Alliance of Theatrical Stage Employees.
Equity and the League made their first significant breakthrough in the desegregation of legit when they succeeded in 1948 in abolishing segregation in Washington. Progress was also made in theatres in other areas, including St. Louis in the rages. in other areas, including St. Louis and Baltimore, but the prohibition Publishing Stocks

(As of Oct. 10, 1961, closing)
Allyn & Bacon (OC) ... 35 +
American Book (AS) ... 6514+
Book of Month ... 251/8+1 Allyn & Bacon (OC) ... 35 + 1/2
American Book (AS) ... 6514+1/4
Book of Month ... 251/8+15/8
Conde Nast (N.Y.) ... 11 + 2/8
Crowell-Collier (N.Y.) ... 375/8+27/8
Curtis Pub, Co. (N. Y.) ... 12 + 3/4
Grolier (OC) 261/8+1/4
Grolier (OC) 261/8+1/4
Grolier (OC) 261/8+1/4
Harcourt Brace (OC) 42/8
Hearst (OC) 23 - 1/2
Hearst (OC) 3834-3
L.A. Times Mirror (OC) ... 351/2+1/8
McGall (NY) 303/4+2/3
McGraw-Hill (NY) 303/4+1/8
McGarw-Hill (NY) 303/4+1/8
McGarw-Hill (NY) 303/4-1/2
Pocket Books (OC) 31/4-1/4
Ran'm House (NY) 283/4-3
Scott Foresman (OC) 283/4-3
Scott Foresman (OC) 323/4-3
Time Inc. (OC) 95 +51/2
H. W. Sams (OC) 47 +1
Western Pub, (OC) ... 73 ... -1

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
Supplied by Bache & Co.

had not been extended throughout

the country.

The Equity-League agreement follows the recently negotiated The Equity-League agreement follows the recently negotiated contract between the union and industrial show producers, whereby Equity members need not perform in any theatre or other place where

segregation exists.
In relation to the Equity-League In relation to the Equity-Deague agreement, Herbert Hill. labor secretary of the National Assn. for the Advancement of Colored People, declared that his organization "will initiate litigation wherever segretation statutes are invoked."

Peter Levathes

Continued from page 5

ness." Mark Robson producing and directing abroad: and Wald's "Mr. Hobbs Takes A Vacation" starring James Stewart.

James Stewart.

Five pix will cost close to \$15000,000 which the exec committee
has endorsed. However, it will be
at least six months before the first
is released. "Tender Is the Night,"
now being edited, will not be released until next February. Studio
and producer Henry T. Weinstein
may try for a one-week booking
in the California area before the
end of the year for eligibility on
nominations in forthcoming annual
awards by Academy of Motion Picture Arts and Sciences. This is the
only pic 20th is relying on, if booking can be made, to pitch for an
Oscar come next April.

Exhibs' TV Wail

Continued from page 5

potential theatre customers who have turned to the home screen.

Sindlinger offered the personal

Similinger one-red the personal prediction that a large segment of exhibition would find it "ruinous" if other networks copy NBC's prime time programming. He thinks they might "because it's the only new thing television's got."

Some theatremen have remained the Thorn were received with

alm. They were stocked with Fanny," a major click that even couldn't hurt. Others not so well situated with product are dis-gruntled and set to make demands of bigger and better pictures. "If we don't get them we'll lose our hold on our present patrons," Pickus warned.

Mpls.-St. Paul

Continued from page 69

Friends of the Theatre, a Minne apolis volunteer group, helped double subscription sales over a two-year period here, the impetus carrying over when the Theatre Guild moved to St. Paul for the 1959-60 season. The sale there was down 10% last year, however. When Mann announced his Minneapolis series this year, he enlisted the assistance of the Friends of the Theatre to help push season ticket sale.

sale.

Also hypoing legit interest locally has been extensive publicity given to proposed Tyrone Guthrie Repertry theatre, slated to open May 14, 1963. The fund drive for the playhouse's construction has raised over \$17,000.000 of the \$19,000,000 larget. Ground breaking is scheduled to get underway this winter.

Literati

Levinson's "Wall St."

EX-VARIETY staffer Leon ard
Louis Levinson the has been a gagwriter and producer for years
since he left this paper's Hollywood staff a couple of decade
back) has authored a kingsize and
cry attractive tome, "Wall Street:
A Pictorial History" (Ziff-Davist,
It is naterally primed for the Yes. A Pictorial History" (Ziff-Davis). It is patently primed for the Xmas trade but will have durability over the years because it's a discerning insight on a territory which is now privy to many. No longer is the bourse just for the wealthy; mass Americana is vitally conference with the daily "numbers of the content of the

gcme."

Levinson, with astute newspaperman's curiosity, has traced
Wall St. over the years; exposed
its shady background in the past
and brought it into sharp focus.
It is replete with excellent photographic material including a replica of the Oct. 30, 1929 issue of
VARIETY with its now w.k. WALL
STREET LAYS AN EGG headline.
Book is a \$17.50 item, with a markdown \$14.95 pre-Nov. 10 pricetag.
It is a decorative as well as an informative library addition. Author
Levinson is due back from an extended European researching trip
this week for the usual press ballyhoo attendant to any new book. Hehoe hear in Itely time Ject wire hoo attendant to any new book. He has been in Italy since last spring on an Italo gournet book assignment in cooperation with Italia Airlines) and in Egland on a comedy project, "Pardon My English."

Abel.

Markson's New Post
G. O. Markson, exec veepee of
the Hearst Corp., has been named
general manager of Hearst Newspapers. He succeeds J. D. Gortatowsky, who served temporarily
in that position. Gortatowsky is
chairman of the board of Hearst
Consolidated Publications, Inc., a
testamentary trustee, a voting Consolidated Publications, Inc., a testamentary trustee, a voting trustee, president of King Features Syndicate Inc., and a director of the Hearst Foundation and the William Randolph Hearst Foundation. Markuson will continue as exec veepee of the Hearst Corp., but will relinquish his post as treasure to Frank Massi, who will combine his new functions with those of controller.

controller

Sine's Latest Sine, the cartoonist on Paris Sine, the Cattornist of the Lexpress, who taught himself English from Sinatra-Cole-Sarah Vaughn-Ray Charles records, is in New York to "do" the Jazz joints, but that is incidental to plugging the collection of the Jazz joints, but that is incidental to plugging "Sine." but that is incidental to plugging his newest book of drawings, "Sine Qua Non," which Dutton will publish. His first book, "The French Cat," which Simon & Schuster published, snowbailed into beaucoup byproducts mapkins, bookmatches, gag postcards, highball glasses, etc., both in Europe and the U.S.

Sine (no first name) is also a trace set designer (Bosecot's plays

Sine (no first name) is also a stage set designer (Ionesco's plays in Paris) and his film cartoons have won Venice festival prizes. Duton's decision to give "Sine Qua Non" the Latin accent, rather than French, stems from "Winnie Ille Pu," another cartoon book which sold 92,000 copies and cued the publisher that the Latin switch is commercial with bookbuyers.

CHATTER

Robert McLean, publisher of the Philadelphia Bulletin, was honored by the Pennsylvania Associated Press Ass'n. for 50 years of "continuous service as an outstanding representative" of the state's news-

papers.

Leonard Slater, contributing editor of McCall's, has moved to McCall's, has moved to Europe to do articles for the magazine from ahroad.

abroad.

According to New Statesman, of London; Roy Thomson, the newspaper and Scottish tv tycoon was in the market for Newsweek when it

the market for Newsweek when it was sold recently, but was ruled out because he's a Canadian.

Joan Gahongs (of the candymaking Ganongs) of St. Stephen, N.B., has a book on the Stratford (Ont.) Shakespeare Festival set for mid-March publication by Longman, Green in Toronto and an ditto in New York, Called "Festival in Rehearsal," it resulted from spending a summer backstage at Stratford, Miss Ganong is a mag free-lance.

lance.
Chicago FM station WFMT launched its new Perspective magazine (50c), with 41 pages of ad-1

vertising and an initial circulation in excess of the 25 000 guaranteed for its previous program guide. Station's owner, Bernard Jacobs, as publisher of the mag.

Ladies' Home Journal circulated Lagies nome Journal circulated 2,500 baseballs on the day of the World Series opener to acmen and the press nationally. The baseballs were autographed with name by-liners usually found in LHJ.

were autographed with name byliners usually found in LHJ.

G. R. Gcodwin, editorial writer
with the Calgary (Alta.) Heraid,
named editor of the Medicine Hat
(Alta.) News. He succeeds Garch
Hopkins, who has joined the information office of the Interational Monetary Fund in Washington. Goodwin has been a Heraid
staffer since 1949.

Jean Ramer named editor of
Modern Screen by Mrs. Helen
Meyer, president of Deil Publishing Co. In addition Miss Ramer
will continue her previous duties
editing Screen Album, who's who
in Hollywood, who's who in televisien, Hollywood romances. Heliywood Life Stories, Hollywood Teenagers. Modern Screen's Hollywood
Yearbook and Hollywood Femily
Album. She has been editor of
this group of magazine for the past
three years. Previous to Miss
Ramer's association with Bell, she
was managing editor of Photoplay
and an editor for Sterling Publicawas managing editor of Photoplay and an editor for Sterling Publica-

and an editor for Sterling Publications.

Tom Statho Sheridan, who recently set the Chiquita & Johnson biog with J. Arthur Rank, has teamed with Nancy Singer on another property for Rank. They left for London last week.

Ben Hemilton, Hampton Bays, L.I., bookseller who specialization is tomes on the cinema, is prepping his first publishing venture, a cuarterly digest of foreign high-brow film-tv criticism. Single copy price will be 85c. and first issue is due at yearend.

William C. Lengel, editor-in-chief of Fawcett's Crest and Premie effects, in Europe to visit authors, agents and publishers and to aftend the Frankfurt Book Fair.

Happers has Arthur Christian-

tend the Franklurt Book Fair.
Harpers has Arthur Christian-sen's "Headlines All My Life" scheduled for January publication. Autobiog of the former editor of the London Daily Express was pub-

the London Daily Express was published in England last year and
has been a bestseller.

Norman Anthony back in
Gotham after a longtime residence
in Eldorada. Kan., where his sister
lived the past 50 years, until her
death recently. Writer is still settling her estate in between doing
a new novel for Gold Medal Books,
Author Eleanor Munro of justpublished "Golden Encyclopedia of
Art." kingsize Golden Book, is the

published "Golden Eneyclopedia of Art." kingsize Golden Book. is the wife of Dr. Alfred Frankfurter. of Art News and Art News Annual.
Leonard Amster reminds that Paul Dehn's "Quake." Quake," per last week's literatitem. as being published in London by Hamish Hamilton. "was first nublished in America by Simon & Schuster last April. with illustrations by Edward Gorey. I ought to know because I initiated and agented the book myself."

agented the book myself.

Eugene Boa named nitery editor
of Cue mag. He was formerly with
the N.Y. World Telegram & Sun,
and prior to that with BBD&O

Actors Talk **About Acting**

Pourteen Intimate and Recraling Intercieus with Stars of the Theatre. Arranged and Edited by LEWIS FUNKE and JOHN E. BOOTH.

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wo fact-filled, illustrated brochure
illustrate

Broadway

Tina Robin heralds her opening morrow Thurs, Sid Caesar is the headliner with a "girl baby irth notification" type of greettomorrow 'Thurs.' the headliner wit birth notification" ing card.

Greta Rauch, long with the Con-stance Hope publicity shop, switched on Monday 9 to Alix Williamson menage, handling sim-ilar opera-concert accounts.

city crists.

The Howard Teichmanns are having a cocktail party Oct. 22 for the Norman Nadels. The playwright is a native of Columbus, where Nadel was theatre editor for the Citizen-Journal until becoming drama critic recently for the N. Y. World-Telegrem.

Celebrity golf match Oct. 15 at Briar Hills Country Club, Briarcliff, Manor, for benefit of Fight For Sight Mildred Weisenfeld, founder will be commentated by

Sight Mildred Weisenfeld, founder will be commentated by WMGM's Ted Brown Funds of the National Council to Combat Blindness go to sight research.

Anne Butlef, English legit musical actress, currently starring in the Mountain Playhouse, Montreal, production of "The Boy Friend" is engaged to be wed to Walter Massey, of Ontario, in November, Massey, a member of the family which includes actor Raymond Massey and Canadian governmental leader, Vincent Massey, is also an actor also appearing in the tuner.

tuner
Early Wednesday morning sallling of Queen Elizabeth kayoed
orizinal intention of "Sail Away"
post-premiere party which could
have accommodated 1,000 instead
of only 223, which crowded Sardi's
East, taken over by management
for VIP invitees. Result was that
sundry others felt slighted, some
including key a&r people with
Capitol Records, for example,
which has the original cast album Capitol Records, for example which has the original cast album.

Ireland

By Maxwell Sweeney (Dublin 68 4506)

Irish-language theatre opened by Siobhan McKenna at Gweedore, county Donegal.

county Donegal.

Unions expected to resist proposals to introduce "Projectomatic" system to cinemas here.

Ann Stockdale, daughter of U.S. Ambassador Grant. Stockdale, in cast of Cyril Cusack's "The Temptation of Mr. O."

John Huston planning to film "The Lonely Passion of Judith Hearne" by Brian Moore, Irishborn writer now living in Canada.

First transmitter for Teilifis Eireann (Irish TV) barded in the property of the project of First transmitter for Teilifis Eireann (Irish TV) handed over

to Eamonn Andrews, chairman of Broadcasting Authority by Pye or-ganization; service on the air in December. Finance Minister James Ryan

Finance Minister James Ryan again confabbing with exhibs about impact of entertainment tax and tv on biz He has promised help, but upcoming general election may delay action until Dail (Congress) reassembles.

Bermuda

By Chummy Zuill (Princess Hotel, Pembroke)

Miller. Sisters are topping the current Clay House revue. Joan Crawford was here to at-

tend annual meeting of Pepsi-Cola

board.

Kathy Ransom, former partner of Paul Meeres Jr., has joined a local timbo dancing troupe.

Billy Kelly closed at Inverurie on Oct. 7. Comedienne Fay Dewitt opened a return-engagement there on Oct. 9.

Following successful production of "Voice of the Turtle" with Dina Merrill and Cliff Robertson, a syndicate fronted by Don Gibson producted fronted by Don Gibson product of the Turtle of the partner of

hearsing for early opening in the Jungle Room.

New York's Sally Neal, a protege of Ruth St. Denis, who recently attracted Leonard Lyons' and Hugh Downs' attention here, draws raves as star of Don Gibson's Holiday Island Revue eyen after a solid year.

The Briton Hotel, formerly Eagle's Nest, has been sold to three Canadians, A. H. Bolton and H. Tremblay of Bolton-Tremblay, Montreal; and E. J. Weyland, who will manage with outlook to at-

three Canadians. A. H. Bolton and the call three Canadians. A. H. Bolton and the call three Canadians. A. H. Bolton and the call three Canadia

French singers Varel and Bailly a click at Tropicana lounge.
A switch: Miami columnist Jack Kofoed has been in town gathering material for a book on Las

Vegas,
Sam Landy, former Dunes veep
and "Professor of Chance," resigned his exec position with Revlon in N.Y., and has returned here.

on in N.Y. and has returned here.
Phil Ford's son, Gary. 19. rehearsing in Theatre Guild of Las
Vegas community production of
"Harvey." Ford and Hines are
starred at the Desert Inn.

Paris

By Gene Moskowitz (66 Are Breteuil; SUF 5920) In its first week, "Guns of Nava-one" (Cole attracted 85.653 parone'

trons.

trons.
Long-shuttered Bal Tabarin nitery reopening with rock-and-roll format.
Juliette Greco doing her first French pic in years via Henri Decoin's "Malefices."
More than 60% of the new legiters are expected to close after the stimulus of the Auto Salon, Oct. 5-15, ends.
Rock-and-roller Johnny Hallyday to play himself in Mare Allegret's new pic "Les- Parisiennes," which

to play himself in Marc Allegret's new pic "Les Parisiennes," which rolls next week.

Romain Gary's first play, "Johnny Coeur," will star Francois Perier at Theatre Michodiere next January. He also will direct.

Franco London Film, one of top film producing outfits, to do a series of 13 half-hour vidpix for the nationalized video channel. Carlo Aim directs these pix adapted from Guy De Maupassant stories. Forbidden short of Alain Res-

Forbidden short of Alain Res-nais "Statues Also Die" being shown in an amputated version, and Resnais has protested. Ban-ned, it got a license after severe cutting. Resnais is objecting to

cutting. Reshais is objecting to this.

"Marce Polo" now shooting in Italy with Rory Calhoun and Yoko Tani, and Hugo Fregonese directing. Jolly Films releases this Panda-Transifilmorsa production in C'Scope and color. Raoul Levy does not start his version until next February and UFA-Comacico is still preprint one in soile of its still preprint one in soile of is still prepping one in spite of Levy's legal actions.

Minneapolis

By Bob Rees (4009 Xerxes Ave. So.; WA 6-6955) Chicago comic Stu Allen is top-er at Edgewater Inn. United Artists branch manager

per at Edgewater Inn.
United Artists branch manager
Carl Olson moving to New York
with UA.
Old Log Theatre, Equity strawhatter, opens fortnight run of
'Unexpected Guest' Oct. 11.
'Gay Nineties has singer Jack
Larson with bellydancer Nadia and
femme impersonator Lee Leonard.
Murray's, introducing late evening dancing, has Ray McLeod's
band with Bob Philipp at new
Piano Bazaar.
Minnesota Amuse. Co. advertising "Young Doctors" on women's
pages of Twin Cities papers with
blurbs slanted for the femmes.
Chicago press agent Herb Carlin
pinchhitting for 'La Plume Ma
Tante' company manager Oliver
Nicoll in St. Paul and Milwaukee
while Nicoll is recuperating from
accident in N.Y.
Friends of the Theatre, group of
local legit buffs, held party last

detact fronted by Don Gibson proposes "Anniversary Waltz."

Exotic dancer Jo Whited Urbach, boin in Bermuda, is back after six years in Europe 'partner sellows Christopher Luc;, and is re
Market William Restance for the Stage teenage special at Festival Itols stage teenage special at Festival Itols stagist teen-bronger Mark Wynter with the Everbach, boin in Bermuda, is back after six years in Europe 'partner sellows for members of roadshow in the Stage teenage special at Festival Itols stage teenage special at Festival Itols stage teenage special at Festival Itols stagist teen-bronger Mark Wynter with the Everbach, boin in Bermuda, is back of "Fiorello." Friends of the Theatre, group of local legit buffs, held party last Hall starring top English teen-burch with the Everbach, boin in Bermuda, is back of Friends of the Theatre, group of local legit buffs, held party last the Stage teenage special at Festival Itols stage teenage special at Festival Ito

London

(HYde Park 4561/2/3)

Tommy Trinder in a Manchester Hospital for eye operation.

Cliff Richard takes off next Sat-urday (14) for a tour of Australia. Variety Club feted the commercial tv services at a Savoy lunch-

eon.

Robert Bronstein replaced Josef Krips in conducting the London Philharmonic.

Songstress Vera Day opening a threeweek cabaret engagement at Stork Room next Sunday (15).

Jock Jacobsen, personal manager for Max Bygraves, Shirley Bassey, etc., planing out for N. Y., Oct. 14.

Gerard Oestreicher, producer of

Oct. 14. Gerard Oestreicher, producer of 'Milk and Honey," due here for confabs with London managements on a West End production.

Leonard Louis Levinson returned to N. Y. over the weekend after

Leonard Louis Levinson returned to N. Y. over the weekend after spending a month researching British humor for his new book. Sam Speigel hosted a Claridges reception for the cast of "Lawrence of Arabia." which has just returned from its long location in Jordan.

Harry Field, head of AB Pathe's tele commercial and advertising films division, planed out for a threeweek visit to the U.S. which will take in N. Y. and Hollywood.

will take in N. Y. and Hollywood.
United Artists gave Sammy Davis Jr. a preview of part of "Sergeants Three." in which he appears with Frank Sinatra and Peter Lawford, at the May Fair Hotel theatre.

Big Influx of show biz personalities include Gloria Swanson, Mai Britt, Kay Swift, Sol Seigel, Charles Chaplin, Ernest Turnbull, Frank Cooper, Danny Hoctor, Boris Karloff and Hunter Galloway.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848) comic Mickey Shaugh Local

nessy settling permanently on the

Lou Holtz to top the Ashbourne Country Club's sixth annual bond dinner (24)

Country Club's sixth annual bond dinner (24).

Chorus line producer Kay Karlton staging her third art show in the last two years with current exhibit at World Theatre.

Joe Smith, head man at Wagner's, elected to the board of governors at the National Ballroom Operators confab in New York.

George Talmage, the tour promoter, bought out a recent Saturday matinee of "Sound of Music." A caravan of 30 buses took local playspers to Broadway.

Latin Casino reported to have signed Red Skelton at a \$40,000-a-week fee. The big Jersey cafe is already sold out for 10 nights of the Jerry Lewis run, Nov 2-15.

Melbourne John Burrowes

(Melbourne JB 6172)

Andy Stewart, top Scot hit-parader, in for two-day Festival Hall concert and tv.

Melbourne pop vocalists Annette Klooger and Dorothy Baker booked for Far East tours.

Aussie ventriloquist Michael St. Claire back from the States for season with GTV Channel 9.

Yank comedian Buddy Lester playing to brisk business in Mario's Hotel room on one-month combo video-hotel booking.

Prices upped at Embers night-club for week's season by Christine Jorgenson who arrived Melbourne unheralded by local press. Singer Ruth Wallis to star in nationwide "Graham Kenned y Show" originating Melbourne Oct. 13 and other States in following week.

Half-hour segment of high-rat-ing vidkid, "Tarax Show," from GTV9, bought by Sydney channel ATN7, with other States showing interest.

interest.

Saucy singer Ruth Wallis and local filmer Frank Thring lashed out at banning of Wallis disks by Aussie censors on HSV Channel 7 discussion session "At Random."

Top London musical "Oliver!" opened in Melbourne to brisk business with English comedian Johnny Lockwood starring as Fagin, musical comedienne Sheila Bradley as Nancy.

Embers nitery owner Jim Noall to stage teenage special at Festival

Lamond, Dorothy Baker, Annette Klooger, Paula Langlands, David Fuller Trio, The Dominoes, Johnny Rohan and Randy Ross in big record deal with W&G Company. Reshuffle of comperes Graham Kennedy and Bert Newton and introduction of first femme compere Toni Lamond on GTV Changle O's nightly variety char "In

pere Toni Lamond on GTV Channel '9's nightly variety show "In
Melbourne Tonight" following
slump in popular show's ratings.
Soprano June Bronhill, Covent
Garden star Rosina Raisbeck, actors Peter Graves and John Howard Davies in rehearsals under
director Charles Hickman for Garnet H. Carroll production at the
Princess Theatre of "Sound of Musit" opening soon.

Princess Theatre of "Sound of Music" opening soon.

Quizmaster at Melbourne's tv station HSV7 Malcolm Searle with producer Roland Strong set for trip to Tokyo, Hong Kong. Rome Paris, London, New York and Hongulul to conduct sessions of their "Coles £3000 Question" show. Overseas winners to be flown meloourne for program's finals early next year.

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906) Rosanna Mace here shooting a TV pilot for ABC-TV.

Bill Josephy arrived to take over his new GAC duties.

Gino Paoli now at Dorothy Sode-rini's refurbished Angolo di Roma nitery.

Elaine Stewart planed in from Riviera to star opposite Gini Cervi in "Summer Sinners."

David Eames setting up shop in Eternal City to cover Mediter-ranean area for "Show"

Technicolor Italiana poured for Patrick Frawley Jr., company's board chairman, at Open Gate

Jerome Kilty's new play, "Ides of March," written in Rome, has its preem next year at Spoleto

Steve Reeves takes two month breather in Switzerland after wind-ing his current "Romulus and Remus" for Titanus.

Remus" for Titanus.

Tonino Cervi (Concordia Film) to Berlin to study possibilities of shooting a documentary feature pic there, "Today in Berlin."

In-and-out: Kirk Douglas, in for "Two Weeks in Another Town" (M-G): John Nathan and James E. Perkins here on Paramount biz; Salvatore Baccaloni heré for "Easter Dinner" (Par); ditto Charlton Heston and family; Rossano Brazzi, Delmer Davis, Suzanne Plechette back to Coast to wind "Lovers Must Learn."

Trinidad, W.I. By Bill Elliott

By Bill Elliott

Toulouse Chamber Orchestra in for a one-niter at Queen's Hall.

The West Indies Federation was officially invited to take part in the 1964-65 N. Y. World's Fair by Charles Poletti, vicepresident of the Fair Corporation when he debarked here from the S. S. Argentina on which he was returning to the U. S. from South America.

Notable upturn in nitery business here, with two or three new spots having opened in recent weeks, plus renewed activity in some long established bistros. One or two clubs which formerly used only an occasional musical combo have instituted floorshows on a modest scale. Coincidentally, there seems clubs which concessional musical compounds stituted floorshows on a modest scale. Coincidentally, there seems to be increasing interest by Portof-Spain citizenry in local entertainment. No small credit for this is due Brunell Jones, staff writer for the Trinidad Evening News, who not long ago started a daily column covering the nightlife cir-cuit, something novel for this is-land.

Memphis

By Matty Brescia (61 So. Second St.; MU 5-5107)

(61 So. Second St., MU 5-3107)

Don Glasser and his orch at the
Peabody Skyway.

Stella Stevens, local starlet, in to
boost "Man-Trap" (Par).

Victor Borge due Oct. 12 for a
det at City Music IIall.

Robert Merrill set for a onenighter Oct. 22 at Baron Hirsch
Auditorium.

ROBERT METRIL SET 101 & ON-nighter Oct. 22 at Baron Hirsch Auditorium. Vincent Skillman elected to his 10th straight year as prexy of local Musicians Union.

Hollywood

Robert "Bob" Levinson joined

AI sales dept. Coleen Gray returned from Cork Film Festival.

Michael Callan back from Paris location of "Bon Voyage."

Jerry Young heads new sound ept. of Wolper Productions.

William J. Marshall appointed AI branch manager in Minneapolis. G. P. Putnam, Sons, offered Joan Fontaine \$25,000 guarantee for autobiog.

Kenneth Grossman new man-ager of Creston Studios, animated films outfit.

Jack Haley Jr. and James Baker will produce Thalians' show Oct. 20 at Bevhilton.

20 at Bevhilton.

Eartha Kitt and Joan Connors setting up chain of dancing schools to carry Kitt name.

George Cahan set as exec producer on pair of new CBS telepilots, first to be "Amy."

Alice Faye will warble fifth new tune cleffed by Richard Rodgers for 20th-Fox "State Fair."

Rogerf Edens wrote new theme song to add to Rodgers & Hart score of "Jumbo" at Metro.

Franz Waxman elected fellow

Franz Waxman elected fellow member of International Institute of Arts & Letters in Switzerland. Juliet Prowse and Forrest Scott will head talent unit to bally "Sec-and Time Around" on national

Roger Williams clocked \$37,245 at Hollywood Bowl concert as ben-efit for Pacoima Memorial Luther-an Hospital.

an Hospital.
Steve Allen will moderate Oct.
16 panel discussion at Bevhilton,
"Is a Record that Sells Always a
Good Record?"
Jack Elton and Steve LaFever
collabed on two original songs for.
Aram Katcher's indie, "Right
Hand of Devil."
Paul V. Connelly, Pathe lab
veepee, switched back to Gotham
to head firm's lab there after two
years in Hollywood.
Clive Holfman appointed associ-

clive Hoffman appointed associ-te director of Mass Media and ublicity for National Conference

ate director of Mass Media and Publicity for National Conference of Christians and Jews Inc. Lutz & Loeb management firm finalized mutual agreement with Manny Greenfield Associates, N. Y., for representation of clients.

Chicago

(Delaware 7-4984)

Patti Counts is new tubthumper

Patt Counts is new toutumper for the Living Room.

Josh White opens Frank Fried's Folk Art Series, next Saturday (14) at Orchestra Hall.

Ahmda Jamal cancelled vacation plans and reopened his moorish-styled Alhambra Club last Friday

styled Alhambra Club last Friday
(6).

Adele St. John is ahead of
"King Of Kings" (M-G), opening
next Wednesday (18) at Michael
Todd Theatre.

Allied Arts Corp. signed the
Lena Horne "Nine O'Clock Revue"
for two performances at Opera
House next December.

Cloister boniface Mitch Wolcoff
takes over managership of new My
Lady Fair keyspeak, dropping the
femme-only key policy.

Diplomat Motel in Gary, Ind.
cancelled skedded Pink Garter
Player's production of "H.M.S.
Pinafore," and imported the "Take
It From Top" revue, late of the
McCormick Place Little Theatre.
Duke Ellington plays a benefit
concert at the Piccadily Theatre
tonight (Wed.) after doing a pair
at Birdhouse last Monday. Harry
James did a one-nighter last Sunday at south side Boulevard Ballroom. room.

Palm Springs By A. P. Scully (Tel. FA 4-1828)

(Tet. FA 4-1828)
Bernie Richards Orch at new
Hotel Trinidad weekends.
Cliff Brown succeeded George
Ringwald as Press Club prexy.
Mervyn Le Roy took three weeks
off after "Devil at Four Oclock."
Trudy Stabile back at Hilltop
Room with Jack Pfeiffer at the

keys.

Harry Foy stays at the Biltmore, Harry Gillingham taking his old spot at Ruby's Dunes piano bar. "Gilded Cage." featuring Lynn Carrol, Renato, Jeanne Keller and Mr. Barbaray Coast, closes summer season at Chi Chi, giving way to Katharine Grayson. Oct. 5.

Dat Roone hosting musicians'

Aatharine Grayson, Oct. 5.
Pat Boone hosting musicians'
golf tourney. Attending were
Mickey Mantle, Duke Snyder, Bling
Crosby, Bob Hope, Phil Harris,
Lee Wall and Don Drysdale.

OBITUARIES

JOSEPH L. LANIN

Joseph L. Lanin, 71, one of eight Lanin brothers in the music business including bandleaders
Lester and Howard, died Oct. 2 Philadelphia.

in Philadelphia.

A concert pianist at 12, he toined his brother in the Howard Lanin Orch as conductor-arranger in 1919. He stayed with the orch until 1954 when he retired.

intil 1954 when he retired.

He also worked in radio conducting sevebal shows including the Campbell Soup Radio Hour.

During the 1920s, when he conducted the orch at New York's Roseland, Benny Goodman and Tommy & Jimmy Dorsey were his sidemen.

DON BARROUR

DON BARBOUK

Don Barbour, 33, one of the
founders of the Four Freshman,
Capitol Records vocal group, was
killed in a car crash in Hollywood
Oct. 5. He rammed into a truck parked in a construction zone and

> In Memory of JAMES BENDER

> > October 1958

From a Friend

was dead on arrival at the Holly-

was dead on arrival at the hollywood Receiving Hospital.

Barbour and his brother Ross
founded the group which started
with Stan Kenton's band. He did
much of the solo work and played

JAY MORELLE much of the solo work and played the guitar. He recently retired from the group.

JOHN D. HERTZ

JOHN D. HERTZ
John D. Hertz, 82, founder of the
Hertz Rent-A-Car System, Inc., and
of the Yellow Cab Company, died
Oct. 8 in Los Angeles. He retired
in 1955 as a director of the Hertz
Corp. and had been in poor health
in recent years. In 1930 he became
a director of Paramount-Publix
Corp. and named chairman of its

We have lost a dear frie ALFRED E. COHAN

man's death diminishes me ause I am involved in mankind. I therefore never send to know whom the bell tolls. It toll thee."

Al, Charley, Herman and Jerry

finance committee. He resigned in

Of the scores of parts that he played and created on the stage and screen, usually cheerful, bland comedy roles, the best known probably was that of Beecham in "The Chiltern Hundreds." In 1947

In Memory of DOUGLAS GAR HUBBARD October 12, 1958

it ran at London's Vaudeville for

it ran at London's Vaudeville for over 600 performances.

He appeared in "Edwina Black" at the Booth Theatre, New York, in 1950 and had just returned to London from playing in "The Amorous Prawn" in Australia. Survived by his wife.

PERCY WARAM
Percy C. Waram, 80, British born
actor whose career covered more
than 50 years, most of it in the
U. S., died Oct. 5 in Huntington,
Long Island, N. Y. He was last
seen on the Broadway stage in
1957 in "Monique."

Born in Kent, England, he be-an his career with a provincial ouring company in 1899, joining gan his career with a provincial touring company in 1898, joining Ben Greet's repertory company, which opened in New York in 1902. His first appearance was in the 15th Century morality play "Everyman." He returned to the English stage briefly, and then played a vaudeville circuit in the U.S. But since 1916, when Waram appeared in "Somebory's Luggage," dances he invented or launched Speaking" on WBBM and WBBM-

he remained on the American of stage

stage.

His legit credits include "Lilac
Time," "Lucky One," "Major Barbara," "Hamlet," "Pygmalion,"
"Mary of Scotland," "Elizabeth the
Queen." "The Shanghal Gesture,"
"The Courty Wife," "The Merchant of Yonkers," "Anne of a "The Mer-The Country Wile, "The Mer-chant of Yonkers," "Anne of a Thousand Days," "Chalk Garden," "Reclining Figure" and "The Gambler." In 1943, he succeeded Howard Lindsay as the father in "Life With Father." He had previously headed the touring company Father

of "Father."
Waram's films include "Ministry
of Fear.' "One Third of a Nation." "It Had to Be You," "Late
George Apley" and "The Big
Hangover."

His son and daughter survive.

BILLY GLADSTONE

BILLY GLADSTONE
Billy Gladstone, 68, drummer
and inventor of orchestra equipment, died Oct. 4 in New York.
He had bete with the "My Fair
Lady" road company orchestra until he became ill several montis
ago. Although many leading
drummers had made statements drummers had made statements and given written testimonials that he was one of the greatest drummers of his time, he was best known for his development of special drums, batons and other musical equipment. At one time Gladstone played with the Radio City Music Hall Orch, and previously played for the late Meior Presidents.

JAY MORELLE
Jay Morelle (James Martin), 59, longtime vaude producer, died Sept. 22 in Edinburgh. A native of Lancashire, England, he began in seaside shows at the resorts of Morecambe and Blackpool, and di-

Morecambe and Blackpool, and directed many Ernest Binns productions at the South Pier, Blackpool. He went to Scotland before the war to work for the Fred Collins Productions, and helmed many resident revues starring leading comedians, including Jack Anthony, Jack Radcliffe, Alec Finlay and Jack Milroy. He reached his peak with productions at the old Theatre Royal, Edinburgh, destroyed by fire some years ago.

He was twice married, both his wives pre-deceasing him. Survived by four children.

WILLIAM REES
William Rees, 57, for eight years
actor and producer with J. C. Wiliamson Theatres Ltd., died Oct.

MICHAEL SHEPLEY

Michael Shepley, 54, actor, died
Sept. 23 in London. He made his stage debut in Hull in 1927 in Melbourne hit, "Irma La Douce," "Charley's Aunt" and his first appearance in the West End a year later in "Justice."

Of the scores of parts.

PAUL EAGLER

PAUL EAGLER

Paul Eagler, 70, vet cameraman who specialized in process photography, died of a stroke Sept. 30 in Sherman Oaks, Cal., Sept. 30. A lenser on the original "Ben-Hur" in 1926, he started in Hollywood in 1918 with the Thomas H. Ince studio. He later worked at many of the majors.

He won an Academy Oscar for his process camera work on "Portrait of Jenny." Among his last assignments were "Pacts of Life" and "West Side Story."

Danghter survives.

Daughter survives.

TED PEARSON

TED PEARSON
Ted Pearson. 58, radio-ty announcer, for CBS, died Oct. 5 in Eastchester, New York.
Having started his career as a singer, he joined the announcing staff of NBC in Chicago and later became a freelance announcer. He was with the network radio shows of Benny Goodman, Fred Waring, Paul Whiteman. "The Goldbergs" and "Cavalcade." He joined CBS in 1952 and narrated the "Adventure" series.

His wife, son and daughter sur-

which became national phenome-na, such as the "Raspa."

In recent years, Quirinetta's fame had declined, but he was still engaged in country-wide swings of niteries and summer alfresco

STEPHEN GERBER

STEPHEN GERBER
Stephen Gerber, 76, clarinetist
and arranger for Frank Simon's
Armco Band, Middletown, O., died
there Sept. 23. He also played with
John Weber's Cincinnati concert users nept. 25. He also played with John Weber's Cincinnati concert band after migrating from his native Hungary and a career with European orchestras, including one in Constantinople conducted by Wilhelm Strauss, brother of the Waltz King, Since retiring in 1953 he taught clarinet and saxophone to youngsters in the Middle. to youngsters in the Middletown

Survived by a daughter, son and

BERT KNIGHTON

BERT ENGIFICATION BET Knighton, 47, assistant to Major Riddle, president of the Dunes Hotel in Las Vegas, died Oct. 6 in Los Angeles. He had been admitted to a hospital several weeks ago for treatment of a bidney infection weeks ago for kidney infection.

Knighton was former assitant chairman of the board of both Coca-Cola and Pensi-Cola fo ca-Cola and Pepsi-Cola for years, joined the Dunes staff about two years ago.

His wife survives.

ARTHUR DEVERE

ARTHUR DEVERE
Arthur Devere, 78, vet of 57
years on stage and screen, died in
Brussels Sept. 23. He started his
career in vaudeville in 1904 and
played most theatres of Belgian
capital. He went to Paris soon
after the talkies started and had, a
distinguished career in films andistinguished career in films, appearing in "Kermesse Heroique."
"Un de la Legion," "Goupi Mains-Rouges" and other successes.
His last film was "Midnight Cir-

HERBERT A. WISE
Herbert A. Wise, 68, broker
and art patron, died Oct. 3 in
New York. He was the uncle of
author-publisher Bennett Cerf.
Wise and Phyllis Fraser
cedited "Great Tales of Terror
and the Supernatural," which was
published in 1044 by Random

and the Supernatural, which was published in 1944 by Random House. He also was the co-author with Glen Boles of a play enlitled "Mr. Jeferson."

A brother survives.

LLOYD S. OUINN

LLOYD S. QUINN
Lloyd S. Quinn, 66, retired Federal Communications Commission radio inspector, died Sept. 28 in Laurel, Md. after a heart attack. A radio pioneer, he set up the first radio communications for the Nor-folk, Va., police department. He worked for FCC from 1941, except for time out for war service, until his retirement recently.

His wife and two brothers sur-

HERMAN HYMSON

Herman Hymson, 46, regional advertising sales manager for radio station WKLO, Louisville, died Sept. 26 in that city of injuries suf-Sept. 26 in that city of injuries suf-fered when his car collided with another at a downtown intersec-tion. A native of Louisville, he had been with WKLO since 1957. Survivors include his mother, three brothers and four sisters.

CHESTER F. PIERCE

Chester F. (Shep) Pierce, 69, onetime daredevil who was famed as a "human fly" and also worked as a "human fly" and also worked as a high diver at fairs, died Sept 21 in Salisbury, N. C. A native of Indiana, he turned "human fly" after World War I. Pierce scaled buildings through

out the country, making from \$300 to \$500 a climb.

CARLYLE STEVENS

Carlyle Stevens, 54, continuity director for WGN-TV in Chicago. and former program manager and assistant station manager of KFAC in Los Angeles, died Oct. 1 in Lake Forest, Ill.

Wife, daughter and two sons survive.

BOOKER LITTLE

Booker Little, 23, jazz trum-peter, died of a kidney aliment Oct, 4 im New York. A writer and arranger, he had played in the Max Roach and Eric Dolphy groups and was a soloist in his own right. He recorded for Candid Rec-

TV in Chicago from 1958 to 1900, died in that city Sept. 29. Wife, two daughters and father

OPAL C. LOOSE
Opal Cowell Loose, 44, composer
and ASCAP member, died Sept. 30

and ASCAP member, theu Sept. 30 in Hollywood.

Surviving are her husband, Bill Loose, of Capitol Records; son, and her mother.

Andrew L. Quirk, 68, onetime Photorisy magazine staffer, and brother of James R. Quirk, late founder, editor and publisher of Photoplay, died Sept. 29 in Boston, Mass, His wife, son, Lawrence J. Quirk, fan mag writer and a brother survive.

Mrs. Wanda Bogutska Auer, 85. a retired pianist and widow of Dr. Leopold Auer, the violinist, died Oct. 6 in Bronxville, N. Y. Her husband was the grandrather of film actor Mischa Auer.

Walter P. Merrick, 71, longtime musician, died Sept. 25 in Man-chester, N. H. He had been a member of the Exeter (N.H.) Brass Band and other musical organizations.

Fred Bund 1r., 64, retired chief of the Army and Air Force Motion Picture Service, died Oct. 6 in Washington, D. C., after a brief illness. His wife survives.

Daughter, 20, of Ted Royal, musi-

Henry T. Parrett, 75, president of Taylor County Broadcasting Co., which operates radio station WTCO in Campbellsville, Ky., died Oct. 4 in that city.

Oaty Grier, 86, retired clown and juggler, died Sept. 19 in Conroe, Tex. He trouped with the Ringling Bros, and Barnum & Bailey Circus

Andrsej Munk, 40, noted Polish film director, died recently in an auto crash while en route to Lodz where he was shooting a picture.

Son, 23, of Ned Irish, president of Madison Square Garden, N.Y., hanged himself Oct. 7 in his par-ents' apartment in New York.

Otello Caroni, 69, prompter at the N. Y. Metropolitan Opera House, died Oct. 6 in Ravenna, House, died Oct. 6 in Italy, where he was born

Mark Bellamy, 45, actor and playwright, died Sept. 23 in Lon-don. He appeared in stock, the West End and on tv.

Leon A. Tessier, 81, an organist in Manchester, N. H., for more than 50 years, died Sept. 27 in that city.

Margaret Meighan, film actress for 30 years, died Sept. 29 in Chatsworth, Cal. Her husband

ny Ford, 37, staff announcer Chi radio station WGES, died Oct. 4. Wife and daughter there Oct. 4. survive.

Father, 77, of actor-announcer Durward Kirby, died Oct. 4 in Ft. auderdale, Fla.

Mother, 86, of actor Iggie Wolf-ington, died Oct. 7 in Philadelphia.

U.S. Image Abroad

low in their film libraries, in addi-

MARRIAGES

Gabriele Wunderlich to Barry Lee Cohen, Westport, Conn., Oct 1. He's a theatrical attorney.

Drina Bouchard to Drew Den-mead, Rochester, N. H., Sept. 30. Bride is "Miss New Hampshire of 1961."

Gerry Worms to Bob McGonagle, New York, Sept. 30. Bride's a scc-retary in the pubaffairs depart-ment of WHLJ, Hempstead, L. I.; he's in the station's news department.

Roberta Linn to Freddie Bell, Las Vegas, Oct. 1. Bride's the singer; he's a bandleader.

sunger; nes à bandleader.

Adrieinne Corri to Daniel/Massey, London, Sept 30. Bride is the actor son of Raymond Massey and Adrienne Allen, brother of actress Anna Massey.

Justine Wilson Maguire to Pemberton H. Lincoln, Rumson, N. J., Oct. 7. Bride is assistant secretary of Allied Artists International

Corp.
Marguerita Morrisey to Bob
Elenz, Chicago, Sept. 2. He is to
creative supervisor for Fred Niles
Productions there.
Patricia Robinson to Terence

Brighton, Eng., Sept. 2. s secretary to the adminis-director of Sadler's Wells. Brown, Bride Is Bride is secretary to the adminis-trative director of Sadler's Wells. Diana Landi to Brian Edwards, London, Sept. 30. Bride is a dancer, he's one of the Four Rambler Vocal

Group. Elaine Marie Beaudet to Peter

Daughter, 20. of Ted Royal, musical arranger-orchestrator, died Oct. 8 in Stamford, Conn., as a result of an auto accident, which also killed her husband.

Thomas V. Uhl, 79, onetime vaude pianist-singer who trouged as Thomas Murray, died Sept. 23 in Toledo. Surviving are his wife, son and a brother.

Hang T. Parrett, 75 president of Wilson.

Susan Brewer to Peter Fonda, New York. Oct. 8. He's an actor, and son of Henry Fonda.

BIRTHS

Mr. and Mrs. Richard Luckey, daughter, Burbank, Cal., Sept. 30. Father is music editor at Revue.

Mr. and Mrs. Jon Pertwee, daughter, London, Oct. 3. Father the comedian. Mr. and Mrs. James Philbrook,

son, Encino, Calif., Oct. 2. Father is co-star of CBS-TV's "Investigator" series.

Mr. and Mrs. Bernie Baker, son, etroit, Oct. 3. Father is producer f Jam Handy industrial shows Mr. and Mrs. Bill Krasilovsky, son, New York, Oct. 4. Father is counsel for Music Publishers Hold-

ing Corp. Mr. and Mrs. Robert Rubin, son, New York, Sept. 29. Father production supervisor on l

Citilin's creative projects staff at NBC; mother is a former Mademoiselle mag staffer. Mr. and Mrs. Nicholas Ray, aughter, Rome. Oct. 1. Father is daughter, Rome, the film director.

Mr. and Mrs. Sal Tino, son, Las Vegas, Oct. 1. Father is with The Happy Jesters comedy trio.

Mr. and Mrs. Barry P. Leibowitz, son. New York. Sept. 27. Mother is singer Gail Stevens.

Mr. and Mrs. Mel Hosansky, son, New York. Oct. 1. Mother is actress Anne Leslie; father is a writer.

Mr. and Mrs. Jake La Motta, daughter, New York, Oct. 6. Mother is an actress; father is the former fighter, now an actor.

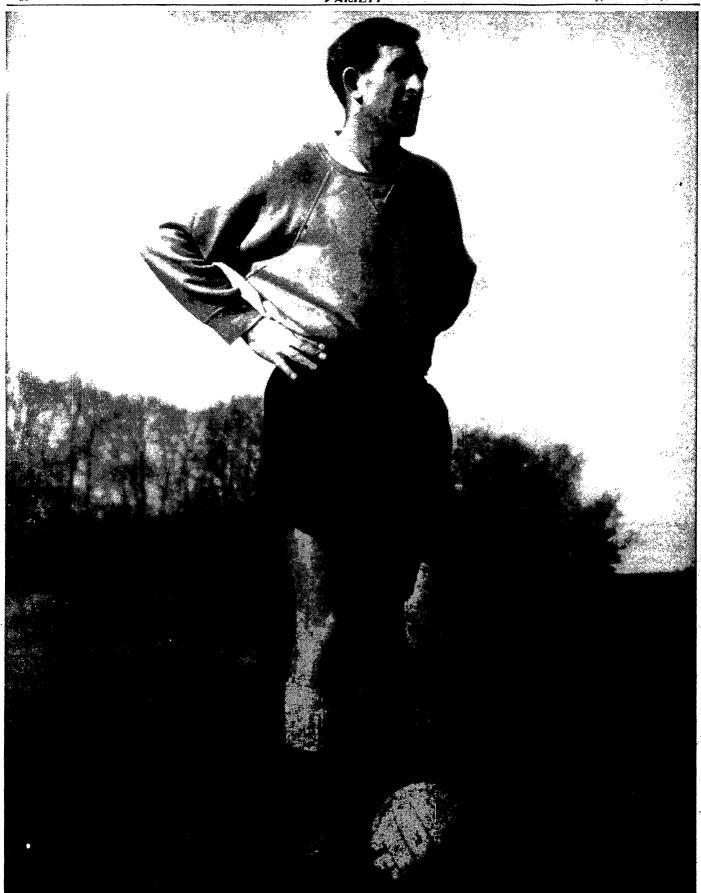
Gracie Fields' Biog

Continued from page 2

years of exhausting around-the-clock work that would have left a clock work that would have left a coalminer weak with complaint; to hatter one's way forward not for fame and fortune one-half so much as for the affectionate roar that at last comes back to the artist, cen-trestage, when he or she is finally taken to the hearts of an audience.

low in their film libraries, in addition to finished programs that have been aired in the past.

The President reportedly assured the networks that they did not have to be concerned about distribution rights—that USIA taken to the hearts of an audience. Would use the dox in question only in remote areas of the world where the issue wouldn't apply. Mr. Kennedy asked Collins what ever happened to the NAB prexy's plan for a joint government-industry project to demonstrate dramatically how broadcasting could whip literacy in a selected backward nation. Collins, it was learned, said the proposal is still undergoing study by State Dept., USIA and related agencies.



Who taught Danny Blanchflower to play football? His mother.

And who the hell is Danny Blanchflower?

Danny Blanchflower, 32, Is captain and right-half of Tottenham Hotspur and Ireland. He started his professional career with the Irish club, Glentoran, and then moved to Barnsley and Aston Villa. In 1954 he was transferred to Spurs for £30,000 (\$84,000). That ain't peat. Danny is often de-

scribed as one of the most dynamic characters in football (soccer to you).

Maybe <u>you</u> never heard of him, but the English television audience has. For one thing, he twice refused to appear in a "This Is Your Life" programme. But when Blanchflower was invited by Granada to talk about himself, his views on football and life

in general, just about everyone tuned in. (They learned that with a name like Blanchflower and a mother for a teacher, he had to be good!)

Look at it this way. When Mickey Mantle is the guest on a television show, a lot of baseball fans tune in. Right? Right.

GRANADA TV NETWORK, ENGLAND

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72 PAGES

CHURCH IRE VS. ADS, NOT FILMS

Treyz Asks Ad Agencies To Lift 'Ironic Curtain,' Help Plan Shows

Oliver Treyz, ABC-TV prexy, called for more agency participation in the planning of network shows last week. Speaking before the annual central region meeting of the American Assn. of Advertising Agencies in Chicago, Treyz, however, emphasized that the networks "will continue to control their programming functions," that is, retain the final say over programming content.

But the agencies, according to Treyz, can play an important role during the early stages of program planning in helping the networks plan "more intelligently and responsibly for a strong, balanced schedule." He pointed out that today, with an interval of a year of more between a commitment and a show premiere, the networks are already putting tens of millions of dollars on the Iline. "Each year," Treyz said, "network commitments get bigger in dollars and are made earlier in time."

While the risks are growing, Treyz said, "the agencies are not sufficiently a part of this vital decision-making process." When the tensions mount, he said, "it can be a large-sized headache. One of the reasons I am here today is to ask you agency men to accept at least 15% of it."

"Instead of a bridge linking the networks and the agencies," he (Continued on page 46)

Met Opera Diva's Ad Recalls Russ Birdwell And Late Carole Lombard

And Late Carole Lombard
Rosalind Elias, a mezzosoprano at the Metropolitan Opera roster for seven years, spent, \$2,880 of her own money for the half-page (1,200 lines) of space in the N. Y. Times last Thurs. (12) under guidance of her new publicity agent, Russell Birdwell. Copy opened and closed with the phrase. "I Am Not Afraid!" and was on the subject of fallout shelters. "I shall not crouch in a hole like an animal," read the soprano's message, adding, "My faith in my God and my Country is far too great for me ever to feel anything but strong and secure."

Day after the ad ran the Times sent Foster Halley to interview Miss Elias. He quoted her as crediting the idea to Birdwell although Birdwell told Vantery it was her idea and he only "recognized" its value as news.

Times accepted that Miss Elias has recently had her name and social security number tatoed on her body flower abdomen, she said, but did not verify.

Fallout shelters have become something of a disputations mater in recent months, some pundits and clergymen holding that if (Continued on page 59)

(Continued on page 59)

Nazi Horror Twist

Set for showing at New York's Museum of Modern Art Oct. 23-24 is "The Sky Battal-ion." Yugoslavian import di-rected by Bosko Boskovic and Ilija Nikolic and produced by Loveen Film, Budva.

Story concerns a group of men who accept a Nazi offer of 30 days of life, after which they themselves will die, in exchange for assisting in the killing of thousands in gas chambers.

3 Tryout Folds Will Bring 605G **Deficit This Fall**

This season's list of pre-Broad-This season's list of pre-Broadway tryout casualties is growing.
"Short Happy Life," scheduled to fold next Saturday (21) in Los Angeles, purportedly for repairs, will be the third. The other two are "Kicks and Co.," which closed last Saturday (14) in Chicago, and "High Fidelity," which folded last Sept. 16 in Philadelphia.

The producers of "Kicks" and Co.," The producers of "Kicks" and Co., "The producers of the pro

Sept. 16 in Philadelphia.

The producers of "Kicks" are seeking additional backing to reopen a revamped version of the musical, and the management of "Fidelity" stored the physical production with the idea of doing the show again after revisions. As of the closing of "Life," the three ventures will represent a combined deficit, of about \$605,000.

"Kicks" capitalized at \$400,000

"Kicks," capitalized at \$400,000, is figured to involve an outlay of (Continued on page 22)

Mantle & Oilman Partner Plan \$2-Mil. N.M. Motel

Plan \$2-Mil. N.M. Motel
Albuquerque, Oct. 17.
New York Yankee baseball star
Mickey Mantle plans to build a
posh \$2,000,000 motel in Albuquerque which will also includes
theatre-restaurant designed to
book name acts.
Mantle, whose home has been
Dallas, has extensive holdings in
New Mexico. He plans to move to
Albuquerque this winter, according to his partner, Albuquerque
oilman Rod Devilliers.
Construction on the motel, in
east Albuquerque, is due to get
underway in about four months.
It's expected to be completed by
Esptember, 1962, DeVilliers said.
A swimming pool, men'a and
women's shops, gift shop and separate bar are also planned in the

'PERSECUTION' OR 'LICENSE'

Boston, Oct. 17.

The Pilot, official weekly publication of the Roman Catholic Archdiocese of Boston, has slapped "dirty and dishonest" Him ads in a bilstering editorial. Editorial called on fathers and mothers and "each person in the community" to be heard both by the newspapers and by the theatres. Further quote: "Toleration is art of knowing where to draw the line. When it is drawn too soon we have something like persecution; when it is drawn too late we have something close to license. Both of these are wrong. Unless we act promptly now in one community area, we will commit the second of these crimes. We are speaking about the present flood of movie ads which are filling even respectable and family newspapers with suggestive and indecent poses and postures. Adults themselves are becoming shocked with the bold erotto nature of present-day cinema advertising and we can only imagine what unhappy effects are being had on young people. "During all our years of observa-

young people.
"During all our years of observa(Continued on page 71)

On Race Bias

Atlanta, Oct. 17.

A sampling, via questionnaire, of Atlantans' feelings about desegregation of motion picture theatres was started Wed. (11) when members of young adult group of United Liberal Church here passed out mimeographed query sheets to patrons at Peachtree Art Theatre. Four questions appear on form: (1) Why did you come to this theatre?—with five answers available for checking.

(2) Are you aware of the desegregation of lunchcounters in Atlanta? ... Yes or No.

(3) What are your feelings about this? ..., with six answers for checking.

(4) How would you feel about Negroes coming to this theatre? ... This one also has six possible answers, including "it should have happened a long time ago."

United Liberal Church is an integrated group and a segment of the Unitarian Church. Spokesman for the young adults said the move was decided upon two weeks ago, but Peachtree Art was first theatre surveyed.

All members of group conducting survey were white. Lorenzo Benz is president of young adult group. Spokesman for crew at Fine Art Cinema, a woman, said her group was merely seeking to gauge the feeling of the theatre-

'Succeed' Figures to Pay Off Its 300G In 19-20 Weeks; Solid B'way Smash

Zukor's 1913 Biblical

In the course of discussing Paramount's plans for "Dear and Glorious Physician," Adolph Zukor reminded a re-porter that he was the first to make a Biblical epic for the screen.

The pioneer filmmaker turned out "Sign of the Cross" in 1913.

U.S. Pubs Losing Grip on British Pop Music Field

London, Oct. 17.

U. S. music moguls made a bad mistake by exporting so much rock 'n' roll, says Victor Knight, general secretary of the Songwriters' Guild of Great Britain. The music is easily copied and, as it's largely a visual affair, local singers were bound to overtake U. S. counterparts, he says.

British bestselling distances to the says.

parts, he says.

British bestselling disks seem to confirm Knight's view. English singers are collaring about 75% of the Top 24 chart with 25% going to American songsters.

ing to American songsters.

According to Knight, British songwriters, recording managers, technicians, et al. have improved on U. S. prototypes and, with the added advantage of p.a.'s, they're gradually beginning to edge out the "inferior" Yank offerings. In fact, he says, America is losing its grip on the British music scene.

Where the U. S. could score again as an exporter, the song-writer exec believes, is in the "quality" pop field.

Elite's Reverse Wrinkle In Twist's' Pop Impact

Perhaps not since the impact of the Charleston, Big Apple, Conga, Samba, Cha-Cha and kindred dance vogues has anything hit New York as has The Twist. It may spread nationally, It usually does. As Vakirry frontpaged last week—and was wisely picked up—it's snowballing into the socialite set is a reverse on the usual. Normally the masses set a dance vogue but The Twist, while fundamentally a teenage exhibition, remained static until the society bunch, their editors and kindred chitchat commentators, invaded West 45th Street's Peppermint Lounge and Wagon Wheel, off Times Square.

Meantime the Barberry Room, class East Side spot, introduced. Richard Himber's "Barberry Rag."

"How to Succeed in Business Without Really Trying," which opened at the 46th St. Theatre, N. Y., last Saturday night (14) to unanimous raves, is expected to hit paydirt by next March. That's based on the assumption the musical will have a long sellout ride on Broadway.

Ical will have a long sellout ride on Broadway.

The production, presented by Cy Feuer & Ernest H. Martin, in association with Frank Productions Inc., opened at the 46th St. at a cost of around \$300,000. That amount could be recovered in 19-20 weeks on the basis of the show clearing a round \$15,000-\$16,000 weekly at capacity. The probable March payoff is figured on operating income alone and does not take into consideration the possibility of revenue from subsidiary sources.

The musical, adapted from Shepherd Mead's bestseller of the same title, has a book by Abe Burrows, Jack Weinstock and Willie Gilbert and music by Frank Loesser.

RCA Victor, which holds the

and music by Frank Loesser.

RCA Victor, which holds the original cast album rights, has a good two-out-of-three batting average with this and "Milk and Honey," which also preemed last week and looks solid albeit not the same smash as "Succeed." Its other LP entry, "Let It Ride," which was another Broadway premiere in the same week, appears dubious. Paradoxically, Victor has no investment in "Succeed" but went for a bundle on "Greenwillow," also a Loesser score.

German Publisher-Prod. Nixes \$1,000,000 Offer For Liz Taylor Story

For Liz Taylor Story
Frankfurt, Oct. 17.
Elizabeth Taylor spent a quick weekend in Germany, with her husband Eddie Fisher, agent Kurt Frings and her medic, Dr. Rex Kennamerer, and startled the German publisher and film producer Joseph von Ferenczy with the price she asked for the world rights to her life story.
Von Ferenczy had planned to write the Taylor story, which would be circulated by his firm to magazines throughout the world, published as a book, and eventually made into a film.
Fee asked by Miss Taylor, though, was a hefty \$1,00,000. So no deal. Miss Taylor planed back to Rome to resume filming in "Cleopatra."



Scandinavians Don't Mind Accent On Sex in Pix But Nix on Brutality

Hollywood, Oct. 17.

"In Scandinavian countries, censership is conducted on a completely different basis than in the U. S.," Bertil Unser, correspondent for Norway, Swedien, Denmark, and Finland, and thairman of the board of directors of the Hollywood Foreign Press Association.

"In the Scandinavian countries ex is regarded as a normal part of life, and sex scenes are not censored. Only scenes of brutality and violence are frowned upon; and only such scenes are apt to be censored. In a film like "Psycho," for instance, sex scenes wouldn't be subjected to censoriship; only the scenes of violence and brutality would be stissored."

According to Unser, some scenes of great brutality are also left untouched by the Scandinavian censors if they believe that those scenes contribute to the honesty of a picture and are necessary to make; a point. The Scandinavian versions and the scenes of the scenes contribute to the honesty of a picture and are necessary to make;

a picture and are necessary to make a point. The Scandinavian version of the rape scene in "The Virgin Spring." he says. ran for about 20 minutes, and showed the girl's reactions in creat detail; the American version of the same scene was much shorter. Unger believes that, in spite of the fact that the rutality of the men was stressed, the Scandinavian censors left the scene unscissored because of their respect for director Bergman's sincerity.

"Personally," said Unger, "I am a picture and are necessary to make

Vs. Paar and N.Y. Post: Dates Back To '55 Show

Jack Paar and the N.Y. Post, defendants in a libel action brought by bandleader Pupi Camprought by bandleader Pupi Cam-po, were on the short end of a jury decision in N.Y. Supreme Court last week. Paar was ordered to pay \$15.000 to Campo and the N.Y. Post \$5,000 after a weeklong

Suit stemmed from a crack that Paar had made on his CBS-TV morning show in 1955 in explanation of why he fired Campo as bandleader. The N.Y. Post was involved because it had printed the Paar remarks about Campo's talent. Campo contended that he was dropped from the Paar show because of his romance with Betty Ciooney. Who was also on the show. She's now Mrs. Campo. Paar who has since moved to his considerable at the trial. His attorneys and lawyers for the Post moved that the jury awards be fact Indiana, Indian summer, the moved that the jury awards be fact Indiana, Indian summer, the frost on the pumpkin, the corn in set aside. Justice Samuel M. Gold

154 West 46th Street

Princeton Triangle Club's First Trip to W. Coast

The Triangle Club of Princeton will extend its national tour this U. will extend its national tour this year to California for the first time since its founding in 1893 by Booth Tarkington. Princeton alumni associations on the Coast will sponsor benefit performance by the theatrical organization Dec. 26 at Pasadena Civic Auditorium for the Huntington Memorial Clinic Auxiliary and Dec. 28 at the Memorial Opera House. San Francisco, for the Presbyterian Medical Center Auxiliary.

Two Coast bookings will be part of a month-long 17-city tour, which will begin Dec. 7 in Princeton and end Jan. 6 in New York.

Star on Censorship As

respect for director senterity.

"Personally," said Unger, "I am unalterably opposed to any kind off censorship. I think the enforcement of the old censorship code agreed upon by motion picture producers led to a complete evasion of reality. How can one possibly (Continued on page 25)

Campo Wins 20G Verdict

today."

The daily expressed agreement with the Supreme Court of Georgia which declared, in an Atlanta blue-pencil case, that censorship does not suppress obscenity but instead "drives it underground, encourages in the continued on page 25)

Rap at pic censorship was taken within the course of comment on the Freedom of Information Center at the U of Missouri's Journal-

the Freedom of Information Cen-ter at the U of Missouri's Journal-ism School.

Said the Star: "Those who do not believe strongly in the guarantees of the U. S. Constitution lash out at minorities and minority ideas as conventional whipping boys to ab-sorb their own frustration fears sorb their own frustration, fears and inadequacies."

Saroyan-On-the-Wabash

New York 36, N. Y.



BOR HOPE

THE NONPAREIL, now making toad to Hong Kong' for UA re-

Road to Hong Kong 107 LA 12-lease says:
"I don't know many singers be-sides (rosh)y and myself. We're pretty good. But, talking of talent, this young PAUL ANKA, who zoomed to the top so rapidly, has it all, voice, versatility and the show-manship of a vet. Don't tell Bing."

It's Grim Shooting Grimm Bros. In **Tense Germany**

By HAZEL GUILD

Rothenburg, Oct. 10.

Rothenburg, Oct. 10.

Despite difficulties and minor hamstringing caused to the local film crew because of the Berlin crists, Metro and Cinerama are going ahead full speed with the shooting of their combined \$6,500,000 "The Wonderful World of the Brothers Grimm" here.

the Brothers Grimm" here.

The pic marks the second time, to date, that Cinerama has produced a feature with a plot, and it's also the most expensive outlay so far for a Cinerama-er, although the following production of "How the West Was Won" will have a hudget double this Metro "How the West Was Won" will have a budget double this. Metro has a crew of 75 technicians from Hollywood plus the 75 German technicians demanded by union law on hand for filming here. However, the East-West crisis has even affected the film mak-ing at this quiet, beautiful little village.

village.

First of all, according to Metro's special on-the-scene publicist Skip Myer, "We asked for 150 German soldiers—naturally we're going to make them look like 6,000 on the screen. We couldn't get the soldiers in these troubled times, but

(Continued on page 20)

George Stevens & Son In Manhattan; Will Discuss Bible Spec With Magna

George Stevens and his son, George Jr., who acts as his father's associate producer, are in Gotham for huddles on "The Greatest Story Ever Told." Among those they'll see is George P. Skouras, prexy of Magna Productions and United Artists Theatres, who is reported interested in "Story" as a Magna release.

Final shooting script on "Story," which 20th-Fox nixed with Stevens now holding all rights, has been completed but there are no definite studio commitments for film.

To the Queen's Taste

To the Queen's Taste
Jack Benny, who returned
for his 12th season Sunday
(15) on CBS-TV, will play another Command Performance
for Queen Elizabeth next
month.

It is Benny's second invitation to perform for the British
royal family. The comedianlast gave a Command Performance in 1950.

The event will be held Nov.
6 at the Prince of Wales Theatre in London. Benny will
return to Hollywood after the
performance to resume production of his tv show. He will
be accompanied on the trip by
long time friend, comedian.
George Burns, who also will
entertain at the event.

Duke of Windsor's TV Pact

Success of Churchill Series Inspires Le Vien Adaptation of 'King's Story'

34th 'Peter Pan' At Scala Will Be Anne Heywood London, Oct. 17.

London, Oct. 17.

Film actress Anne Heywood has been named as the 34th "Peter Pan," and is skedded to open at the Scala Theatre on Dec. 15. Miss Heywood, actress wife of producer Raymond Stross, began her career as a Beauty Queen and then gravitated to the vaude stage and radio. No other casting is yet fixed, but Richard Wordsworth, currently in Australia with the Old Vic touring company, will be returning to stage the annual Daniel B. Mayer company Christmas show.

No N.Y. Tisch Hotel Big Enuff, So 10th Annual 'Paris' Ball Into Armory

Paris' Ball Into Armory

Since Tisch Hotels (Loew's Theatres) exec veepee and general manager Claude C. Philippe currently hasn't a hotel big enough to handle the 10th annual "April In Paris" ball (next year it will be the Loew-Tisch's just-building Americana Hotel), it is being staged this Friday (20) in New York's '1th Regiment Armory. Maurice Chevalier will headline. Joshua Logan is staging. Cecil Beaton did the decor, recreating "A Night in the Tuilleries."

The \$150-a-head fete, for benefit of French and American charities, which last year hit the \$200.00 mark, is hoped to set a new 2500c gross for the French Hospital (N.Y.), French Seamen's Fund, etc.

etc.

A CBS sponsorship pickup fell through because of time clearance and other elements, but Chevalier is bringing over two new French artists, Karyn Balme and Hugues Afray. Rica Zarai couldn't make

(Continued on page 71)

Sheldon's Striped Pants

Sheldon's Striped Pants

Washington, Oct. 17.

President John F. Kennedy has officially placed Turner B. Shelton in the U.S. Diplomatic Service, naming him to the foreign service with the rank of consul and secretary. Only a few in many years have been taken into the foreign service at that high a level.

Shelton will move immediately into the state department. His post as chief of motion pictures for the U.S. information agency will be filled on an acting basis by his deputy Anthnoy Guarco.

At state, Shelton will continue to manage motion picture aspects of Soviet and eastern European exchange programs. He is expected also to handle other cultural matters with iron curtain countries.

Volume 234

The Duke of Windsor and Jack Le Vien, who pacted Winston Churchill for the ABC-TV series, "The Vallant Years," have signed an agreement for video presentation of the Duke's life story.

Based on the Duke's book, "A King's Story," the tv format has not not yet been decided, but could take the form of anything from a one-shot special to a series of 13 half-hours or hours, Le Vien says.

of 13 half-hours or hours, Le Viensays.

The Duke will do voice-over and appear in the video version via fresh film, stock footage, stills and some 10,000 feet of 35m film he and his friends have privately made. The Duchess also has agreed to appear.

Le Vien says the Duke, who has been approached several times on similar propositions, was primarily moved to agree to a tv show or veries of the by the success of the Churchill show. During a recent trip to the States, the Duke spent several days screening all 26 half-hours of "The Valiant Years."

Le Vien says the idea of doing (Continued on page 58)

(Continued on page 58)

Hollywood Wins Over Vienna With Envoy's Wife, Hillary Eaves

Wife, Hillary Laves

Hollywood, Oct. 17.

Mrs. J. Burke Knapp, wife of veepee of The World Bank, had an important decision to make the other day. British actress who goes under professional name of Hillary Eaves, had a chance to play the wife of a British Ambassador in Otto Preminger's "Advise and Consent." Against this was a trip to Vienna, with her husband to attend a World Bank Ministers' Conference in Austria.

The makeup box won out against a plane ticket to the important monetary sesh. Mrs. Knapp is in Hollywood as Hillary Eaves.

HERNANDO COURTRIGHT AT BEVERLY-WILSHIRE

Hernando Courtright, who put the posh Beverly Hills Hotel on the map with the show biz-agency bunch, is back in the hostelry busibunch, is back in the hostelry business as coowner with Roger L. Stevens, realtor and quondam Broadway legit producer, of the Beverly-Wilshire Hotel, also in BevHills. Courtright, as at the BHH, will be owner-operator, having resigned at the time he and his syndicate sold the BevHills Hotel to present owner Ben L. Silberstein, a Detroit lumberman. The Bev-Wilshire was one of the fastest turnovers in realty history, fast even for the now renowned Continued on page '21)

(Continued on page 71)

VARIETY

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, ABEL GREEN, Editor 120 Number 8

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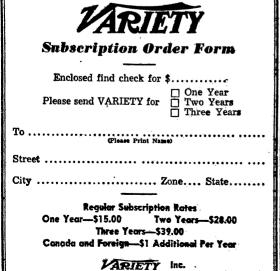
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DeLAURENTIIS BLASTS RACKIN

Adults Made Sex Fashionable

Pembroke, N.H., Oct. 17.

Members of the New Hampshire Federation of Women's Clubs have been urged to lead a fight against objectionable motion pictures and literature.

Addressing the Concord district group at a meeting here, Donald P. Woodrow, dean of students at New England College in Henniker, declared adults were at fault for the overemphasis on "sex" and for obscenity on the newsstands and on screens.

"Adults are making sex fashionable," Woodrow said, "and youth is following.

is following

"I can't think of a better group to put the skids on sex at the corner store and local movie theatre than your women's clubs,

Monday-Thursday Tix Discount **Scheme Functions in 736 Cities**

Schieago, Oct. 17.

Patrons Associated Services, a company set up nine months ago to distribute discount motion picture theatre tickets through supernarkets, now reportedly has 736 cities in its skein. PAS prexy Nick John Malsoukas said that his operation is now out of the experiation is now 'out of the experi-mental stage" and is a paying prop-

Matsoukas' plan works this way: Matsoukas' pian works this way: Supermart customers are given (on request) one half-off picture coupon for every \$10 worth of merchandie they purchase at the store. The coupons are good only Monday through Thursday. The store takes care of all promotion and advertising. PAS takes 10% of all coupons turned in at the boxoffice.

Matsoukas claims that the fourday take has been greater than

Matsoukas claims that the four-day take has been greater than weekend business in most of the theatres using the plan. He said that 33 supermarket chains are currently involved in the plan, including 15 divisions of Krogers. Among the larger cities with aupermarts using PAS are Boston, Philadelphia, Dayton, Buffalo and St. Louis.

Real Mona Kent Protests 'Sins Of Mona Kent' Film

An indie feature made in Manhattan by producer-director Charles J. Hundt and released by

Charles J. Hundt and released by Astor Pictures is the target for a complaint by Mona Kent (Mrs. George Eddy) of Northport, L. I. who has written a series of radio daytime serials and one novel. The film in question which showed at the Rialto in Times Square some weeks ago bears the title "The Sins of Mona Kent."

From 1935 onward and during the hevday of radio serials, the real Miss Kent earned around \$60,000 a year. Her "Fortia Faces Life" was on the air some 10 years for Procter & Gamble. Rinehart published her novel. "Mirror, Mirror On The Wall." Another radio serial. "Horse Power" written in collaboration with the Broadway stage actor and director, Alfred Ryder. is still being broadcast around the country.

For Suspicious Minds

Washington, Oct. 17.
Sid Zins, local Columbia
rep, turned a sad situation into
a laugh, dispatching the following telegram to trade
friends:

friends:
"It's surgery time again for the second time in two weeks for me here at Doctors' Hospital in Washington— and regardless of what the trade may think, it is not a publicity stunt for the new Columbia picture, 'The Internes'!"

Nick Ray's Five; All For Europe

Hollywood, Oct. 17.
Director Nicholas Ray will enterindependent film production next year with five new vehicles. Chief property is "The Children's Cfusade." to be based on Henry Treece novel published in 1959, which Ray sade. to be based on nearly fleece novel published in 1959, which Ray revealed will be made on a budget "just under \$3.000.000." Other properties including "The Road to the Snail," by William McGivern which he expects to tee off indie plans, will be big budget but considerably lower than "Crusade." Director also said he is negotiating with Samuel Bronston to direct latter's "The French Revolution" which, he revealed, will be in the \$5-6.000.000 bracket. This would give him a slate of six pix taking him through the next three years. Here over the weekend for the Continued on page 25)

GLENN NORRIS' LOOK INCLUDES 'CLEOPATRA'

Releasing plans for 20th-Fox for the first 1962 quarter call for two pix a month, Glenn Norris, general sales manager, revealed. Sunday before heading back to Gotham after three-day visit. During stay he saw rushes from Italy on "Cleopatra," plus Hemingway's "Young Man." "State Fair," and most of "Tender Is The Night" at studio.

AS TO OVERSEAS

By ROBERT F. HAWKINS

By ROBERT F. HAWKINS

Rome, Oct. 17.

The real reason for the successful inroads made on the international market in recent years by the European film lies not in the subsidy system enjoyed by several Continental industries, but in the freedom of work and of decision which the relative absence of union, agent, and other pressures allows. So says Dino De Laurentiis, taking strong and specific exception to a recent statement by Paramount studio boss Martin Rackin (Variety, Sept. 6) in which De Laurentiis was specifically targeted.

In a conversation here prior to his departure for Manhattan, the Italian producer contested Rackin's

Italian producer contested Rackin's statements point by point. Not true, says DeLaurentiis, that one European producer can draw three subsidies in as many countries: in case of coproductions, each producer draws support coin from his own country only. Not true that in Italy a producer is guaranteed 16% of gross, equalling 40% of rental: Italian aid is in form of fax rebates proportional to commercial success of release, hence far from "guaranteed".

portonal to commercial success per portonal to commercial success per release, hence far from "guaranteed".

Not true, as Rackin "seems to imply," that the 10% U. S. admission far puts a Yank producer at a disadvantage: the Italo admission tax is much higher; about 30% in all.

It is not at all surprising, says DeLaurentiis, that such faulty information should have led Rackin to a "dangerously erroneous" conclusion: namely, that European producers don't care how they make a film, since they're sure of collecting a subsidy from one "country or another." The contrary is true. Says De Laurentiis: European filmmakers have for some time become very interested in content, not so much because of the subsidy mechanism which as detailed rewards quality, but because the serious producer has known for a long time that the future of the industry is in the hands of quality."

Don't Need Yanks!

nands or quanty.

Don't Need Yanks!

The Italo producer was particularly irked by Rackin's claim that his (De Laurentiis') productions were almost exclusively based on were almost exclusively based on "actors; technicians, scriptwriters, and financing" from America. This error could easily have been refuted by the facts. Only two of 15 features he's made in the past two years meet the above conditions, and then only partially, he asserts. "But where Rackin is completely wrong," he adds, "is in believing—or "encouraging others to believe—that my contacts with Hollywood are based on a personal state of necessity."

Rackin's comment that: "It's hard to gamble on a new face in a picture that costs a million dollars" provoked another comment. De

picture that costs a million dollars' provoked another comment. De Laurentiis called it "the clearest symptom of the decadence which threatens certain Hollywood spheres: an indication that certain filmmakers no longer believe in film content while hanging on to the antiquated star system," which he feels is now a closed chapter in film history.

De Laurentiis also dealared.

The Wall." Another radio serial. "Store Power" written in collaboration with the Broadway stage actor and director. Alfred Ryder, is still being broadcast around the country.

DAN TALBOT MINES PAR BACKLOG FOR REISSUES The pre-1948 Paramount Pic, to be released generally in April. "Stafe Fair" will be 20th's Easter bought for resale to television, may be tapped for theatrical exhibition again if a pilot deal works out. Dan Talbot, operator of the Members, out. Dan Talbot, on the proposal operation of the Members, out. Dan Talbot, on the proposal operation of the proposal operation of the proposal operation of the proposal operation of the proposal opera

HIS FACTS MIXED La Dolce Vita,' With 200 U.S. Prints, **Assumes Model Role For Linguals**

A Nude 'Lucky Pierre'

A Nude 'Lucky Pierre'
Chicago, Oct 10.
The first known midwestproduced nudist film with a
semblance of plot titled "The
Adventures of Lucky Pierre,"
will be shot at an undisclosed
location near Chicago this
week. The film, with an estimated budget of \$45,000, will
be made by Dave Friedman,
prexy of Apex Attraction and
Modern Films, both distributing companies, the latter of
educational and hygiene pictures.

"Pierre" will star night club comic Billy Falbo. It will be shot in color, will run 72 min-utes, and is skedded for Nov. 15 release.

Friedman said that there are Friedman said that there are 600 to 700 play dates available for this type of picture with an average film rental or percentage of \$200 weekly or higher. Apex will handle distribution of the picture.

Par to Roadshow 'Physician' Biopic

George Weltner, global distribu-George Weltner, global distribution v.p. for Paramount, was asked by a reporter why Paramount did not have a picture of roadshow dimensions on its immediate agenda. He said there is one, but not for a while, and this is "Dear and Glorious Physician." Weltner thereupon passed the buck to Adolph Zukor, Par board chairman.

Zukor explained that it took the late Cecil B. DeMille three years to come upon an acceptable script for "Ten Commandments" and a situation akin to this obtains with "Physician." Property is the Taylor Caldwell book on the life of St.

Paul.

Par obtained the rights two and a half years ago and various outlines have been done so far. Zukor said he's hopeful it will hit the screen in another two years "but it's only a guess." He added: "We must be faithful to the man's (St. Paul's) character. We must stick to history. It can't be done in any given time."

FRENCH FILM SETS N.Y. WORLD PREMIERE

In an unusual switch, one of the top films of the upcoming French season will have its world premiere in New York. Pic. Michel Boisrond's "Les Amours Celebres." Boisrond's "Les Amours Celebres," will be given a special one-shot screening at the Paris Theatre Oct. 31 in a special benefit for the French American Cultural Services and Educational Aid, and French American "Atlantique" Assn. Scals are going at \$50 each.

 "La Dolce Vita" undoubtedly will be the yardstick by which all future foreign language (subtitled) imports are judged. As of yester-day Tues.), Astor Pictures Italo import, no. three on Variety's top 10 boxoffice list for September, had opened in 162 situations since its April 19 preem at the Henry Miller Theatre in New York.

Miller Theatre in New York.

Of those 162 dates, nine original roadshows are still going strong and another nine modified roadshow and grind dates are also continuing. With 200 prints at work or available, an additional 134 dates are set to commence between now and Nov. 30. Actually, that figure is expected to be modified figure is expected to increase as choice theatres become available.

The picture is scheduled to have

choice theatres become available.
The picture is scheduled to have
its first multiple subrun city break
some time around Oct. 25 in Cleveland. The film, which concluded
a 12-week firstrun at the Colony
Theatre there Sept. 20, will play
between 12 and 16 houses in the
subrun booking.

Astor exces hesitate to estimate the number of dates the picture will eventually play—they keep revising the figure upward. The costs of the extraordinary campaign are known to be whopping, but there is confidence in a sizeable net.

is confidence in a sizeable net.
Roadshow dates still at work include: New York, 27 weeks; Miaml Beach, 23; Chicago, 15; Philadelphia, 14; Milwaukee, 14; Minneapolis, 13; Toronto, 11 Upper Montclair (N. J.), 10; Vancouver, eight Modiffed roadshow and grind dates continuing: Washington, 15 weeks; Detroit, 15; Los Angeles, 14; San Francisco, 14; Boston, 16 (including a moveover); Baltimore, 12 including moveover); Rochester, nine; 'Syracuse, nine, and Atlantic City, nine.

Revenue Bureau Sues Plaza, N.Y. For \$166,000

Bureau of Internal Revenue filed an income tax suit in New York Federal Court last week against the 58th Street Plaza Theatre Inc., Vivian Pack, and Leo, Walter and Jeanette Brecher.
Government is asking \$166.000 as alleged taxes for the years 1945 to 1949 and claims the individuals in the action are liable. Effort to settle the suit on the part of the defendants some years ago has served to 'protect the Government from the statute of limitations, it's argued.

MORE THEME SECRECY: THIS TIME IN CHICAGO

Michael Bergher, Columbia Alumnus, Heads Japanese Import Setup

Hollywood, Oct. 17.

M.chael Bergher, who resigned recently after 28 years with Columbia, has formed B. F. Enterprises Ltd. in Japan with Katsumi Furukawa for import and export of pix from all over the world. He is prexy of company. Furukawa yegnee

furukawa for import and export for pix from all over the world. He is prexy of company. Furukawa veepee.

Aim of the new company is to promote Japanese industry all over the world, to help all other countries to expand market in Japan and Far East. Bergher said. "The company will buy film product for Japan and South East Asia." Under Japanese law, Nippon Herald M. P. Co., Ltd., of which Furukawa is rep director, can import 20 features a year but there is no limitation on distrib for South East Asia. The company doesn't plan to produce but is ready to assist any producer who wishes to use "our knowhow and contacts to make pictures in Japan." Bergher said. He was accompanied by Furukawa who doesn't speak English.

Bergher pointed out helped Sam Spiegel on "River Kwai" to obtain Sessue Hayakawa, and also aided as technical advisor on production while with Columbia.

He is also interested in purchasing pix for two n which there is no buying limit except for dollars. Bercher said Finanee Ministry in Japan allows \$1.300,000 annually for all tv stations for imports, amounting to 30 to 35% improvement over previous year.

Nippon Herald M. P. Co., operates 15 theatres in Nagova Prefecture area along with chain of restaurants and now is building bowling alleys. Company will construct new tv station in Nagova, to be

Not Seeking Seal For British 'Mark'

Modification of the Production
Code taboo re perversion will not
prompt Continental Distributing to
seek a Code seal for its "The
Mark." British-made drama about
the rehabilitation of a man who
once fancied pre-Lolita-age girls
In New York. Continental prexy
Irving Wormser last week reported
that Convinental had never sought
seals on any of its releases, even
its most acceptable, family-type
product.

product.
Continental, said the prexy, has found that the lack of a Code scal never has prevented any good film from getting all the dates the distrib could want. A "C" or condemned rating from the Legion of December is constitutional.

demned rating from the Legion of Decenes, is something else, he said, and definitely eliminates a number of booking possibilities.

By way of illustration, Continental's sales chief, Carl Peppercorn estimated that the company's "Saturday Night and Sunday Morning," a substantial hit both with the critics and public, will eventually play only about 3,000 out of a likely 6,000 dates as a result of the Legion's "C" rating.

Continental's aloofness from the Code should not be construed as

Continental's alcofuers from the Code should not be construed as any policy of "sensationalism." Wormser emphasized, since the company is interested only in class product like "Saturday Night." "Mark" and "Room at The Top," (Continued on page 25)

Some Squeeze

Letter was received at the Theatre Owners of America headquarters in New York from an exhib member on the from an exhib member on the Coast who had a particular beef about television's Saturday night feature films. The competition is bad enough, said the complaining theatremen, but adding to it is the fact that the local station was advertising the pictures as being in color and Cinema-Scope.

being in Scope.

Color, yes, but how are they getting CinemaScope dimensions on the home receiver?

Chico Marx Dies at 70: Will Still Be 'Active' In SG Cartoon Series

Hollywood, Oct. 17.

Chico Marx, the man who never really retired, in a sense will still be "in the show," despite his sudden passing Oct. 11 in his Beverly Hills home of a heart attack. The 70-year-old coinedian, eldest of the Marx Bros. and known to millfons as piano-playing, Italian-dialect member of the brothers act, will appear with Groucho and Harpo as a life-like figure in an animation comedy teleseries Screen Gems is prepping.

Japan allows \$1.300,000 annually for all tv stations for imports, amounting to 30 to 35% improvement over previous year.

Nippon Herald M. P. Co., operates 15 theatres in Nagoya Prefecture area along with chain of restaurants and now is building bowling alleys. Company will construct new tv station in Nagoya, to be completed by 1962 year end, at cost of \$5.000,000 with building. There will be 10 stories in structure and will take up whole block. Tv company will be Chukyb Television Co. with Furukawa prexy. Construction starts April next year.

Furukawa is being introduced to local industry by Bergher during two day visit. Both plane to Gotham Germany. After Germany. Furukawa goes to Tokyo, where he makes his headquarters. Bergher will return to New York until end of December when he will move family from Bronxville to Japan.

Bergher will make periodic visits to N. Y. He plans to enter into cu-production deals in Japan which has the facilities, he said. Furukawa's circuit is tied up in booking with Toho which also has a studio of its own.

Ex-entially, according to Bergher: new company he and Furukawa formed is for export and import of pix for theatres and tv stations.

Not Seeking Seal

The name of Chico was known in gambling circles as well as the entertainment world, and he was known to have made—and lost—big sums in a single evening. Bridge was a favorite game, and

(Continued on page 20)

U Shuffes Exchangemen

In an efficiency move, Universal has redistricted its eastern and midwest exchange territories.

Henceforth, the Buffalo Pittsburgh exchanges will come Pittsburgh exchanges will come under eastern regional boss tin N.Y.J Joseph B. Rosen. Both formerly were responsible to midwest supervisor P. F. Petel Rosian, who bases in Cleveland. Action doesn't upset status of either exchange head, Al Kolkmeyer in Pittsburgh and Ike Ehrleichman in Buffalo.

L. A. to N. Y.

Philip Barry Jr. Robert Bloch Ed Bondy Ed Bondy
Jack Carter
Boyd Correll
Marlene Dietrich
Burl Ives
Harpo Marx
Jayne Meadows
Ricardo Montalban
Joan O'Brien
Dan O'Herilhy
Ann Shoemaker
George Stevens
George Stevens
Ann Todd
Robert Wise

N. Y. to L. A.

Geraldine Brooks Martin Davis Nina Foch John Larkin Charles Miller Howard Morris Jerry Pickman Syd Silverman John Vari

U. S. to Europe

Rupert Allen
Peter Baldwin
Jack Brodsky
Robert Gordon Edwards
Martin Goodman
Morton Gottlieb
Saul Jeffee
Julius Monk Julius Monk
Donald McWhinnie
George Roth
Siegi Sessler
Dinah Shore
Meredith Willson
Rini Willson

Europe to U. S.

Stanley Ascher Hugues Aufray Kanya Balme Cecil Beaton Kanya Balme
Cecil Beaton
Maurice Chevalier
Boris Christoff
H. G. Clouzot
Irving Drutman
Leonard S. Field
George Foley
Frank M. Folsom
Nestor Gauffet
Jean Goldwurm
Beatrice Guido
Oscar Homolka
Dorothy Lamour
Bill Mark
Yehudi Menuhin
Douglas Netter Jr.
Leopoldo Torre Nilsson
Eric Portman
Steve Previn
Ted Ritter
Joan Tetzel
Mario de Vecchi
Lawrence Weingarten
Noel Willman

16 Nations At Frisco Fest

San Francisco, Oct. 17.
Films from 16 different countries are entered in the fifth San Francisco International Film Festival, for showing as follows:

Nov. 1. "The White Dove," Czechoslovakia, directed by Frantisek. Nov. 2. "Devi," India, directed by Satyajit. Nov. 3. "Summer Skin," Argentina, directed by Leopold Torre-

Nilsson.

Nilsson.

Nov. 5. "The Golden Trumpet," Taiwan, directed by Doe Ching; "Viridiana." Spain, directed by Louis Bunuel.

Nov. 6. "Square of Violence," Yugoslavia, directed by Leonardo Bercovici; "Alba Regina," Hungary, directed by Mihaly Szemes.

Nov. 7. "Wa Isiamah," Egypt, directed by Andrew Marthon.

Nov. 9. Ghosts of Rome," Italy, directed by Antonio Pietrangeli.

Nov. 10. "Girl With the Golden Eyes," France, directed by Jean.

Gabriel Albicocco.

Nov. 9. Ghosts of Rome, "Hally, unrected by Annual Nov. 10. "Girl With the Golden Eyes," France, directed by Jean Gabriel Albicocco.

Nov. 11. "Samson," Poland, directed by Andrej Wajda; "Description of the Struggle," Israel, directed by Chris Marker.

Nov. 12. "Animals Trujano," Mexico, directed by Ismael Rodriguez; "Antigone," Greece, directed by George Tzavellas.

Nov. 13. "Happiness of Us Alone," Japan, directed by Zenzo Matsu-

Nov. 14. "The Last of Mrs. Cheney," Germany, directed by F. J. Wild, (Note. The Spanish "Viridiana" and the Israell "Description of the Struggle" will be shown out of competition.)

The Man Who Came To Drink

Mark Schorer's Two-Pound (867 pp) Life of Sinclair Lewis, of Sauk Center, N.Y., Hollywood and Europe

By ROBERT J. LANDRY

By ROBERT J. LANDRY

In the 31 years between "Main Street" in 1920 and 1951 when he died, alone, in a Roman sanitarium, a shriven man with the booze shakes, Sinclair Lewis was one of the great figures of American writing. Restless and ugly, both seeking and fleeing people, he changed residence incessantly. In and out of Hollywood on several occasions he knew all the personages there of Hollywood on several occasions he knew all the personages there and worked closely with Dore Schary. He turned to the theatre, collaborated with Lloyd Lewis on "The Jayhawker," wrote a number of bad plays, appearing in them, and in summer stock, partly to aid his young protege's acting career. He drank beyond belief for a quarter of a century though with a quarter of a century, though with peevish bouts of sobriety in be-

tween.

The amazing saga is now told by Mark Schorer, himself a novelist, in an 867-page volume at \$10 published by McGraw-Hill. The book, "Sinclair Lewis: An American Life," is a nine-year labor of incredible research and a four-week bedside job to read through.

Lewis' love of mimickry—and considerable talent at it was manifested during his courtship of Dorothy Thompson in Berlin, when he rendered an idea spontaneously into the rhythms and idiom of three different poets. But if it was a tour de force that time, his performances were often a bore.

his performances were often a bore,
One acquires a great sympathy for the ordeal of Miss Thompson, who became his second wife. Lewis in time could not abide her superior tin many ways) mind and gave her a very hard time indeed. He was an incorrigible and rather absurd chaser of young girls.
Unpredictable and quarrelsome, Lewis alienated friends almost as a matter of course. The book is strewn with famous names with whom "Red" Lewis fell out—Theodore Dreiser, who struck him repeatedly at a banquet, is notable. The range of his asquaintance among literati, legiters, filmmakers, journalists and Anglo-American V.I.P.'s was stupendous. As Schorer makes vividly clear he was unsurpassed in sheer garrulity.

Anomaly
The author who castigated and

unsurpassed in sheer garrulity.

Anomaly
The author who castigated and symbolized the small American town (causing many a burg to rename its own Main Street) was himself forever marked by a mean, sterile boyhood in such a town which left him through life a stranger to tenderness while the prey of arrogance. He could be generous on impulse to strangers but he was markedly neglectful of generous on impuise to strangers but he was markedly neglectful of his two sons, with affection and

troversial rather than distinguished. It is fascinating to read, as Schorer marshalls the data, about Europe's emotional appreciation of the American who best expressed its own disdain of American culture.

American culture.

Lewis was a crony in the full alcoholic sense of H. L. Mencken Babbitry and religion. On the whole Lewis was far more generous to other writers than they were to him, Hemingway writing a cruel caricature of him in "Across The River and Into The Trees."

River and Into The Trees."

Crammed as it is with facts the book does not satisfy the curiosity it arouses on several points. What happened to the surviving son? To Lewis' estate? Who owns the copyrights? Did the trustees subsidize the book? There is no handy list of total sales twhich were enormous) or Lewis' picture sales, Broadway adaptations, etc. Some of this, of course, is buried along the way in text and footnotes, but not indexed. not indexed. Even on the downhill slide, his

Even on the downhill slide, his marriages wrecked, his friendships sundered, his nervous system shot, Lewis turned out novels regularly—several of them quite mediocre but still able to obtain spectacular audiences—"Cass Timberlane" hitting 1,000,000. His worldwide fame had been long established and his flair for publicity (in his youth he was a book command areas). flair for publicity (in his youth he was a book company press agent) remained intact. In a volume of herculean dimensions it remains a strange blindness in the biographer that he omits so much of the economics. Why no estimate of Lewis' total earnings? It is positively unAmerican not to give these data of an American life.

Even Rackmil Out Selling U Product

With a lot riding on its up-coming releases, Universal is woo-ing exhib customers with uncom-mon fervor, even to the extent of prexy Milton Rackmil going on the road himself. That's decidedly

rare.

Company topkick and his sales veepee, Henry (Hi) Martin, have hit the trail specifically in behalf of "Flower Drum Song" and "Lover Come Back." on a schedule of several key city stops where the execs will sandwich luncheon palaver with exhibitors between morning and afternoon screenings of the two pictures. They kick off the act in Dallas today (Wed.), and move to Chicago Friday.

Additionally, U has its cross-

his two sons, with affection and with money.

This biography is a monumental work of a kind seldom if ever presented. In the end it may not quite explain Lewis because he cannot be explained. But he is certainly illuminated. His winning the Nobel Prize for Literature (1930) infuriated many American writers, not from jealousy alone but a sense of unmerited acclaim for novels that were topical and continued to the contains meaty experts from six important films, on-screen sell. Company also novel the trade trailer at the New Orleans parley last week of Theatre Owners of America, resense of unmerited acclaim for protedly to good response from novels that were topical and continued to Chicago Friday.

Additionally, U has its cross-country exchanges unreeling the country exchanges unreeling t

Chairman & Witness as Convicts

[Ring Lardner Jr.'s Federal Alumni Retrospective]

LATING LATINET Jr., one of the original "Hollywood Ten," told of his life on the blacklist in last week's Saturday Evening Post. Two items of drama: 1) the appearance of the article in the Post itself, albeit with a preliminary editorial disclaimer; and (2) the opening scene in which the writer meets the chairman of the House UnAmerican Activities Committee, J. Parnell Thomas, in the jail yard of the Federal prison at Danbury, Conn., both as prisoners.

the jail yard of the Federal prison at Danbury, Conn., both as prisoners.

That a convicted prisoner and his former "tormentor" should later share duress vile is a scene that a Hollywood script writer might well relish. In this instance reality was not imitating art since the two men did not speak—surely the worst kind of scene-blowing. Quel situation—virtuous patriot caught with his hand in the Government till serving time alongside the "subversive" \$2.000-a-week writer.

Lardner's piece is well written and markedly restrained. What he never says piques even more than what he does say. Disapproving of those who "spill," there is no illumination of how cells operated in the film colony and no attempt to explain the trend of reasoning which made him a Communist. His posture is that of irony and dignily. He certainly minimizes self-pity, conceding he has survived reasonably well.

Post got a notable pickup in the daily press on the article. "Rogues' Gallery," with the article, included thumbnail recalls of the other nine who uefied Congress and what happened to them. Unmentioned by Lardner is fact that the American people, not just blatherskites like Parnell Thomas and Joe McCarthy, were genuinely alarmed about the Communist conspiracy after Alger Hiss was fingered. Many sympathizers with the liberal position think that Hiss single-handedly set politics back 50 years. Hiss, of course, will talk but he will not say anything.

EVERYBODY A BIBLE STUDENT

Income Down, As Allied Artists' Broidy LIKED THE BOOK 52 Titles In Columbia Future Book; Tells Stockholders of Upgraded Prod.

Attempting product uplift from its longtime programmer status been somewhat painful for Allied Artists' bookkeeping. Com pany's income, it's disclosed in latest stockholder report from prexy Steve Broidy, is down considerable from 1960, but still registering in the profit column.

Company's fiscal year ended last Company's tiscal year ended last July 1 notched a post-tax income of \$529,338, equal after preferred dividends (only kind AA has been paying) to 54c per share on the 911,278 common stock issues outstanding. Previous fiscal year (a 53-weeker) wound up with \$1,240,538 profit, or a \$1.33 per share on 895,346 issues in public hands.

895.346 issues in public hands.

In the total gross income column, fiscal '61 pulled in, \$13.882.000 versus \$16.296,000 for the like '80 span. Report also notes that domestic (U.S.-Canada) film income declined for the year to \$9.280.000 from \$10.970,000.

In his explanation to holders, Broidy refers to the company's revamped product philosophy, noting that "several larger pictures" in production "were not ready for release during the past fiscal year. This transition from smaller to larger pictures was partly responsible for the reduction in our gross income."

He expresses confidence that the switch to more important product will increase AA income in the present fiscal semester. Company isn't ditching low-budget releases, he adds—just cutting back on their production.

he adds—Just cutting back on their production.

Broidy also noted that quarterly dividend payments on preferred stock continued on schedule during the year, with most recent payment made Sept. 15.

Exec is bullish on prospects (natch), pinned in no small way to strong hardticketed "El Cid" business. Samuel Bronston's made-in-Spain epic of Spain's legendary warrior is under AA aegis in the western hemisphere, and marks company's first roadshow entry. On another front, AA outlook on television income shapes brighter via company's beefed-up effort to unload its post-48s. This started a short time ago when the homescreen subsidiary was re-dubbed AA Television and Robert Morin was installed as veepe.

Stockholders meeting is slated.

Stockholders meeting is slated for AA's Coast office the morning of Nov. 8.

Reopen Village Situation For Subrun Art Films;

The lower Manhattan eastside perimeter of Greenwich Village is getting a double-bill subrun art theatre, with relighting on Oct. 1 of the shuttered Charles (nee Bi-jou) 515-seater. New operators will be Edwin Stein Jr. and Walter S. Langford. Latter has had strawhat and off-Broadway legit associations, and latterly worked for the New Yorker Theatre in Gotham.

New Yorker Theatre in Gotham.
Revived house, first opened 30 years ago, will be receptive to works of new American filmmakers as well as imports. Plan eventually is to also make the theatre available to neighborhood artists and writers for exhibition and readings.

Teet Carle With Robson

Hollywood, Oct. 17.

Teet Carle, former studio publicity director for Paramount, has joined Mark Robson's Red Lion last year and early this year. Pic. Productions to handle worldwide production publicity on "Nine Hours to Rama," upcoming 20th-flow for the production publicity on "Nine Carle who recently wound two Carles who re

Fox release.

Carle, who recently wound two years in 20th-Fox ppl dept., leaves this week for London and then Robert Mill. Its first public New Delhi, where pic will be creening was at the Spoletto lensed.

Arrangement.

Cast is headed by newcomers spirit.

Cast is headed by newcomers spirit.

An accumulation of small objections to production traits may be (Continued on page 24)

Zugsmith Divests

Zugsmith Divests
Film producer Albert Zugsmith, for long the blggest individual stockholder in Allied Artists, has sold out. He peddled 106,500 shares, retaining only a few hundred.
Despite his stock position, Zugsmith never had a place on the AA board and made his pictures in alignment with various companies.
It's presumed the trade was private—that is, not on the open market, Further presumed the buyer might have been AA itself.

Registers Many Titles Hollywood, Oct. 17.

Registers Many Titles
Hollywood, Oct. 17.
Albert Zugsmith has registered one of the largest assortments of titles of any individual producer in years with the MPAA Title Registration Bureau. Tags numbering 23 appear to cover every type of productions. They include:
"Blood of the Whirlpool," Celluloid Jaguar," "French 75." "Golliwog for 3." "Hollywood & Vine," "Hollywood & Vine," "Hollywood "Jungle," "Just a Matter of Sex." "Last of the Big Spenders," "Maibu Alley," "Maibu Jungle," "Maibu Alley," "Maibu Jungle," "Maked Am az on," "Night of the Whirlwind."
"Also, "One Turn of the Earth," "The Platinum Wolverine," "Rue Desiree." "Teen Agg Jungle," "Triple Martini," "The Velvet Whip," "Woman for the Evening." Several are alternate titles for similar properties. Producer has no immediate plans on any of the projects.

WB Execs Buying Company Shares

Confirmed this week was a report in these news columns six weeks ago concerning Warner Bros. stock activity on the N. Y. Stock Exchange. It was said at that time that part of the action was caused by buying from within. Mention of the confirmation seems called for in that the original report brought a flurry of

inal report brought a flurry of questions from individuals con-cerned with WB on the big board. Stockholders particularly asked questions.

For Subrun Art Films;
Under Stein and Langford
The lower Manhattan eastside rimeter of Greenwich Village is titing a double-bill subrun art eatre, with relighting on Oct. 1

other WB people acquired stock through options in these amounts: Wolfe Cohen, 5.000 shares; Ben Kalmenson, 20.000; Herman Starr, 7.500, and Steve Trilling, 5,000.

'Downfall' Distribution: Indie From Westchester

"Downfall," indie producer Wilson Ashley's first feature film, has been acquired for the international market by distrib Henry R. Arias: Latter will also rep Ashley and associate producer Bill Maloney in setting un domestic release ar setting up domestic release ar-rangements on the film.

BETTER THAN PIC

Following last week's opening at new's State in Times Square of amuel Bronston's "King of Loew's State in times of the Samuel Bronston's "King of Kings" there has been a fairly rampant debate over Scripture and how it ought to be treated on the screen. It's a literal, not a facetious, point that the New Testament has suddenly become New York cocktail party conversation

tion.

The disapproval of professional clerics had been foreseen, their strong and often conflicting views having been a problem hack in the 1920s when Cecil B. DeMille made the stlent versions of "The Ten Commandments" and "King of Kings." What the Bronston production based on Philip Yordan's screenplay has stirred is a singularly unexpected dispute in which many who never have been known to attend church are among the most opinionated.

If the reaction continues, and

most opinionated.

If the reaction continues, and the discussion swells among these latter-day. "Bible students" there may be a word-of-mouth factor running for or against the box-office. Already some curieus aspects of unexplained resentment and attack are noted. There may be a tendency to unload on "Kings" a backlogged resentment against earlier and perhaps—too—many Biblical releases. "Kings" appears to be getting a close scrutiny, scene by scene and line by line, not paid other Judean specs. Interestingly, George Stevens is in

Nick Ray Comments

Holls wood, Oct. 17.

Here over the weekend for the Los Angeles opening of Sam Bronston's "King of Kings" which he directed in Spain Nicholas' Ray commented on the "controversy" it has aroused: "We could have kept on preparing for another three years and still would have made naistakes."

have made nustakes."

He asserted he was proud of the film for its non-demoninational aspect, noting many countries not of the Christian faith are allowing it to be shown without cutting. He said the Vatican asked for only two cuts in the picture and the Protestants gave only one suggestion.

One point ne was not personally satisfied with was Christ's baptism, revealing total immersion was not done simply because water was not

simply because water was not deep enough. Objection to this came from Germany, he noted.

town right now financing his pro-posed film of "The Greatest Story Ever Told."

Ever Told."

With so many unenrolled seminarians raising their voices for and against the Gospel according to Yordan a whole new set of exploitation problems or assets seems to be developing. It is not yet clear what specific points are most conspicuous. Every volunteer theologian seems to have his or her own sensitivity. Not much objection has been registered against a blue-eyed Saviour or an Irish Virgin Mary, which Director Nicholas Ray rather anticipated.

Some of the cocktail party crit-

olas Ray rather anticipated.

Some of the cocktail party critics may be forced to the extreme of reading the Bible to gain weight for their arguments, if this keeps up. The critics taking a sympathetic view to "Kings" have, in general, complimented its respect for the spirit if not the letter of Scripture. Varietr's reviewer, Robert J. Landry, thought the film steered a tactful course between Christian and Jew drama and dogma and "dared to forgive Yordan his liberties, transitional devices and transpositions" because the picture was "reverent in spirit."

George Sidney Listed For Five

'Naked & Unashamed'

Honolulu, Oct. 17.
Beretania Follies, erstwhile burlesque house, is playing an exploitation film, "The Naked and the Unashamed," on a "positively adults only" basis. Ad mats claim "cameramen wear figleaves while shooting nudists' hideouts" and invite potential cash customers to "see unashamed nudists at work-play-relaxation."

Catholic Parish **Runs Film House**

Chicago, Oct. 17. The Transfiguration Church, a Roman Catholic institution, has purchased the only motion picture theatre in Wauconda, Ill., Elm) for an auditorium, but will continue to operate it as a commercial house on weekends. First film under the new management was "The Big Gamble."

nim under the new management was "The Big Gamble."

Rev. John Banahan, radio-teeved director of the Chicago archdiocese said that the theatre will probably make money for the paish, but that the church would be happy to be relieved of the responsibility of providing the only picture outlet in the area. He said that he would continue to work with Allied Theatres in booking films, but that pictures would have to conform to the standards of the Legion of Decency.

Father Banahan said that he might also use the theatre to screen acceptable art films free of charge to parishioners during the week. "We would like to educate our people to the broader aspects of cinematic art," he said, "in order to help them bridge the artistic gap between sensationalized exploitation films and quality motion.

tic gap between sensationalized ex-ploitation films and quality motion pictures."

Another Congressional Eye Upon 'Runaways'

Lye Upon Kunaways

Washington, Oct. 17.

In still another development which could bring Capitol Hill into the matter of "runaway" film production, hearings are scheduled for New York Nov. 15-18 on the general topic of "conditions affecting the income and employment of performing artists in America." Sessions will be conducted by Rep. Frank Thompson (D-N. J.) who head a House Labor and Education Subcommittee. Subcommittee.

It's apparent if the Dent sub-committee, long on the trail of the "runaway issue." should cool off on the idea of investigating the matter, the Thompson group will step in.

Thompson's concern, like that of the alleged problem concerning a beef-up of American cultural en-deavors in the fields of theatrc. deavors in the fields of theatre, concert, opera and ballet. This includes motion pictures.

A spokesman for Thompson

A spokesman for Thompson averred there would be no treading on Dent's toes if the latter law-maker goes ahead with the "runaway" and foreign-scoring issue airing. Thompson is a Capitol Hill culture buff.

It's sort of a jurisdictional situa-tion concerning the House mem-bers but there seems to be an un-derstanding. If Dent doesn't go through with the investigation, then the other, Thompson, will.

YOSHIDA REPS TOEI IN N.Y.

Toei Motion Picture Co. of Japan has opened a New York office with Haruo Yoshida as manager.

Hollywood, Oct. 17.

Look two years ahead into production future, Columbia has currently lined up 52 titles, 17 of which have been definitely pender which helps the columbia whether the perfect of the columbia of the colum

duction future, Columbia has currently lined up 52 titles, 17 of which have been definitely penciled in for greenlighting between now and next July. In the firmed sked 23 individual producers are listed for 35 pix. Also set are 17 writers and 10 directors, some of whom double as producers.

Like 20th and other companies no new productions will hit the stages in December. Films will be produced in the main at Gower St. plant, plus European locations as well as one in New York, latter being by David Susskind. He will begin lensing "Requiem For a Heavyweight" at 20th-Fox studios in Gotham Nov. 6. At moment he's only producer planning entire shooting of a pie in Empire City, Cost outlay, unavailable at this time because of long range planning, is reportedly bound to figure at better than \$100.000,000 for 52 pix.

at better than \$100.000.000 for 52 pix. However, company releases between 30 to 35 anually and is anxious to gear production to that

anxious to gear production to that level.

George Sidney, who hasn't been able to get going since "Pepe," is down for the greatest number for a single producer. He's listed for five pix, first to take off if casting problems can be resolved next March with "Return Fare," which Mel Ferrer will direct: "Others on Sidney's slate include "Here Comesthe Brides," musical he will direct: "Lady Is a Dame" and "Diamond Biklin" which which he will also guide: and "The Trap," being scripted by Richard Nash.

Next are Jerry Bresler and Fred Kohlmar, each with four. Bresler starts his first "Diamond Head" in January and will follow with "Brent's Fort," "The Beach Boys" and "Gidget Goes ..." Kohlmar's initial pic will be "Bye, Bre Birdia" to be humber to

with "Brent's Fort," "The Beach Boys" and "Gidget Goes." Kohlmar's initial pic will be "Bye, Bye Birdie," to be launched in March. No director is set. This will be followed by "That Hill Girl," "Baa-Baa Black Sheep" and "Barbara Greer."

Robert Cohn is pegged for three: "The Interns," starting Oct. 30 with David Swift directing Cliff Robertson and Michael, Callan, "Try, Try Aşain," to start in April with Michael Gordon directing Jack Lemmon and Debbie Reynolds; "Warm Peninsula," to begin in May or June.

Arthur Hornblow and Martin Melcher on books for two each, Hornblow started "War Lover" in Europe Monday with Philip Leacock guiding Steve McQueen, Rob- (Continued on page 25)

Both Producer Orgs Want Revision in Quota Relief Formulae of BOT

London, Oct. 17.
Great Britain's two producer ogganizations, British Film Producers' Assn. and Federation of
British Film Makers, have made
recommendations to the Board of
Trade for a change in quota relief
formulae. Submitting reports separately, both urged basically the

formulae. Submitting reports separately, both urged basically the same change.

This was existing relief formulae be "reversed" i.e. all theatres be put on 30"; quota with "defaulters" having their cases reviewed "sympathetically" at the end of the year by the BOT Cinematograph Films Council.

The producers feel that more

year by the BOT Cinematograph Films Council.

The producers feel that many exhibitor situations now receiving relief could easily fulfill the full quota as release patterns have changed considerably and will continue to do so through 1962. As a result, the mathematical precision of the outmoded formulae, based on the assumption that there were three circuits of approximately equal booking strength, is no longer valid.

For instance: a theatre may over fulfill its quota on one British film running, say, for four months as opposed to the rigid weekly chin tender.

Exec will be concerned with the promotion. sale and distribution of Toei including features, cartoons and industrial and commercial pix.

ations.

FILM REVIEWS

film of great meaning and importance albeit overlong. Topheavy, star-struck casting.

United Arists release of Stanley from a Fredhalten Stars Spencer Tracy, and Language Reliand Widmark, Martine and Control of Control trasid of America. time. 190 MINS.

ne. 190 MinS.

the Dan H. Aveed Spencer Tracy
the Dan H. Aveed Burt Lancaster
to Trad Las on Reinard Widmen
nes Bertriedt Wardene Dietrich
nes Bedie Maynthlan Schell
rine H. d. a.

dielf Fetersen
utt Beets
the Markette William Shaltner
the Markette Markette Milliam Shaltner
Ed Binns

Fmil Hahn Gen. Meisi adestadt action Abe Rednir Dr. Wieck Dr. Geuter W. Ther De bl. E'sa Scheffler Scienatt

The reservations one may enter-tain with regard to Stanley Kramer's production of Judgment At le Nuremberg" and major reservations are certainly entertainable. must be tempered with appreciation of the film's intrinsic value as a work of historical significance and philosophical merit. With the most painful pages of modern his-tory as its bitter basis, Abby Mann's intelligent, thought-provoking screenlay is a grim reminder of man's responsibility to denounce grave evits of which he is aware. The lesson is carefully, tastefully and upliftingly told via Kramer's large-scale production.

Commercial aspects cannot be sugged by the customary enter-inment ya dstick. Presence of even highpowered actors should tainment help, of course. Fundamentally, however, the nature of the drama will be the determining factor rather than the personalities.

Picture demands unusually deep and sustained concentration from an audience. At 190 minutes it is more than twice the size of the mo.e than twice the size of the drama as first witnessed early in 1959 as a concise, stirring and rewarding production on televisions "Playhouse 90." A faster tempo by Kramer and more trenchant script editing before shooting would have punched up picture.

United Artists release has the stature and cast for financial success, but it is a heavy, demanding attraction that requires unusually deep and sustained concentration from its audience, perhaps more the part of the point of the po

Mann's drama, of course, is set Nuremberg in 1948, the time of Main's drama, or course, its earlier Nuremberg in 1948, the time of the Nazi war crimes trials. It deals not with the trials of the more well-known Nazi leaders, but with members of the German judicary who served under the Nazi regime and went along with the infamous legal mandates of a period in which 6.000,000 innocent persons were murdered. The intense courtroom drama centers on two men: the presiding, judge (Spencer Tracy) who must render a monumental decision, and the principal defendant (Burt Lancaster, at first a silent, brooding figure, but ultimately the one who rises to pinpoint the real issue and admit his guilt which is the guilt rises to pinpoint the real issue and act in this guilt, which is the guilt of all who rationalized or ignored the inhuman acts of Nazism, which of manded the open denunciation of all rational people, especially those of extraordinary power and ability, such as the character portrayed by Lancaster.

Judgment At Nuremberg and conviction to their chores, he and conviction to their chores, he as a somewhat deranged victim of Nazi sterility measures, she as a German accused of relations with a Jew at a period when such an activity was forbidden and punishable by death for the Jew, the roles might better have been handed to lesser-known players.

ed to lesser-known players.

As the presiding judge. Tracy delivers a performance of great intelligence and intuition. He creates a gentle, but towering, figure compassionate but realistic, warm but objective—a person of unusual insight and eloquence, but also a plain, simple human being demandingly sandwiched between politics and justice. Tracy's sift for underplaying makes the character all the more winning.

Schell repeats the role he origi-

acter ail the more winning.

Schell repeats the role he originated, with electric effect, on the ty program, and again he brings to it a fierce vigor, sincerity and nationalistic pride not easily forgotten. Widmark is effective as the prosecutor ultimately willing to compromise and soft-pedal his passion for stiff justice when the brass gives the pointical word the cold war is on and the Germans must be wooed.

The casting of Langester of the

must be woocd).

The casting of Lancaster as the elderly, respected German scholar-jurist on trial for his however-unwilling participation in the Nazi legal machine presents the actor with a taxing assignment in which he must overcome the discrepancy. he must overcome the discrepancy of his own virile identity with that of his overcome the discrepancy of his own virile identity with that of the character. This he manages to do with an earnest performance, but he never quite attains the cold, superior intensity that Paul Lukas brought to the part on tv. Marlene Dietrich is persuasive as the aristoc atte widow of a German general hanged as a war criminal, but the character is really superfluous to the basic issue, and its introduction into the story slows up the film. The excess time spent on "outside" characters like this might better have been utilized to bring into sharper focus some of the key characters in the courtroom, such as the four defendants. A number of fine players appear

A number of fine players appear in support, and do strong jobs. Among the most prominent of these are William Shatner, Ed Binns. Werner Klemperer. Torben Meyer. Martin Brandt, Virginia Christine. Ben Wright, Howard Caine, Otto Waldis, Alan Bax'er. Ray Teal. Kenneth MacKenna, Joseph Bernard, John Wengraf and Karl Swenson.

Any film confined to the interior of a courtroom for most of its length is susceptible to a static aura and a characteristic of tedious aura and a characteristic of tedious verbosity. This is avoided in 'Judgment' by the skilled camera work of Ernest Laszlo. The photography brings both intimacy and mobility to a deama that needs both values. The frequent glides around the courtroom serve to vary the audience perspective, and the many sudden zooms into or away from the character of moment certainly heighten dramatic effect. Fred Knudtson's editing is crisp—no frills, no dissolves, just straight, clean and abrupt, transitions. The German-English language obstacle of the trial is sidestepped beautifully.

Ernest Gold's music, unobtructively helper in the service of the property of the control of the property of the control of the control of the property of the

Ernest Gold's music, unobtru-sively helpful whenever it is inrepeated into the film proper, is especially valuable in the short rousing overture in establishing feeling and mood for the experience to come. Other important feeling and mood to.
ence to come. Other important
contributions are those of production designer Rudolph Sternad and
sound engineer James Speak.
Tube.

RATHSKELLER CINEMA AIMS AT COLLEGIANS

New Orleans, Oct. 17.

University Cinema Inc., group headed by Robert Rowan. president, will build an art film theatre 24 feet below the ground with an oval auditorium seating

Boy Who Caught

A boy, a tramp and a puppy outwit a crook. For supporting duty in easygoing dates.

Hollywood, Oct. 9.

Hollywood, Oct. 9.

United Artists release of Robert E.
Kent production. Stars Wanda: Hendux.
Dorn Beddoe. Roger Mobley, Richard
Crane. Durected by Edward L. Cahn.
Screenplay. Nathan Juran: camera. Gilbert. Warrinen. edito-lebent bert. Warrinen. edito-lebent bert.
Goldwyn Studios, Oct. 9. '51. Running
time, 72 MinS.

time, 72 MiNS.

Laura Wanda Hendrux
Kid Roger Vohley.

Colonel Don Beddoe
Bocky Kent Perhamy Seven
Serecant Rebert Stevenson
Keeper William Walker

Another supporting item from the Robert E. Kent-Edward L. Cahn assembly line of instant melodrama, "Boy Who Caught a Crook" is a flimsy, but bookable, fillerthriller for houses that cling to the double (feature) standard and cater to the less quality-concsious filmgoer.

filmgoer.

The United Artists release, produced by Kent, directed by Cahn and written by Natharn Juran, is a routine utility "B" with more than the customary eargo of honey, but no sting in the tale. It's about a boy who finds a briefease that belongs to a crook who has mislaid his booty while fleeing from the police. The boy is aided in his adventure by a tramp and a puppy dog. In fact, the extensive title might be extended even further to read, "the puppy who led the police might be extended even further to read, "the puppy who led the police who found a tramp who saved the boy who caught the crook." With that kind of lovable parlay going for it—puppies, tramps and boys— the picture seems on pretty safe

The acting is superior to every-The acting is superior to everything else in this draggy, deliberate, repetitious number. Roger Mobley drains every last drop of sentiment out of his part as the kid. Don Beddee makes the kind of tramp one wouldn't mind having over for Sunday dinner. Wanda Hendrix plays the role of the mother earnestly. Richard Crane is capable as a newsman. Johnny Seven thoroughly hissable as the crook. Cinematically, its an example of adequate filmmaking on ample of adequate filmmaking of a limited allotment. Tube.

Seven Women From Hell

Small party of dolls chased across 1942 New Guinea by Japanese army. Absurd meller punctivated by unintentional witty flashes. But exploitable.

Hollywood, Oct. 6.

Twentieth-Fox release of Herry Spalding production. Stars Patricia Owens, Denise Barrel. Ces r Romero. Margia Dean. John Kerr. Directed by Robert Webb. Screenplay, Jesse Lasky Jr., Pat Silver; camera Ployd Crosby; editor. Jodie togother. Twist. Paul Dmilsp: Jodie togother. Twist. Paul Dmilsp: Grace Control of the C

Claire	Denise Darcel
Luis Hullman	. Cecar Romero
Mara	Margia Dean
Janet	Yvonne Craig
Mai-Lu	Pilar Seurat
Anna	Sylvia Dangel
Sgt. Takahashi	Richard Loc
Regan	Evadne Baker
Captain Oda	Bob Okazaki
Dr. Matsumo	Yuki Shimoda
R^pist Guard	Lloyd King
House Guard	Kam Fong Crun
Guard	Yankee Chang
Bill Jackson	. John Kern

Some of the funniest dialog of the year turns up in this 20th-Fox release. Unfortunately, it wasn't intended to be that way. The Harry intended to be that way. The Harry Spalding production is, fundamentally, a scrious melodrama about women fleeing a Japanese prison camp in New Guinea during the early part of World War II. But the end product is a ludierous, childish film of limited appeal, though serviceable on the strength of its exploitation values.

ability, such as the character portaved by Lancaster.

here the stars enjoy greater liou, such as in the cases of Tracy. Midmark latter two as defense consult of though vital came-lies and prosecutor, respectively. The element of personal identity to ease of those who are playing b. ief. though vital, cancel of though vital, cancel though vital cancelles and mongomery Clift, the familiarity in rudes on the spectator's consultations, and he has insufficient time to divorce actor from character. Although both Clift and Miss Garland and bring g eat emotional force of the case of those who are playing to though vital, cancelles and the proposed house. Completion is extended by the case of those who are playing to though vital, cancelles and curving interior surfaces. The theatre is the total vital cancelles and the proposed house. Completion is extended up a number of attractive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there are distinctly and subjected them to a structive actresses for his there are distinctly and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his there and subjected them to a structive actresses for his tarterium and subjected them to a structive actresses for his therefold the chiral and subjected them to a structive actresses for his therefold the chiral and subjected them to a structive actresses for his titres and subjected them to a structive ac Spalding has rounded up a num

It Hot." Finally sighting Allied soldiers after their perilous trek through the jungle, the girls cry, "Yanks!" and the boys cry, "broads!"

The six-count 'em-six girls (ap-parently "Seven" reads better on a marquee) are Patricia Owens, an a marquee) are Patricia Owens an ornery ornothologist, Denise Dar-cel (a bosomy thief), Margia Dean (a waitress with Saks Fifth Ave. aspirations), Yvonne Craig (the pregnant one), Filar Seurat (an Oriental nurse) and Sylvia Daneel Oriental nurse) and Sylvia Dancei (a Dutch girl looking for a planta-tion to run). Cesar Romero por-trays an Argentine-German planta-tion owner who is collaborating with the Japanese until he runs

price for underestimating her. John price for underestimating her. John Kerr plays a Yank flier who bails out of a disabled plane over the remote New Guinea Jungle, lands right smack in the lap of this hevy of beauties, and dies the next morning

Robert Webb's direction is unobservant and erratic, and the lat-ter characteristic applies as well to the level of technical perform-ance exhibited in this picture.

Tube

Le Cave Se Rebiffe (The Victim Strikes Back) (FRENCH)

Paris, Oct. 10 Paris, Oct. 10.

UFA-Comacico release of Cite Films
PCCM production. Stars Jean Gabin. Mar
ine Carol. Bernard Biler: features Fran
coise Rosay, France
Lead of Cite Control of Control
coise Rosay, France
Lead of Cite Control
coise Rosay
Lead Coise
Lead Control
coise Rosay
L

Paris, Faris Running interests.

Le Dabe Jean Gabin Solange Martine Carol Charles Bernard Bier Eric Franck Villard Robert Maurice Biraud Lea Ginette Leclerc . Ginette Leclero Valpetre Francoise Rosay Jean Gabin again plays a re-

tired gangster who comes back for a last job. This has a sleek mounting and acceptable suspense with a surprise ending. But it looms mainly a specialized entry because of its talky aspects and sketchy characterization. This seems more a local than foreign appeal pic.

Gabin comes back from an easy life in the tropics to work with three shifty characters in counter-feiting millions of Dutch guilders. Attempts to doublecross him end when he flies off with all the loot.

Dialog is local underworld jargon and is tossed off neatly. But there

comedy.

Acting is good and technical credits okay but all rests on the veteran shoulders of Gabin who displays his usual solid, waspish and domineering presence.

Mosk.

Snicidate. Mi Amor

Suicidate. Mi Amor

(Kill Yourself, My Love)

(MEXICAN)

Mexico City, Oct. 10,

Feliculas Nacionales release of Productions Matoux production. Stars In Tan.

tures Beto el Boticario. Antonio Raxel.

Erick dei Castillo, Carl Hillos, Directed

by Gilberto Martinez Solares. Screenplay,

Luis Alcoriza; camera. Manuel Gomez

Luty alcoriza; camera. Manuel Gomez

Luty alcoriza; camera. Manuel Gomez

Luty alcoriza; camera. Manuel Gomez

Luguiza; music, Sergi Guerrero. At

Minto. 98 Mitts.

This is the umpteenth Tin Tan picture, with the actor one of the busiest of the Mexican film world. But in this one he does an about face, eschews song, dance and grimacing or clowning to plug for laughs, and turns in a straight acting performance.

The end result is quite acceptable because Tin Tan, who has appeared in a number of quickies best forgotten, does have talent and technical skill. He puts it to work in this tale of an eccentric, pic-

Murder She Said (BRITISH)

Rather wordy whodunit star-ring Margaret Rutherford as the Agatha Christic sleuth, Enough red herrings to satisfy the average murder mystery addict.

London, Oct. 3.

Metro (George H. Biown) production and release. Stars Margaret Rutherford, Arthur Kennedy. Muriel Parlow. James ters. Charles Tingwell. Conrad Phillips. Ronald Howard. Directed by George Pollock. Screenplay, David Pursall, Jack Seddon from novel. "50 From Paddings. Fedon from novel." 50 From Paddings. Trey. Faithfull: editor. Ernest Welternusic, Ron Goodwin. Previewed. at Metro Private Theatre. Bunning time, \$6 MiNS. Miss Marple. Margaret Rutherford Quimper Actured Parlow Guimper Actured Parlow Graddock. Charles Tingwell. music, ample Margaret RuthersPrivate Theatre, humanist RuthersMiss Marple Margaret RuthersCutimper Arthur Kenned
Emma Wuriel Pavlov
Ackenthorpe James Robertson Juste
Charles Tingwe
Conad Philip
Saymon

Agatha Christie's spinster sleuth is a natural role for Margaret Rutherford's eccentricities, Hence, this competent murder mystery gives the actress ample opportunity this gives the actress ample opportunity for exploiting the quivering powl, the roving eye and the characteristic voice which are so large a part of her stock in trade. David Pursall and Jack Seddon have made a reasonable job of condensing one of Miss Christie's complicated mysteries, "4.50 from Paddington," introducing enough supects to satisfy most followers of the whodunit. Technically the film is okay though George Pollock's

pects to satisty most followers of the whodunit. Technically the film is okay, though George Pollock's direction sometimes wavers.

Miss Marple is returning from London on a train and is amusing herself by looking in at the carcaiges of another train going the same way on an adiacent track. A blind is suddenly jerked up and she sees a man throttling a girl as the train moves away. She reports it to the railway authority and the local police inspector but neither believes her. Both think she had an hallucination or seen a couple necking. After all, where's the body? Only one person, the local librarian, believes her and agrees to help her find the missing torso. She suspects that the body is in the grounds of nearby Ackenters.

Dialog is local underworld jargon and it two more deaths compilated it too much extraneous straining ple deduces who is the killer. For color and dialog with the film for color and dialog with the film for color and dialog with the film alling off after a witty beginning. In portant contribution, there are Job is well documented but sacrifices too much for attempts at comedy.

Acting is good and technical credits okay but all rests on the veteran shoulders of Gabin who displays his usual solid, waspish and dominating presence get. as the librarian, are standout. ger, as the librarian, are standout, Ronald Howard, Ronnie Raymond, Joan Hickson, Michael Golden and Barbara Hicks are others in the sound east. As Justice's daughter, Muriel Pavlow has little to do ex-Muriel Pavlow has little to do except look sweet which she does admirably while Charles Tingwell, who has a rep in tel here, makes an agreeable impression in the biggish role of the cop.

Astute mystery students will find the identity of the Little something of a surprise, but the secret is kept right to the bitter end.

Rich.

View From the Bridge (Vu Du Pont) (FRENCH)

is, Oct. 10.

Cocinor release of Transcontinental production, Stars Raf Vallone, Raymond Pellegrin, Jean Sorel, Maureen Stapleton, Carol Lawrence; features Morris Carnovsky, Directed by Sidney Lumel, Screenplay, Norman Rosten from play by Arthur Miller; camera, Michel, Relberg Arthur Miller; camera, Michel, Relberg Paris, Running time, 113 MINS.

Raf Vallone
Maureen Stapleton
Raymond Pellegrin
Jean Sorel
Carol Lawrence
Morris Carnovsky Paris. Running
Eddie
Beatie
Marco
Rodolfo
Katie
Alfieri

(In Enc'ish)
Though a French film, exteriors were made in New York, while the creative aspects of director and adaptor of the Arthur Miller play were American. The result is a faithful dramatic version of the play. There are no marquee names for the U.S. but monickers for Europa Both versions are imprecable. rone. Both versions are impeccable and the pic appears a weighty arty house contender. It might easily overcome its lack (Continued on page 22)

New York Sound Track

.....

When Barbara (Mrs. Eric) Pleskow, wife of UA's Continental manager, (both currently in N. Y. on a six-week sabbatical) returns to their Paris base shortly, it will be only for a few weeks. She plans returning to New York around Jan. 1 to make sure that their second child (which is due in February) is born in the U. S., as was their first.

is due in February is born in the U. S., as was their first.

Add innocent publicists abroad: composer Alec North has arrived in Rome "to set the tempo" for the triumphal march scene in 20th's "Cleopatra." When completed, "he will return to New York to write music appropriate to this tempo"... An Astor Picture's release quotes authorities identified only as "Rome observers" to the effect that traditional tossing of coins in the Trevi fountain "has more than trebled since the release of "La Dolce Vita"... And, to whet the appetites of local esthetics, comes word from Paris that Alain Resnais' next film, "The Adventures of 'Harry Dickson," will be "an attempt to project 'collective unconscious' to the screen." This is new?

Universals "Last Heng" "Kitk Douglass farger is now "Lonely Ara

Universal, "Last Hero," Kirk Douglas-starrer, is now "Lonely Are the Brave."

Universal. "Last Hero." Kirk Douglas-starrer, is now "Lonely Are the Brave."

Martin Davis off west on Paramount ad-pub affairs—he's in charge of them—and then back next Monday (23."... Ernie Emerling, Loew's Theatres v.p., to Europe to take notice of theatrical promotions. Geraldine Chaplin, 16, daughter of Charlie and Oona O'Neill Chaplin, 16, senrolled at Royal Ballet School in London—reportedly against her dad's wishes. He's now 72.

Dr. Karl Ragnar Gierow, head of the Royal Dramatic Theatre, has been elected a member of the Swedish Academy, the group that selects the winner of the Nobel prize in literature. There are 18 members of the Swedish Academy Once elected a member keeps his position until his death. Gierow has not only headed the Royal Dramatic Theatre for a decade, but he is also poet and dramatist and film script writer. He was the co-translator with the late Secretary General Dag Hammarskjold of Djuna Bares' "The Antiphon," which had its world premiere at the Royal Dramatic Theatre last February.

Yvonne Moray, midget song-and-terp act in the niteries, signed to screen how in Albert Zugsmith's "Confession of an Opium Eater"... Don't actors confide their whereabouts with their agents? Percenter Bob Barry had no line on client Richard Basehart until he read Variery's International Soundtrack the other week... Theatre Equipment Dealers Assn. voted to expand membership to include manufacturers... Stuart Whitman ticketed for Allied Artists' "Reprieve." rolling Nov. 6. Same company set Rod Steiger and Sal Mineo for an untilted armed services yarn, with Stan Shelpner producing. "El Cid" exploitation kitty allows for 400 sword replicas of the period (11th century. One size costs \$120 per pair, and a smaller set will run up a \$75 tab.

Tad Danielewski, who directed the indie "No Exit." from the Jean Paul Sartre stage play, is back from Buenos Aires where pic was shot... Down in New Orleans last week. TOA employed some psychology in behalf of the new Ace Films setup by ostentatiously doubling to \$50,000 i

planning the opening of a posh dress shop on 57th Street. Indied distrib Ed Kingsley back at his desik after being away ill for over a planning the opening of a posh dress shop on 57th Street. Indied distrib Ed Kingsley back at his desik after being away ill for over a planning the opening of a posh dress shop on 57th Street. Indied distrib Ed Kingsley back at his desik after being away ill for over a planning the opening of a posh dress shop on the post of the post of

Podhorzer Makes His Point Anew: German's Must Ballyhoo Themselves

REPUBLIC NET (39 WKS) EOUALS 62c. UP 10c

EQUALD U.C., U1 10C Republic Corp. ran ur a net profit of \$1.565.978 for 39 weeks ended July 30, 1961, equivalent to 62c a share after payment of \$300,000 in preferred dividends, Earnings repped a 16.84% increase over take for similar period in 1980, which amounted to \$1.340.294, last year, he said.

Earnings repped a 16.84% increase over take for similar period in 1960 which amounted to \$1.340.294, last year, he said.

Prexy Victor M. Carter reported that the per-share earnings for 1961 period are based on an average number of shares slightly greater than the 2.004.190 shares outstanding a year earlier, reflecting issuance of approximately 455.000 shares late in the 1961 third quarter in connection with Ref's acquisition of Utility Appliance Corp. Net revenues in fiscal, 1961 nine months totalled \$20.867.965, against \$21.605.952 last year, he, said.

Carter pointed out that gain in earnings was achieved despite non-recurring costs during third quarter in parts of Rep's diversified operations. One of these, connected with shutdown of Fort Lee, N. J., lab of Consolidated Film Industries division in a move to boost efficiency, according to Carter, resulted in a severance pay outlay of some \$200.00.

All Republic divisions are now operating profitably, Carter stated, and further increases in overall corporate sales and earnings are expected. He declared, too, that progress in company's latest expansion move—the acquistion of America Corp.—is proceeding on sked. If consumated, he said acquisition would up Rep's total annual sales to about \$85,000,000.

Pope Urges All **Back Catholic** Fight On Films

Minneapolis, Oct. 17.

Minneapolis, Oct. 17.
Word was received here of the death in Los Angeles of Grace Elson, wife of William Elson.
Before moving to the wes coast Elson, now himself confined to Cheviot Hills Conzalarium Hospital, was a prominent local circuit owner, a former Variety club chief barker and a prime mover in gelting the club's heart hospital started on the U. of Minne-oola campus. Prior to his Minneapolis residency he had been an RKO Theatres' executive. executive.

executive.

(During the 1929s Billy Elson was a member of the start in the Chicago office of Vaniery, then managed by the late Hal Halperin. Elson moved into the Chicago office of RKO while it was still vadeville operator of size.—Ed.)

If 'Changes' In UA Plans Due, List Doesn't Confirm

In addition to alerting exhibs to specific film plans. United Artists' three-year product slate, revealed in New York last week, may also serve as an answer to those industry observers, analysts and sidewalk superintendents who've been searching for signs of policy change in the company as a result of recent and upcoming shifts within the top management team. On naiver, anyway, the 46 titles.

change in the company as a result of recent and upcoming shifts within the top management team.

On paper, anyway, the 46 titles, comprising major pix for the 1962-64 period, look as diverse, offbeat and b.o. promising as the kind of pix with which the company has been so successful in the past. In ticking off the projected pix, title by title, prexy Arthur Krim also revealed some new deals and new properties.

Director George Roy Hill enters independent production next year with a two-picture deal. "A Bullet for Charlemagne," starring Sidney Poitier, tees off the slate, going under a \$2,500.000 budget.

Hill first must complete direction of "The Rise and Fall of The Third Reich" for producer John Houseman at Metro. Charles Schnee is currently scripting for a spring start in England.

The list also reveals that "Destiny's Tot" is the title of the "hushhush" project on which Hubert Cornfield has been working for Stanley Kramer since last June. With Cornfield writing and directing, "Tot" will be the first Kramer film in five years which the producer hasn't also directed.

Cornfield has as a two-picture deal with Kramer, second of which is "Invitation To A Gunfighter." bun which there is now a screenplay by James Lee Barrett, Neither UA bic is scheduled to go until Kramer has finished producing and directing. "A Child is Waiting," which starts in January with Burt Lancaster and Judy Garland.

Krim emphasized at last week's press conference that the list of properties would be supplemented to the extent that each of the upcoming three years would see between 30 and 33 pix going out under the UA banner. Titles and release period currently blueprinted are as follows:

1962: "West Side Story," "Judg-(Continued on page 20)

HIMSELF ILL, WIFE DIES Billy Elson, Retired RKO Confined To Hospital

With the current crists facing the German film industry, there is now a greater need than ever for execs in Munich. Hamburg. Bonn and Berlin to tackle the longstanding challenge of the U.S. market, Munio Podhorzer, Casino Films prexy and Franco-London rep this side, suggested in New York last week. Podhorzer, former rep for German Export Films in the U.S., has for years been advocating to

derman Export Films in the C.s., has for years been advocating to little reaction's some concerted action on the part of the German industry to sell America.

Exec suggested that the lack of cooperative promotion by German producers in the U.S. in the past, which had contributed to the bodalities of pix which might otherwise have established a 255-4 "image" for German product, now makes the problem of selling worthwhile pix here doubly hard. Any really good film now has to overcome a sort of mild, but devestating, disinterest generated by previous worthwhile but apparently (to the public, anyway; unexciting imports.

Podhorzer cited what he termed the unfortunate experience of "Rosemary" here last year. The lively satirical drama opened to generally fine reviews in New York, but for the first three or four weeks its audience consisted up to 80% of German language patrons. Happily, the picture eventually caught on for a successful artie run in New York, but without the time to build in other cities, it was a disappointing grosser nationally.

Podhorzer is convinced that if the German producer had been willing to help the local distrib in promoting "Rosemary," the picture could have gone on to break German jinx in the States.

Barring the appearance of a German import "that takes off on its own," exec thinks the only way the German industry is going to make it Stateside is to cut out such "cultural self-indulgences" as the sponsorship of German film weeks in India and Pakistan ("How much money are they ever going to take out of India and Pakistan." How much money are they ever going to take out of India and Pakistan. "How much money are they ever going to take out of India and Pakistan." How much money are they ever going to take out of India and Pakistan. "How much money are they ever going to take out of India and Pakistan." How much money are they ever going to take out of India and Pakistan ("How much money are they ever going to take out of India and Pakistan." How much money are they ever going to take out

local French Film Office.

This doesn't appear immediately
likely, though the chances might
be better now since the German
government has been pursuaded
that it has to lend a hand to keep
its production companies going.
That represents a big change in
policy.

Par Features To **Seldom Cost Less** Than \$2,000,000

Paramount executives last week decided it was their turn to some to bat with product disclosures and this they did on a genuidely global basis. Press conferences were held Friday (13) in New York, Hoilywood, Copenhagen, Tokyo, Sydney and London.

The one in Gotham was hosted by worldwide distribution chief George Weltmer and domestic sales head Jerry Pickman. They said there's no celling on production expenditures because, as Weltner put it, "the 'halfway' and 'almost' picture is strictly a loss proposition. The international audience's standards have rocketed in the past two years."

ards have rocketed in the past two years."

Same observation was voiced by Jack Karp and Martin Rackin at the studio, James Perkins in Copenhagen, S. A. Henriksen in Tokyo, Robert Graham in Sydney and Russell Hadley in London.

Par has 12 productions completed and awaiting release, plans to distribute as many as can be done "judiciously and properly." Figure about 20 for handling in the 1961-62 semester and add to this number another-22 on the "active production list."

Said Pickman: "Only two or three of these will cost less than \$2,000.000 and all others will ex (Continued on page 20)

L.A. Up: 'Kings' Great \$31,000, 'Grass' Boff 22G, 'Inglish' Light 14G, 'Head' 11G, 'Fanny' 19G, 'Spartacus' 12G, 52d

Los Angeles, Oct. 17.
Firstruns are picking up slightly here this stanza backed by a pair of strong openers. "King of Kings" is heading for a great \$31,000. starting its hard-ticket engagement at the Egyptian. "Splendor in Grass" is shaping to get a boff \$22,000 or better in opening round at Hollywood Paramount.

"Francis of Assisi" looks soft \$17,000 or under on first general run in three theatres. "Claudelle Inglish" is heading for a slim \$14,000 or less in three houses. "The Head" looms fair \$11,000 in two spots.

"Fanny" heads the holdovers with an okay \$19,000 or near in five houses, some in third, others on initial weeks "Paris Blues" is rated tepid \$13,000 or near in second session, three sites.

"Spartacus" is heading for a fancy \$12,000 or near in 52d round at the Pantages.

Estimates for This Week
Egyptian (UATC) (1.392; \$1.25\$3.50—"King of Kings" (M-G)
Great \$31.000. Last week. "Ben-Hur" (M-G) (98th wk-5 days), \$19.-

00. Hollywood Paramount (State)
1,468; \$1-\$2!—"Splendor in Grass"
WP. Roffo \$2° 000 or better. Last
ceck, with Baldwin. Los Angeles,
leverly, "Fanny" (WB) (15th wk week, with Balawin Los Angeres, Beverly, "Fanny" (WB) 15th wk, Holly Par; 2d wk, Baldwin, Los Angeles; 1st wk, Beverly), "World by Night" (WB) 12d wk, Baldwin, Los Angeles; 1st wk, Beverly), \$19.100. Warren's, Wilters, Vorue @fet-ropolitan-SW-FWC) (1.757: 2.344;

ropolitan-SW-FWC) (1.757: 2.344: 1810: 90-\$1.50)—"Claudelle Inclish" (WB) and "Portrait of Mobster" (WB). Slim \$14.000 or close. Last week, Warren's, Wiltern with Hawaii, "Scream of Fear" (Col). "Trunk" (Col) (1st wk). \$10.490. Vogue with Hillst-eet, "Romanoff and Juliet" (U) 11st general release) and "Sergeant Was Lady" (U). \$1340. State. Pix (UATC-Prin) (2.404:

and Juliet" (U) (1st general release) and "Sergeant Was Lady" (U), \$9,300.

State. Pix (UATC-Prin) (2.404; 756; 90-51.50)—"The Head" (TL) and "Black Pit of Dr. M" (Indie) Fair \$11.000. Last week. "Pit and Pendulum" (AD (2d wk), "Day Sky Exoloded" (Indie) (State) (2d wk) and "House of Usher" (AD (reissue) (Pix), \$9,800.

Hillstreet, Iris. Loyola (Metropolitan-FWC) (2.752; 825; 1.298; 90; \$1.50)—"Trancis of Assisi" (20th) and "Trapp Family" (20th) (1st general release). Soft \$17.000 or less. Last week, Iris, "Two Way Stretch" (Show). "Man in Cocked Hat" (Show). \$3.000. Lovola with Orpheum. Hollywood, Fox Wilshire. "Paris Blues" (UA) and "Matter of Morals" (UA). \$23,700.

Orpheum. Hollywood, Fox Wilshire (Metropolitan-FWC) (2.21; 1.50; 1.990; 90-\$1.50)—"Paris Blues" (UA) (2d wk) and "Matter of Morals" (UA). Orpheum) (2d wk). "Girl in Room 13" Indie) (Hollywood). "Goodbye Arain" (UA) (2d wk). "Girl in Room 13" Indie) (Hollywood). "Goodbye Arain" (UA) (2d wk). Beverly. Los Angeles; Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey State-Metropolitan-G&S-FWC) (1,300; 2.019; 1.150; 1.106; 86f; 90-82]—"Fanny" (WB) (2d wk). Beverly. Hawaii, El Rey Stat Four Star (UATC) (868: 90-\$1.50)

"Rocco and Brothers" (Astor) (4th wk). Dandy \$4,500. Last week, \$5,500.

Key City Grosses

Estimated Total Gross

This Week \$2,324.700
(Based on 23 cities and 261
theatres, chiefly first runs, including N.Y.)

Last Year \$2,344,600 (Based on 24 cities and 234 theatres)

Grass' Tall 22G. Cleve.; Plus 2'5G

Cleveland, Oct. 17.
Cinema biz is on slow uprise here this session, with solid boost from new fare. Standout looks to be "Splendor in Grass," with a great opener at the Allen. "Back Street" also shapes okay on opener at the Hipp. "Two Women" still nice in fourth round at the

"20 Plus Two" is rated mild on initialer at Stillman while "The Hustler" is average on second at

Estimates for This Week Aller (Stanley-Warner) (2.86c; \$1-\$1.50) — "Splendor in Grass" (WB). Smart \$22,000. Last week, "Claudelle Inglish" (WB), \$6,500.

"Claudelle Ingish" (WB), \$6,500.
Colony (S-W) (1,354; \$1.50)—
"Two Women" (Embassy) (4th wk).
Nice \$4.500 after \$4.900 last week.
Continental Art (Art Theatre
Guild) (900; \$1.\$1.25)—"Picnic on
Grass" (Indie.) (Asy \$2,400. Last
week, "Dreams" (Indie.), \$1,400 in
5 days

Heights Art (Art Theatre Guild) (925; \$1-\$1.25)—"League of Gen-tlemen" (Indie) Slow \$2,200. Last week. "Love and Frenchwoman" (Indie), \$2,100.

Hippodrome (Eastern Hipp) (3.700; \$1.25-\$1.75)—"Back Street" (U.) Okay \$12.000. Last week, "Guns of Navarone" (Col) (11th wk), \$9,000.

"Guns of Navarone" (Col) (11th wk), \$9,000.
Ohis (Loew) (2,700; \$1-\$1.50)—
"Rocco and Brothers" (Astor).
NSH \$4.500 despite controversial bally. Last week, "Paris Blues" (UA) (m.o.), \$5.400 for 6 days.
Palace (Silk & Helpern) (2,739; \$1-\$1.50)— "Hustler" (20th) (2d wk). Average \$9,000 after \$14,000 for one of the control of the contro

for opener.
State (Loew) (3.700; \$1-\$1.50)—
"Marines, Let's Go" (20th). Fairish
\$5,500. Last week, "Scream of
Fear" (Coh), \$4,500.

Stillman (Loew) (2,700; \$1-\$1.50)
—"20 Plus Two" (AA). Modest
\$5,000. Last week, "Great War"
(Lope) and "Season of Passion"
(Lope), \$4,000.

Westwood Art (Art Theatre
Guild) (855; \$1.25-\$1.50)—"Red
Shoes (Cont) (reissue). Thin \$1,500.
Last week, "French Mistress" (Indie), \$2,300.

Port. Slow But 'Grass' Fast \$8,000; 'Blues' 4G Portland, Ore., Oct. 17. Mild product and Indian summer

Mild product and Indian summer weather has first-run hiz on the skids here. "Splendor In Grass" is the exception for new entries at the Fox where lusty "Romanoff and Juliet" holds for a second if sluggish round at the Broadway, Music Box and Hollywood have reissues. "Paris Blues" is dull on

\$5.500.

Crest (State) '1750: 90-\$1.50] —

Crest (State) '1750: 90-\$1.50] —

Crest (State) '1750: 90-\$1.50] —

"Invasion Quartet" 'M-G) '(3d wk). Nice \$2.600. Last week, \$2.300.

Warner Beverly (SW) (1.316: 90-\$1.50)—"Loss of Innocence" (Col) (4th wk). Slender \$4,000. Last week, \$4.500.

Chinese 'FWC' (1.408; \$2-\$2.40)—"Young Doctors" (UA) (7th wk). So-so \$7.000. Last week, \$5.100.

Fine Arts (FWC) (631; \$2-\$2.40)—"Splendor in Grass" (WB) and "Thunder in Carolina" (WB). Lusty wk). Busy \$4,000. Last week, \$5.100.

Fantages 'RKO) (1.513; \$1.25-\$2.75)—"Spartacus" (U) (52d wk). Fast \$12,000 or near. Last week, \$1.1500.

Music Box and Hollywood have resisues. "Paris Blues" is duft on opener at Paramount.

Estimates for This Week Broadway (Parker) (1,890: \$1-\$1.50)—"This is Paris" (U) (reissue). (2d wk). Slow \$4,000. Last week, \$5.100.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Splendor in Grass" (WB) and "Thunder in Carolina" (WB). Lusty \$2.751—"Spartacus" (U) (52d wk). Fast \$12,000 or near. Last week, \$3.000. Last week, "Guns of Navarone" (Col) (11th wk), \$5,700.

Hollywood (Evergreen) (2,000: \$3.200.

Music Box and Hollywood have resisues. "Faris Blues" is duft on opener at Paramount.

Estimates for This Week Broadway (Parker) (1,890: \$1-\$1.50)—"This is Paris" (U) (reissue). \$4.000. Last week, \$5.000.

Fox (Evergreen) (1,600; \$1-\$1.49).

"Thunder in Carolina" (WB). Lusty \$3.000. Last week, "Guns of Navarone" (Col) (11th wk), \$5,700.

Hollywood (Evergreen) (2,000: \$3.200.

Was the standard of the parker of this week, \$3.000. Last week, "Guns of Navarone" (Col) (11th wk), \$5,700.

Music Box and Hollywood have resisues. "Faris Blues" is duft on opener at Paramount.

Estimates for This Week Broadway (Parker) (1,890: \$1-\$1.50)—"This parker) (1,890: \$1-\$1.50)—"This parker) (1,600: \$1-\$1.490.

Fox (Evergreen) (1,600: \$1-\$1.490.

Thunder in Carolina" (WB). Lusty \$3.000. Last week, "Guns of Navarone" (Col) (11th wk), \$5,700.

Hollywood (Evergreen) (2,000: \$3.200.

Was the parker of this week, \$3.000. Last week, \$3.000. Last week,

'Blues' Bright \$12,000, Denver; Trapp' Ditto

Denver, Oct. 17.
Nice lineup of new, strong fare is lending a cheerful note to firstrun biz here currently. Top newcomer is "Taris Blues," rated stout at Paramount. "Trapp Family" to strong the strong transport of the stro ity" is getting the same gross at the larger house, the Denver, also in first week. "Blood and Roses" looks very dull at Orpheum.

Esimates for This Week
Aladdin (For) (900; \$1.25) "Never
On Sunday" (Lope) and "Black
Orpheus" (Indie) (reissues). Good
\$4,500. Last week, "Ben-Hur"
(M-G) (2d wk), \$2.200.

Centre (Fox) (1,270; \$1-\$1.45)
"Spartacus" (U) (3d wk), Okay
\$6,500. Last week, \$9,000.

Cooper (Cooper) (814; \$1.65-\$2.50) "This Is Cinerama" (Cin-erama) (31st wk). Big \$13,000. Last week. \$10,300.

Denver (Fox) (2,432; \$1,25)
"Trapp Family" (20th). Fine \$12,000. Last week, "Man-Trap" (Par)
and "Oil Town" (Indie), \$6,500.

Denham (Indie) (800; \$1.25) "Romanoff and Juliet" (U) (3d wk). Fair \$4,500. Last week, \$5,000.

Esquire (Fox) (600; \$1) "Breath-less" (FAW). Okay \$2,000 or near. Last week, "King and F" (20th) (m.o.) (2d wk), \$1,800.

Orpheum (RKO) (2,690; \$1.25-\$1.45) "Blood and Roses" (Par) and "Secrets of Deep Harbor" (Par). Dull \$5,000. Last week, "Claudelle Inglish" (WB) and "Cat Burglar" (Indie), \$3,500.

Parameeust (Indie) (2,100; 90-\$1.25) "Paris Blues" (UA) and "Sergeant Was a Lady" (U) (2d wk). Stout \$12,000. Last week, \$18,500.

Twone (Indie) (600; \$1-\$1.45) "Explosive Generation" (UA) (2d wk). Fairish \$3,000. Last week, \$4,500.

Breakfast' Wow \$15,000, D.C. Ace

Washington, Oct. 17. A trio of hot newcomers domi A trio of not newcomers dominate the firstruns this session. "Splendor in Grass," daydating two Stanley Warner spots, looks for a bright take. "Breakfast at Tiffany's" is rated wham at the Ontario where it may hit a new

"The Hustler," above opening week hopes, shapes boffo in second round at Palace. "Bridge To Sun" looms slight in second at "" "Come September" still is Hustler," above opening Capitol. "Come September" still is solid in fifth at the Warner. "La Dolce Vita" is holding its own in 13th Town round.

Estimates for This Week
Ambassador-Metrepolitan (SW)
(1,480, 1,000; \$1.\$1.49.—"Splendor
in Grass" (WB). Bright \$18,000.
Last week, "Greyfriar's Bobby"
(BV), \$11,000.

(BV), \$11,000.

Apex (K-B) (940; \$1-\$1.25)—

(King and I" (20th) (reissue), Goot

\$6,000. Last week, "Two Women"

(Embassy) (6th wk), \$3,200.

\$5.000. Last week, "wo women (Embassy) (6th wk), \$3,200.
Capitol (Loew) (3,420; \$1-\$1.49)
"Bridge To Sun" (M-G) (2d wk).
Sad \$7,800 after \$11,500 opener.
Keith's (RKO) (1,839; \$1-\$1.49)
"Great War" (UA). Slim \$6,000 for five-day run. Last week, "Paris Blues" (UA) (2d wk), \$10,000.
MacArthur (K-B) (900; \$1,25)—
"Dentist in Chair" (Indie). NSG \$3,500. Last week, "Pure Hell" (Cont) (4th wk), \$3,000.
Ontarie (K-B) (1,240; \$1-\$1.49)
"Breakfakst at Tiffany's" (Par).
Wham \$15,000. Last week, "Loss of Innocence" (Col) (2d wk), \$5,000.

\$5,000.

Palace #Loew) (2,390; \$1-\$1.49)

—"Hustler" (20th) (2d wk). Sock
\$16,000 or near after \$20,300

opener.
Playhouse (T-L) (459; \$1.49-\$2)
— "Guns of Navarone" (Col) (14th
wk). Slow \$2,500. Last week, \$2,700.

Plaza (T-L) (278; \$1-\$1.80)—
"After Mein Kampf" (Indie) (2d wk). Hearty \$5,000. Last week,

\$5,300.

Tewn (King) (800; \$1,25-\$2)—
"Dolce Vita" (Astro) (13th wk).

Hep \$4,500. Last week, \$5,000.

Trans-Lux (T-L) (600; \$1.49-\$2)
—"Guns of Navarone" (Col) (14th wk). Hot \$4,500. Last week, \$4,900.

Uptown (SW) (1,300; \$1-\$1.49)—
"Fanny" (WB) (subrun) (5th wk).

Oke \$4,500. Last week, \$5,000.

Warner (SW) (1440: \$1.44).

Oke \$4,500. Last week, \$5,000. (Cont). Warmer (SW) (1,440; \$1,\$1.49). "Paris D. Loud \$7,500. Last week, \$8,000. 9 days.

'Hustler' Fast \$20,000, Det.; 'Grass' Potent 19G, 'Blues' Torrid 10G, 3d

Broadway Grosses

Estimated Total Gross
This Week \$602,600
(Based on 30 theatres)

Last Year \$463,400 (Based on 24 theatres)

'Grass' Great 15G, T'nto; 'Drums' 9G

Among newcomers off to healthy starts are "Splendor in Grass," great at Hollywood, and "Thunder of Drums," good at Uptown, "Grey-friars Bobby," at 10-house combo of Famous Players and Twinex houses, looms okay, "Guns of Navarone" is still up there in 11th frame while "Come September" shapes hig in seventh Loew's week. "La Dolce Vita" still is sturdy in 11th session at Tivoli. 11th session at Tivoli.

Estimates for This Week Estimates for This Week
Alkambra, Beach, Bircheliff,
Capitel, Nartawn, Palace, Parkäle,
Runnymede, St. Clair, Westwood
(FF-Twinex) (944; 1,288; 685; 1,026;
595; 1,495; 1,405; 1,385; 1,430; 994;
65-\$1)—"Greyfriars Bobby" (BV).
Fine \$26,000.

Carlton (Rank) (2,318; \$1-\$1,50).
"Guns of Navarone" (Col) (11th
k). Lusty \$11,000. Last week,

ki. Lusty \$11,000. Last week,
 \$13,000.
 Egliaton (FP) (918; \$1.50-\$2.50)
 "Windjammer" (NT) (43d wk).
 Consistent \$7,000. Last week, same.

Hellywood (FP) (1,080; \$1-\$1.50)
—"Splendor in Grass" (WB). Great
\$15,000. Last week, "Claudelle
Inglish" (EB), \$5,000.

\$15,000. Last week, "Claudelle Inglish" (EB), \$5,000.

Hyland (Hank) (1,357; \$1-\$1.50)

"Greengage Summer" (Col) (2d wk). Big \$6,000. Last week, ditto. Imperial (FP) (3,343; \$1-\$1.50)—
"Francis of Assisi" (20th) (2d wk). Fair \$8,000. Last week, \$11,000. International (Taylor) (557; \$1-\$1.25)—"Pure Hell at St. Tranian's" (20th) (4th wk). Good \$3,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Come September" (U) (7th wk). Big \$12,000. Last week, \$13,500.

Trovil (FP) (935; \$1.50-\$2.50)—"La Dolce Vita" (Astral) (11th wk). Steady \$8,500. Last week, ditto.

Towne (Taylor) (693; 90-\$1.25)—"Long, Short, Tall" (1FD) (4th wk). Satisfactory \$4,000. Last week, \$5,000.

\$5.000.
University (FP) (1,556; \$1-\$1.50)
"Truth" (Kings) (2d wk). Strong
\$7.000. Last week, \$8.000.
Uptown (Loew) (2,543; \$1-\$1.75)
"Thunder of Druns" (M-G).
Good \$9.000 or over. Last week,
"Ada" (M-G) (4th wk), \$5,000.

Hustler' High \$9,000. Seattle; 'Grass' \$7,000

Some new face this session is liping firstrun picture here. "The ustler" change his at Call Hustler" shapes big at Coliseum while "Splendor in Grass" looms comparatively as strong on opener at smaller Music Box. "Spartacus" is rated okay in fourth at Music Hall.

Hall.

Estimates for This Week

Blue Mouse (Hamrick) (839; \$1\$1.50)—"Romanoff and Juliet" (U)
(m.o.). Third week downtown
shapes okay \$3,500 or over. Last
week, "Thunder Drums" (M-G) (2d

week, "Thunder Drums" (M-G) (2d wk), \$3,400.
Coliseum (Fox-Evergreen) (1,870; \$1,51.50) — "Hustler" (20th) and "Purple Hills" (20th). Big \$9,000.
Last week, "7 Women from Hell" (20th) and Pirates of Tortuga" (UA), \$7,300.
Fifth Avenue (Fox-Evergreen) (500.514.50)

(UA), \$7,300.

Tifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50)—"Guns of Navarone" (Coll (11th wk), Good 85,000; \$1-\$1.50)—"Guns of Navarone" (Cont). How the street of the

Detreit, Oct. 17.
Couple of blockbusters are leading the firstrus to hefty grosses this week. "The Hustler" looks fast at the Fox. "Splendor in Grass" is doing splendidly at the Michigan. "Twenty Plus Two" shapes only fair at the Palms.

Elsewhere its estimate.

fair at the Palms.

Elsewhere its strictly holdovers, with "Paris Blues," in third session at Mercury, still great, "Windjemmer," in fourth sailing at Music Hall, still is stordy. "Greyfriar Bobby" is trim in second round at Madison. "Trapp Family" is having a good second week at Grand Circus. "La Dolce Vita" looms fine in 14th round at T-L Krim.

Estimates for This Week

Estimates for This Week
Fox (Woodmont Corp) (5,051; 751.49)—"Hustler" (20th) and "Blast
Silence" (U). Fast \$20,000. Last \$1.49)—"H of Silence' week, "Thunder of Drums" (M-G) in second week, plus Ray Charles-Fabian stageshow, \$30,000.

Michigan (United Detroit) (4,036; \$1.25-\$1.49)—"Splendor in Grass" (WB). Splendid \$19,000 or over. Last week, "Oceans 11" (WB) and "Indiscreet" (WB) (reissues), \$10,-

Palms (UD) (2,955; \$1.25-\$1.49)—
"Twenty Plus Two" (AA) and "Elephant Walk" (Par). Fair \$10,000.
Last week, "Pit and Pendulum"
(AI) and "Day Sky Exploded" (AI)

(Al) and "Day SRy Exploded" (Al) (3d wk), \$13,000.

Madfson (UD) (1,408; \$1.25-\$1.49)
— "Greyfriar's Bobby" (BV) and "Filght That Disappeared" (UA) (2d wk). Trim \$9,000. Last week, \$10,000.

Grand Circus (UD) '1,400; \$1.25-\$1.49)—"Trapp Family" (20th) (2d wk). Okay \$9,000. Last week, \$10,-000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Bridge to Sun" (M-G) (2d. wk). Oke \$7,000. Last week, \$9,000. United Artists (UA) (1,667; \$1.25-

- Guns of Navarone (15th wk). Swell \$6,500. Last week, Hali (Cinerama, Миніс

(1.208; \$1.20-\$2.65)—"Windjammer" (NT) (reissue) (4th wk). Steady \$11,-900. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.80-\$2)—"La Dolce Vita" (Aster) (14th wk). Fine \$4,500. Last

Mercury (UM) (1.465; \$1-\$1.80)—
"Paris Blues" (UA) (3d wk), Great \$10,000. Last week, \$12,000.

Street' Strong \$8,000, L'yille: 'Exodus' 9G On

Popscale, Bobby \$8,500
Louisville, Oct. 17.
Louisville's main stem is lively
this week, with two new films an
return of "Exodus" to United Artists as regular fare, "Back Street,"
newle as the Kenteky Louise ists as regular rare. Back Street,"
newie at the Kentucky, Iooms
socko. Mary Anderson also has a
winner in "Greyfriars Bobby." "La
Dolce Vita" is rated fairish in
second at the Brown.

One more indication that quality product at firstrum can stand up to other forms of entertainment is tipped by fact that numerous legit shows at Memorial Aud have been disappointments at the wicket.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-\$1.25)—"La Dolce Vita" (Astor) (2d wk). Fair \$5,000 or near after first week's \$6,500.

Kentucky Switow) (900; 75-\$1)
-"Back Street" (U). Socko \$8,000.
ast week, "Romanoff and Juliet"

Mary Anderson (People's) (900; 50-\$1)—"Greyfriars Bobby" (BV) Boffo \$8,500 or close: Last week, "World By Night" (WB) and "Lucky Me" (WB), \$4,500.

NEW FILMS HYPOING HUB BIZ

\$36,000, 'Bridge' Nice 18G, 'Hustler' Tall 24G, 2d, 'Blues' Hot 14G, 3d

the tone of firstrum biz this week although the session in general is still not exceptional. "Back Street," abetted by world preem ballyhoo. is topping the newcomers with a sock \$36,000 or over at the United Artists. "Bridge To Sun" looks to span a nice \$18,006 initialer at the

"L'Avventura" is sighting fancy figure in its bow at the Town. Monroe combo of "Warrior Empress" and "Most Dangerous Man Alive" is okay.

"The Hustler" is pacesetting the holdovers with a socko second round at Oriental. "Seven Wonders of World," on reissue, shapes lively in second popprice frame at Palace "The Truth," day-dating at Loop and Carnegie, looks lush in first holdover week.

"Paris Blues" shapes hotsy in Roosevelt third stanza, "Loss of Innocence" is garnering tidy coin in fourth at Esquire, Seventh lan "Come September" looms fine at the Chicago. "Guns of Nava-rone" bows out with a loud 13th session at State-Lake.

On hardticket, "King of Kings" (M-G) ovens tomorrow (Wed.) at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80)—"Truth" (Kings) (2d wk). Brisk \$5,000. Last week, \$7,000.

Chicago (B&K) (2,990; 50-\$1.89)

—"Come September" (U) (7th wk).
Neat \$18.000 or close. Last week.
\$18.000. "Splendor in Grass" (WB)
opens Oct. 20.

Cinema (Stern) (500: \$1.50)—
"Man in White Suit" (Cont) and
"Kind Hearts, Coronets" (Cont)
(reissue) (2d wk), Busy \$3,000, Last
week, \$3,800.

neta, 53.000. Esquire (H&E Balaban) (1.256; \$1.25-\$1.80)—"Loss Of Innocence" (Col) (4th wk). Trim \$4.506. Last week, \$5.200. "Brakfast at Tif-fany's" (Par) opens Oct. 19.

Loop (Telem't) (606; \$1.25-\$1.80) -"Truth" (Kings) (2d wk). Lasty \$12,000. Last week, \$15,000.

\$12,000. Last week, \$12,000.

Monroe (Jovan) (1,000; \$5-90)—
"Warrior Empress" (Col) and
"Most Dangerous Man Alive" (Col).
Oke \$4,400. Last week, "Anatomy
of Psycho" (Indie) and "Naked
Road" (Indie) \$4,600.

Oriental (Indie) (3,400; 90-\$1.80)
—"Hustler" (20th) (2d wk). Sock
\$24,000 or close. Last week, \$36,900.

Palace (Indie) (1.578; 90-\$1.80)—
"Seven Wonders of World" (Cinerama) (reissue) (2d wk). Frisky \$18,000, Last week, \$15,000.

Rosertel (B&K) (1.400 \$9-\$1.80)—"Paris Blues" (UA) (3d wk), Hep \$14,000. Last week, \$15,-000 or near. "Greyfrlars Bobby" (BV) opens Oct. 18.

State-Lake (B&K) (2,400; 98-1.80)— Gues of Navarone" (Col) \$1.80)—"Gurs of Navaroue (16th wk). Firm \$13,000. Last week,

Surf (H&E Balaban) (685, \$1.50-\$1.80)—"Never On Sunday" (Lope) \$1.80)—"Never On Sunday" (Lope) (37th wk). Bright \$3,500. Last week,

Town (Teitel) (640; \$1.25-\$1.80) -"L'Avventura" (Janus). Big \$5.--"L'Avventura" (Janus). Big \$5,-700. Last week, "Love and French-women" (Union) (4th wk), \$3,360.

United Arists (B&K) (1,700; 90-\$1.80)—"Back Street" (II). Sock \$36,000 or over. Last week, "King of Roaring 20's" (AA) 12d wk), \$9.500.

Woods (Essaness) (1,200; 90-11.80)—"Bridge to Sun" (M-G). ush \$18,000 or near Last week, Big Gamble" (20th) 124 wk),

Estimates Are Net

Film gross estimates as re-ported herevitis from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Grass' Lusty 17G, Pitt; 'Assisi' 8G

Pittsburgh, Oct. 17.
Pitt firstrun biz is showing a slight rise largely because of the strong showings of "Splendor in Grass" at Stanley and "Francis of Assisi" at Gateway in first rounds. Other new entries, both shaping slow are "Bridge to Sun" at Penn and "Recce and His Brothers" a surgrise booking for the large Warner.

warner.

"Hustler" remains sock in secend at Fulton. "Two-Way Stretch"
in second at Squirrel Hill and
"Truth" at Shadyside in fifth re-

main strong.

Estimates for This Week
Futten (Associated) 11,835; \$1\$1.501—"Hustler" (20th) (2d wix,
Hotsy \$8,000. Last week, \$10,900.
Gateway (Associated) (1,900; \$1\$1.501—"Francis of Assis!" (20th),
Big \$3,000. Last week, "Seven
Women from Hell" (20th), \$7,500.
"Bridge to Sun" (14-G). Thin
'8,000. Last week, "Paris Blues"
(UA) (2d wix), \$3,500
Sandynide (MOTC) (750; \$1.25)—
'Truth" (Eings) (5th wix). Firm
\$1,500. Last week, \$2,200.
Sandynide (MOTC) (750; \$1.25)—
'Two-Way Stretch" (Cont) (2d wix).
Tall \$3,900. Last week, \$4,200.
Stanley (SW) (3,700; \$1.31.50)—
'Splender in Grass" (WB). Lotty
\$17,000. Last week, \$4,500.
Stanley (SW) (3,700; \$1.31.50)—
'Splender in Grass" (WB). Lotty
\$17,000. Last week, \$4,600.
Wayner (SW) (1,516; \$1.41.50)—
'Bocco and Brothers" (Aster).
Wayner (SW) (1,516; \$1.41.50)—
'Bocco and Brothers" (Aster).
Wayner (SW) (1,516; \$1.41.50)—
'Bocco and Brothers" (Aster).
Wayner (SW) (1,516; \$1.41.50)—
'Bocco and Brothers' (Aster).
Wayner (SW) (1,516; \$1.41.50)—
'Bocco and Brothers' (Aster).
Weak \$6,000. Last week, "Never

GRASS' LIVELY 10G. OMAHA: 'HUSTLER' 8G. 2 Omaha, Oct. 17.

Only three newcomers on tap Only three newcomers on tap at downtown firstrums this session, but bit is tooking up thanks chief-ly to a hot showing by "Splendor in Grass" at the Omaha. "Young Doctors" is fair at three houses. Second week of "Hustler" looks okay at Orpheum. Hard-ticke "South Seas Adventure" is okay at Cooper in its 13th round.

Estimates for This Week

Estimates for This Week
Admiral, Chief, Skyriew (Blank)
(1,239; 1,000; 1,200; 75-51) —
"Young Doctors" (UA) and "Boy
Who Caught Crook" (UA). Light
\$8,000. Last week, "Twenty Pius
Two" (AA) and "Wings of Chance"
(U), \$9,000.

(U), £9,000.

Cosper (Cooper) (687; \$1.55\$2.20) — "South Seas Adventure"
(Cinerama) (13th w/c). Looms obe
\$4,200. Last week, \$4,500.

Densidee (Cooper) (500; \$1.55\$2.20) — "Question 7" (Indie) (3d
w/k). Good \$2,500 after same in

no. maha (Tristates) (2.066: Omaha (Tristates) (2,066; \$1-\$1.25)—"Splendor in Grass" (WB). Rousing \$10,000. Last week, "Man-Trap" (Par). \$2,000 for 6 days at 75-\$1 scale. Orpheum (Tristates) (2,877; \$1-\$1.25)—"Hustler" (20th) (2d wk). Okay \$6,000 or close. Last week, \$12,500.

"Big Gample" (224 ww., \$12,500. State (Cooper) (743; \$1)—"Magle Boy" (M-G) and "Secret of Monie "Ivan the Terrible" (Indie) (2d Cristo" (M-G). Light \$3,500. Last week, \$4,500. (2d wk), \$2,800.

Boston, Oct. 17.

Picture biz is winging high here currently with a big array of new product launched, and renewed interest in films. An alitime record for the Capri was set by "Breakfast at Tiffany's," which drew lines for three blocks. It's headed for gigantic \$30,000, smashing previous house mark held by "Horse's Mouth." Performance of "Breakfast" had the city agog. With five openings on Thursday (12) in Boston, the 860-seat house outgrossed every other theatre the first day.

outgrossed every other theatre the first day.

"Breakfast" was hypoed by a terrific campaign, spearheaded by Arnold Van Leer, Paramount field exploitation man here, which included everything down to serving breakfast (coffee and doughthuts) at the theatre. He also set up a contest to name the world's famous diamonds, their weight and origin. First prize is a diamond ring; runner-up gets breakfast free for one week at Sheraton Plaze hotel.

Oddity is that the Capri, former-ly the Copley legit house, has probably never taken in that much money ever before. When Sack took the house over, he named it the Capri, spending \$240,000 in modernization.

"Spleador in Grass" also is socko at Astor while "Bridge to Sun" is smash at Orpheum. "Greyfriars Bobby" looks nice at Paramount.

Hoklovers are fine, with "The

Greytrians Boom, aramount.

Holdovers are fine, with "The instiler" lusty in second week at one Met. "Paris Blues" shapes where Met. "Cold slick in third at Memorial. "Cold Wind in August!" looks hig at Beacon Hill in fourth round. "Two Women" is great Kenmore in sev-

Estimates for This Week
Aster (B&Q) (1,170; 30-\$1.50)—
"Splendor in Grass" (WB), Socko
\$25,000, with heavy exploitation.
Last week, "Saturday Night, Sunday Morning" (Cont) and "Room
at Top" (Cont) treruns) (2d wk),
\$5,000.

Esseen Will (Sach) (678: \$1.81.50)

33,000.

Beacon Hill (Sack) (578; \$1-\$1.50)

"Cold Wind in August" (UA)
(4th wk). Big \$8,000. Last week,
\$10,000.

(reissue) (23d wk). Oke \$7,000. Last week, same Capri (Sack) (900; \$1-\$1.50)—"Breakfast at Tiffany's" (20th). New alitime record of \$30,000 or near, amazing at this 100-acater. Last week, "La Dolce Vita" (Astor) (m.o.) (5th wk), \$5,000.

Excter (Indie) (1,376; \$0-\$1.49)—"Purple Noon" (Times). Fifth week started Oct. 14. Fourth week fine \$6,000.

week, fine \$6,000. Fewway (Indie) (1,350; \$1.58)

(Continued on page 11)

'GRASS' GREAT **\$9,00**0,

INDPLS.; PIT' HEP 8G

Indianapolis, Oct. 17.

Biz continues sportly at firstrammers here this stamz, but "Splendor in Grass" and "Pit and Pendor in Grass" and "Pit and Pendolum" both are getting good results, former being smash, and will hold. "Paris Blues" and "Secondore Wooders of World," now in 18th week at Indiana, are oke.

Estimates for This Week
Circle (Cockrill-Dolle) (2,809; \$1-\$1.25)—"Pit and Pendulum" (AI)
and "Anatomy of Psycho" (AI).
Fine \$3,900. Last week, "Hustler" (20th), \$5,500, below hopes.

Indiana (C-D) (1,300; \$1.25-\$2.50)
—"Seven Wonders of World" (Cinerama) (18th wk). Oke \$5,000.

Last week, \$7,000.

Cinerama) (18th wk). Oke \$5,000. Last week, \$7,000. Keith's (C-D) (1,300; 90-\$1.25)—"Splendor in Grass" (WB) sock \$9,000. Last week, "Romanoff and Juliet" (U) (2d wk), \$5,000. Loew's (Loew) (2,427; 75-\$1.25)—"Paris Blues" (UA). Nice \$5,000, and may build above this figure. Last week; "Great War" (Lope) and "Season of Passion" (Indie), \$3,500. Lyric (C-D) (850; \$1-\$1.50)—"La Dolce Vita" (Astor) (3d wk). Good \$4,000. Last week, \$5,000.

New Product Lifts Chi; 'Street' Socko 'BREAKFAST' HITS B'way Biz Soars; 'Grass' Giant 60G, GIANT RECORD 'Kings' Wow \$43,600, 'Street' Fancy 52G, 'Town' 36G; Breakfast' 175G, 2d

subsequent-run, at the Palace.
Still champion money-getter is
"Breakfast at Tiffany's" with stageshow in second week at the Music
Hall with a mighty \$175.000, only
about \$3.000 below initial session.

Hall with a mighty \$175.000, onlyabout \$3.000 below initial session.
Continues, naturally.

"The Hustler" continues big \$48.000 in third stanza, day-dating the
Paramount and arty 72d Street
Playbouse. "Guns of Navarone"
still was okaw with \$15.000 in last
five days of 17th week at the
Criterion, where "Devil at 4
O'clock" opens today (Wed.)

"Bridge To Sun" preemed yesterday (Tues.) at the Forum and
the arty 68th Street Playhouse.

"Wed.) on hard-ticket at the Bivoli
where "Francis of Assist" just
wound a sus-cessini run of 11 weeks
plus three days.

"La Dolce Vita" perked to a
tancy \$20.00 in 76th session at the
Henry Miller, "Exodus," also on
hard-ticket, is slipoing to a modest
\$11.000, or close in current (43d)
round at Wavner, with "The Mask"
due in Oct. 25.

Estimates for This Week

Aster (City Inv.) (1,094; 75-\$2)— "Town Without Pity" (UA) (2d wk). First session ended Monday (16) was solid \$27,000 or close.

Capital (Loew) (4,820; \$1-\$2.50)
"Back Street" (U). Initial week
ending today (Wed.) looks fine
\$40.00 or near. Stays on. Daydating with arty Trans-Lux 85th
Street.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Devil at 4 O'clock" (Col. Opens today (Wed.), In ahead, "Guns of Navarone" (Col. (17th wk-5 days), off to okay \$15,000 af-ter \$26,000 for 18th full week.

DeMille (Reade) (1,463; 90-52.75)
—"Blood and Roses" (Par) (2d wk).
Opening round ended yesterally
(Tues.) was just okay \$15,000 or
thereabouts. In ahead, "Spartacus" (II) (53d wk), \$15,000 for a
mighty \$1,365,000 on the run.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (800; \$1.50-\$3.50)—"La Dolce Vira' (Astor) (27th wk). The 26th stanza concluded Saturday (15) was fast \$20,300 after \$20,300 for 25th week. House sold out last Friday, Saturday and Sunday nights.

Saturday and Sunday nights.

Palace (RKO) (1,642; 90-\$2.50)—
"Spartacus" (IJ) (subrun) (2d wk).
First frame concluded yesterday
(Tues.) was a surprisingly big
\$24.000 or close.
Forum (Moss) (813; 90-\$1.80)—
"Bridge to Sun" (M.G. Opened
yesterday (Tues.). In ahead, "Picnic" (Col) and "Twinkle and
Shine" (Col) (reissues) (4th wk-4
days), dipped to minor \$4,500 aiter
\$4,500 for third week.
Paramount (AB-PT) (3,665; \$1\$2)—"Hustler" (20th) (4th wk).
Third session ended Monday (16)
was big \$38,000 after \$46,000 in

Launching of new product in 10 different theatres plus the Columbus Day upbeat with its holiday scales will boost Broadway firstrum business this round to its highest level in many weeks. In addition several new films will preem during the next few days or were launched yesterday (Tues.).

Of course, main interest centers on "King of Kings." playing hard-ticket at the State. Opus was close to capacity at \$43,800 for the first six days, covering 10 shows including a morning kiddie matinee. "Splendor in Grass" wound its initial week with a great \$60,000 day-dating the Victoria and Trans-Lux 52d Street.

"Back Street" looks to land a fine \$52,000 in first session, day-dating the Capitol and Trans-Lux 52d Street.

"Back Street "Blood and Roses" hit an okay \$16,000 or near opening round at the DeMille. "Neapolitan Carousel" climbed to a new record of \$9,100 at the tiny Carnegle Hall Cirems arty house in first week.

"Town Without Pity" did a nice \$36,000 on initial stanza, day-dating the Astor and arty Fine Arts. "Spartacus" shapes \$24,000 or near, surprisingly big for first week of a subsequent-run, at the Palace.

Still champion money-getter is "Streakfast at Tiffanys" with stage-show (IA) (1, 43d with. Current round winding today (Wed.) is heading for modest \$11,000 after \$12,000 for 2dd week. Stays to wind

Warner (SW) (1,813; \$1.50-\$3.50)

"Exodus" (UA) (43d wk). Current round winding today (Wed.) is heading for modest \$11,000 after \$12,000 for 42d week. Stays to wind engagement on Oct. 24. "The engagement on Oct. 24. "The Mask" (WB) then comes in, with "El Cid". (AA) not due until Dec. 14.

First-Run Arties

Barenet (Reade) (430; \$1.25-\$2)
—"Pure Hell of St. Trinian's"
(Cont) (4th wkr. Third session ended Smday (15) was sturdy \$5,700 after \$7,700 in second week.

Fine Arts (Davis) (468; 90-\$1.80)
—"Town Without Pity" (UA) (2d
wk). Initial week finished Monday
(16) was okay \$9,000 or close.

Beckman (R&B) (590; \$1.20-\$1.75)

"Rocco and Brothers" (Astor)

(Continued on page 11) Breakfast' Wham 11G, 🛝

Cincy; 'Grass' Smooth \$12,000, 'Hustler' 9G

Cincinnati, Oct. 17.
Two botsy entries are boosting firstrun traffic this round, soothing to Cincy's World Series blues.
"Splendor in Grass" bids to top "Splendor in Grass" bids to top the town with best gross in manths for the Palace. Doing even befter is "Breakfast at Tiffany's" looking boffo at the smaller suburhan Valley, which has only three matinees a week. "The Hustler" rates Nice in second week at the Albee. "Man In Moon" looms solid at Esquire Art. Holdovers "Guns of Navarone" and "Paris Blues" are in fairish stride.

Ratinates for This Week

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)— "Hustler" (20th) (2d wk). Sound 9,000 after \$11,500 bow.

Capitol (SW-Cinerama) Capitol (Sw-Cinerama) (1,400; \$1.25-\$1.80)—"Guns of Navarone" (Col) (14th wk). Fair \$5.500 on last-minute extension of run, deferring advertised opening of "Rocco and Brothers" (Astor). Last week

Brothers' (Astor). Last week \$6.500.

Esquire Art (Shor) (500; \$1.25)

—"Man In Moon" (T-L). Solid \$1,800. Last week. "L'Avventura" (Indie) (2d wk), \$1,100.

Grand (RKO) (1,300; \$1.25-\$1.50)

—"Exodus" (UA) (subrun) two days, and "a Parisienne" (UA) and "Magnificent Seven" (UA) (reissues) at \$1-\$1.25 scale. Fair \$5,000. Last week. "Solomon and Sheba" (UA) and "Kings Go Forth" (UA) (reissues). \$5,200.

Guild (Vance) (300; \$1.25)—"The Truth" (Kings). Fair \$1,800. Last week, "Two Women" (Embassy) (5th wk), \$1,100.

Hyde Park Art (Shor) (500; \$1.25)—"Marty" (UA) and "12 Angry Men" (UA) (reissues). So-so \$1,000. (Continued on page 11)

(Continued on page 11)



TUESDAY WELD · RICHARD BEYMER ERRY-THOMAS · CELESTE HOLM

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CINEMASCOPE · COLOR by DE LUXE

Hilariously Yours for SPECIAL NEW YEAR'S EVE ENGAGEMENTS!

'Hustler' Bangup \$29,000, Philly

New screen fare will give first-run trade here currently a nice lift. "Spiendor is Grass" is rated tall but not quite up to hopes at Randolph. Standout of newles is "The Hustler," great at the Stan-ley. "Greyfriars Bobby" looks neat in first at Midroup." "Redag "" first at Midtown. "Bridge To n" looms hotsy in initial round

at Stanton.

"Paris Blues" is pacing the holdovers with a big session in third
week at the Goldman. "Guns of
Navarone" shapes banqup in 14th
round at Fox. "La Dolce Vita"
looks good in 12th stanza at Boyd.

Estimates for This Week

Estimates for This Week
Arcadia (S&S) (536; 99-\$1.80)

"Come September" (U) (8th wk).
Fine \$7,000. Last week, \$8,000.
Boyd (SW) (1,536; \$2-\$2.75)

"La
Dolce Vita" (Astor) (12th wk). Good
\$6,500. Last week, \$6,000.
Fox (Milgram) (2,400; 99-\$1.80)

"Guns of Navarone" (Col) (14th
wk). Big \$5,000. Last week, \$6,500.
Goldman (Goldman) (1,200; 99-\$1.80)

\$1.800 — "Paris Blues" (UA) (3d
wk). Torrid \$11,000. Last week, \$18.000.

\$18,000 Midtowa (Goldman) (1,200; \$9-\$1.80) — Greyfriars Bobby" (BV). Neat \$12,000 or near. Last week, "King and I" (20th (reissue) (3d wk), \$8,000. Randolph (Goldman) (2,200; 99-\$1.80) — "Splendor in Grass" (WB), Tall \$18,000 or over. Last week, "Fascination" (AA) and "Friendly Persuasion" (AA) (reissues) (2d wk), \$7,000.

Persuasion" (AA) (reissues) (2d wk), \$7,000.
Stanley (SW) (2,500; 99-\$1.80) —
"Hustler" (20th). Great \$29,000.
Last week, "Young Doctors" (UA)
(4th wk), \$9,000.
Stantou (SW) (1.483; 99-\$1.80) —
"Bridge to Sun" (M-G). Hot \$15,000 or close. Last week, "Plt and Pendulum" (AI) (3d wk), \$9,000.
Studio (Goldberg) (483; 99-\$1.80)
—"No Morals" (Indie) and "Many Ways to Sin" (Indie) 2d wk). Hot \$7,000. Last week, \$8,000.

\$7,000. Last week, \$8,000.

Trans-Lux (T-L) (500; 99-\$1.80)—

"Joker" (Lope). NSH \$3,000. Last week, "Cold Wind in August" (UA)

week, "Cold Wind in August" (UA) (4th wk), \$4,000.
Viking (Sley) (1,000; 99-\$1.80) —
"Thunder of Drums" (M-G) (3d wk), Quiet \$5,000. Last week, \$7,-000.
World (R&B-Pathe) (483; 99-\$1.80) —"Bridge" (Indie) (3d wk), Okay \$3,200. Last week, \$4,000.

'Dolce Vita' Smash 14G. St. L.: 'Street' Loud 15G: 'Pit' Hotsy 15½G, 2d

St. Louis, Oct. 17. Batch of new product is boosting Batch of new product is boosting biz here this stanza, with "La Dolce Vita." great at Loew's Mid-City, and "Back Street," big at Ambassador, both first weeks. "Ada" still is good in third week at Esquire while "Pit and Pendulum". looms hotsy in second at the Fox. "Young Doctors" shapes only fair in first at State and. "Exodus" is just okay for opener at the St. Louis. for opener at the St. Louis

Estimates for This Week

Estimates for This Week.

Ambassador (Arthur) (2,970; 90\$1.25) — "Back Street" (U). Big
\$15.000. Last week, "Francis of
Assisi" (20th) (2d wk), \$7,506.

Apollo Art (Grace) (700; 90-\$1.25)
"Virgin Spring" (Janus) (3d wk).
Average \$1.800. Last week, \$2,500.

Esquire (Schuchart-Levin) (1,800;
90-\$1.25) — "Ada" (M-G) (3d wk).
Good \$7,500. Last week, \$9,000.

For (Arthur) (5,000; 90-\$1.25)
—"Pit and Pendulum" (A1) and
"Armored Command" (AA) (2d wk).
Torrid \$15,500. Last week, \$18,000.

Loew's Mid-City (Loew) (1,100;
60-90) — "La Dolce Vita" (Astor).
Thunder of Drums" (M-G), \$4,000.

State (Loew) (3,600; 60-90)—
"Young Doctors" (UA) and "Flight
That Disappeared" (UA) Fair \$9,000. Last week, "Paris Blues" (UA)

OO. Last week, "Paris Blues" (UA) and "Three on Spree" (UA) (2d wk), \$9,000.

Pageant (Arthur) (1,000; 90-\$1.25)

"Watch Your Shern" (Magna) (2d wk). Average \$2,000. Last week,

'Grass' Splendid 17G. Buff.: 'Hustler' 10G. 2d

Bulli, Husuet 144, 24 Buffalo, Oct. 17.
Firstrun trade is showing im-provement here this stanta, some new product doing well. "Splen-dor in Grass" is rated splendid in first round at the Center while "Greyfriars Bobby" looks nice at Lafayette. "Hustler" still is socko in second stanta at Paramount. "Two Women" continues strong in second round at Teck.

econd round at Teck.

Estimates for This Week

Buffalo (Loew) (3,500; 75-\$1) —

Thunder of Drums' (M-G) and
Soldier of Fortune'' (20th) (2d wk).

Slow \$6,000 or near. Last week,

\$9,000.
Center (AB-PT) (2,500; 70-\$1.25)
"Splendor in Grass" (WB), Splendid \$17,000. Last week, "White Christmas" (Par) freissue), \$8,000.
Century (UATC) (2,700; 70-\$1)—
"Anastasia" (20th) and "Young Lions" (20th) (reissues). Fair \$7,500. Last week, "Francis of Assisi" (20th) (subtrun), \$7,000.
Lafayette (Basil) (3,000; 70-\$1)—
"Grevfrairs Bobby" (BV) and

"Greyfrairs Bobby" (BV) and "Sergeant Was Lady" (Indie). Fine \$10,000. Last week, "Twenty Plus Iwo" (AA) and "Red Cloak" (AA),

ount (AB-PT) (3,000; 70-Parameent (AB-PT) (3,000; 70-\$1,25)—"Hustler" (20th) (2d wk), Nifty \$10,000, Last week, \$14,000.
Teck (Loew) (1,200; 70-\$1)—"Two Women" (Embassy) (2d wk), Nice \$3,000, Last week, \$3,500.
Cinema (Martina) (450; 70-\$1,25)

"Saturday Night, Sunday Morn-" (Cont) (2d wk), Brisk \$4.000 st week, \$5,000.

Breakfast' Beffe 13G. K.C.; 'Grass' Sharp 11G, 'Assisi' Fairish \$7.500

Assis Fairish \$7,500

Kansas City, Oct. 17.

Annual fall civic effort, American Royal Live Stock and Horse Snow, in full swing this week, is bringing in a flock of visitors. This seems some help to pictures as two big newcomers opened well, "Splendor in Grass" at Paramount shaping smart, and "Breakfast at Tiffany's" at Roxy looming socko. "Francis of Assisi" at Uptown and Granada is a fairish newcomer. Holding at a moderately good pace is "Bridge To Sun" in second session at the Capri while "Young Doctors" in second at Plaza is fair. "La Dolce Vita" on fourth week at Brookside still is okry as

fair. "La Dolce Vita" on fourth week at Brookside still is okay as is "Raisin in Sun" in third at

week at Disciplinary of the National States of the Week Brockside (Fox Midwest-National Theatres) (800; \$1-\$1.50)—'La Dolce Vita'' (Astor) (4th wk). Okay \$3.500. Last week, \$4.500.

Capri (Durwood) (1,280; \$1-\$1.50)—'Bridge To Sun'' (M-G) (2d wk). Fast \$6,000. Last week, \$6.800.

\$6.800.

Empire (Durwood) (1,200; 90-\$2)

"This Is Cinerama" (Cinerama)
(reissue) (6th wk). Good \$4,000;
holds. Last week, \$4,500.

Kimo (Dickinson) (504; 90-\$1.25)

"Raisin in Sun" (Col) (3d wk).
Sturdy \$1,800. Last week, \$2,000.

Parameunt (Blank-UP) (1,900;
\$1.\$1.50—"Splendor in Grass"

Parameunt (Blank-UP) (1,900; \$1-\$1.50)—"Splendor in Grass" (WB). Smart \$11,000; holds on Last week, "Portrait of Sinner" (AI) and "Anatomy of Psycho" (AI) \$7,000.

Plaza (FMW-NT) (1,630; \$1-\$1.25)—"Young Doctors" (UA) (2d wk—8 days). Fair \$5,500. Last week, \$3,000.

"Breakfast at Tiffany" (Par). Sockeroo \$13,000; stays. Last week, "Come September" (U) (9th wk), \$4.000.

Uptown, Granada (FMW-NT)

\$4.000. Uptown, Granada (FMW-NT) (2,043, 1.217; \$1-\$1.25)—"Francis of Assisi" (20th). Fairish, \$7.500. Last week, "Alakazam, the Great" (A1) and "Sword Sherwood Forest" (A1), \$8,000.

PORTLAND, ORE.

(Continued from page 8)
Slim \$3,000. Last week,
der Trap" (M-G) and "Bad
At Black Rock" (M-G) (reis-

and "Three on Spree" (UA) (2d wk, \$9,000.
Pageant (Arthur) (1,000; 90-\$1.25)
—"Watch Your Skern" (Magna) (2d wk). Average \$2,000. Last week, \$3.500.
St. Louis (Arthur) (3,800; 75-90)
—"Exodus" (UA) (subrun). Okay \$7,000. Last week, "Apartment" (UA) and "Elmer Gautry" (UA) (Shady Oak (Arthur) (760; 90-\$1.25)—"Panny" (WB) (ressues). \$8,000.
Shady Oak (Arthur) (760; 90-\$1.25)—"Paris Blues" (UA) (1,000; \$1.25)—"Paris Blues" (UA) (1,000; \$1.25)—"(Paris Blues" (UA) (1,000;

BROADWAY

(Continued from page 9)
(17th wk). The 16th stanza completed Monday (16) was trim \$5,300 after \$6,500 for 15th week.

Carmetie Hall Cinema (F&A) (300; \$1,25-\$1,80) — "Neapolitan Carouse!" (Lux) (2d wk). First round completed yesterday (Tues.) was new record here of \$9,100 after hitting a new high every day of run. With each show running two hours this handhow einema

two hours, this bandox cinema gets fast turnover.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80) — "Macario" (Indie) (4th wk). Third stanz finished yesterday (Tues.) was good \$3,200 after \$3,500 last week.

72d Si. Playhewe (Baker) (440; \$1.50-\$2) — "Hustler" (20th) (4th wk). Third week ended Monday (16) was hig \$10,000 after \$12,700 in second.

Normandie (T-I) (502. 2125

in second.

Normandie (T-L) (592; \$1.25-\$1.80)—"Girl With Suitcase" (Elis) (6th wk). Fifth session finished Sunday (15) was slim \$4,000 after \$5,800 for fourth week. "Green Mare" (Zenith) opens Oct. 25.

after \$5,800 for fourth week.
"Green Mare" (Zenith) opens
Oct. 25.
Little Carnegie (L. Carnegie)
(520; \$1.25.\$2) — "Purple Noon"
(Times) (7th wk). This session finishing today (Wed.) looks like mighty \$12,500 after \$13,000 for sixth week. Stays on.
Gulid (Guild) (450; \$1.\$1.75.—
"Question 7" (Indie) (3d wk). Carnent round ending today (Wed.) is heading for great \$14,000 after \$15,500 in second week.

Murray Hill (R&B) (565; 95-\$1.80)—"Call Me Genius" (Cont.)
Opened Monday (16). In ahead, "Guns of Navarone" (Col) (17th wk-3 days), oke \$3,500 after \$5,000 in 16th week of seven days.

Paris (Pathe Cinema) (568; 90-\$1.80) — "From Roman Balcony" (Cont.)
Opened big on Sunday" (15). In ahead, "Truth" (Kings) (16th wk-8 days), good \$5,000 after \$5,500 for 15th full week.

Plaza (Lopert) (525; \$1.50.\$2) — "Never On Sunday" (Lope) (53d wk). The 52d frame finished Monday (16) was torrid \$10,000 after \$5,500 for 51st week.

68th St. Playhouse (Leo Brecher) (370; \$1.50.\$2) — "Bridge to Sun" (M-G). Opened yesterday (Tues.), day-dating with the Forum.

Sutten (R&B) (561; 95-\$1.80) — "The Mark" (Cont) (3d wk). Sond round completed Sunday (15) was wow \$14,000 after \$15,000 for first.

Trans-Lux 52d St. (T-L) (540; \$1 Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Splendor in Grass" (WB) (2d wk). Initial session ended Monday (16) was smash \$22,000. Daydating with Victoria.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Back Street" (U) (2d

\$1.25.\$2)—"Back Street" (U) (2d wk). First round ending today (Wed.) looks like big \$12,000 or near. Pic is day-dating with Capitol. In ahead, "Young Doctors" (UA) (7th wk), \$4,500, but for a very solid run here. World (Perfecto) (390; 90.\$1.80)—"Lust for Sun" (FAW) (16th-final

—"Lust for Sun" (FAW) (16th-final wk). This round finishing tomorrow (Thurs.) looks to hit good \$5,000 after \$6,100 on 15th week: Could have stayed longer, but house wanted to put in "Wild for Kicks" (Times) which opens Friday (20).

CINCINNATI

(Continued from page 9) week, "Rules of Game"

CINCINNATI
(Continued from page 9)
Last week, "Rules of Game"
(Indie.), \$800.
Keith's (Shor) (1,600; 90-\$1.25)
—"Paris Blues" (UA (2d wk). Fair
\$5,000. Last week, \$7,500.
Palace (RKO) (2,600; \$1.25,\$1.50)
—"Splendor In Grass" (WB). Big
\$12,000, for house high for many
months. Last.week, "Exodus" (UA)
(subrun) (2d wk), \$7,000.
Twin Drive-In (Shor) (600 cars
each side; 90c)—West: "Devil's
Hand" (Indie) and "Bloodlust"
(Indie). Fair \$5,000. Last week,
"Armored Command" (AA) and
"South Sea Fury" (AA), \$3,700.
East: "Pirate and Slave Girl"
(Indie) and "Oil Town" (Indie).
So-so \$3,500. Last week, "Parrish"
(WB) and "Oceans 11" (WB) (subruns; \$4,300.

"Breakfast at Tiffany's" (Par).
Boff \$11,000. Last week, "Damn
Yankee" (WB) and "Pajama Game"
(WB) (reissues), \$4,000.

Stein's Corona Situation

Los Angeles, Oct 17.

Fred Stein Enterprises has added a 30th cinema to its Southern California film theatre circuit. It took over the Corona Theatre, in Corona, about 40 miles from downtown L. A. an 850-seat house.

Theatre will be shuttered Dec. 3 for renovations and reopened Christmas Day.

Town (Rappaport) (1,125; 90-31.50)—"Bridge To Sun" (M-G). Kampf Fear" (Col), \$4,500.

New Pix Help Mpls.; 'Bobby' Hep 7G, 'Grass' Mighty 15G, 'Hustler' 13G

Grass' Trim \$9.000 In Prov.; 'Hustler' 7G, 2d Providence, Oct. 17.

Providence, Oct. 17.

Second week of "The Hustler" at the Albee still is topper here in what generally is proving to be an uneven week all around. State opened fairly well Saturday (14) with "Women From Hell." Majestic's "Splendor in Grass" shapes neat. Elmwood's fifth of "Spartacus" looks good.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—
"The Hustler" (20th) and "It Takes
A Thief" (Indie) (2d wk). Big \$7,000 or over expected after \$10,000

Elmwood (Snyder) (724; \$1.25.\$2)
—"Spartacus" (U) (5th wk). Good
\$5,000. Last week, \$5,300.

Majestic (SW) (2,200; 90-\$1.25)—
"Splendor In Grass' (WB) and
"World by Night" (WB). Spurted
over rainy weekend to hit neat \$9,-(Astor) (3d wk), \$6,000

Yila" (Astor) (32 wh.; 6,500)—
"Women From Hell" (20th) and
"Pirates of Tortuga" (20th).
Opened nicely last Saturday. Last
week, "Thunder of Drums" (M-G)
and "Magic Boy" (M-G), meek \$4.500.

Strand (National Realty) (2,200; 65-90)—"White Christmas" (Par) (reissue). Dull \$2,500. Last week, "Scream of Fear" (Col) and "The Trunk" (Col), \$4,000.

'Street' Stout \$10.000. Balte: 'Grass' Big 11G. Roses' 5G, 'Bridge' 4G Baltimore, Oct. 17.

Baltimore, Oct. 17.

"Back Street" opened big at the Stanton and looks headed for a longrun there. Another big one is "Splendor in Grass" hefty in first week at the 500-seat Charles. "Bridge to Sun" is dull in opening week at the Town while "Blood and Roses" shapes even duller at the Him.

the Hipp.
"Two Women" is leading the holdovers with a sock second week at Mayfair. "French Mistress" looks nice in second round at the Five West. "Paris Blues" is slow in third at the New. "Left, Right and Cen-tre" is pleasing on opener at Play-

Estimates for This We

Aurera (Rappaport) (367; 90-\$1.50)—"Le Plaisir" (Kings). Fair \$1,500. Last week, "Fire Under Skin" (Union), \$1,500.

Charles (Fruchtman) (500: 90 \$1.50)—"Sulendor in Grass" (WB Socko \$11,000. Last week, "Fanny" (WB) (12th wk), \$3,000.

Cinema (Schwaber) (460; 90-\$1.50):— "Secrets of Women" (Janus). Slow \$1.800. Last week, "L'Avventura" (Janus) (2d wk). \$1.400.

Five West (Schwaber) (435: 90-\$1.50)—"French Mistress" (Cont) (2d wk). Okay \$2,000. Last week. \$2,500.

Hippodrome (Rappaport) (2,300: "Blood and Roses" (Par) Thin \$5,000 or near. Last week "Thunder of Drums" (M-G), \$4,200

Little (Bappaport) (300; 90-\$1.50)
—"La Dolce Vita" (Astor) (7th wk).
Good \$2.000. Last week, ditto.

Mayfair (Fruchtman) (750; \$150) — "Two Women" (Emba: (2d wk), Sock \$6,000, Last we \$8 000.

New (Fruchtman) (1.600; 90-\$1.50)

"Paris Rives" (UA) (3d wk).

Slow \$3,000, Last week, \$5,000.

Playhouse (Schwaber) (355; 90-\$1.50) — "Left, Right, Centre" (BCG). Pleasing \$2,200. Last week, "Never On Sunday" (Lope) (47th "Never On Sunday" wk), \$1,700.

wk), \$1.700.

Rex (Freedman) (500; \$1.50)—
"The Kid" (Indie) (reissue) and
"Young and Damned" (Kines).
Slow \$1.200. Last week, "Third
Thirst" (Indie) (reissue), \$2,000.
Stanton (Fruchtman) (2,800; 90\$1.50)—"Back Street" (U). Lively.
\$10,000. Last week, "Come September" (U) ('Ith wk), \$4,500.

Town (Raopaport) (1,125: 90-

in some time, coupled with cold weather, seasonal closing of sev-eral outdoor theatres and a weekend state teachers' convention, are helping to boost business do

Many strong newcomers such as "The Hustler," "Splendor in Grass," and "Greyriars Bobby" are making exhibs happy. "Women From Hell" looks dull while "Bridge to Sun" is rated tall at bandbox World.

Holdovers include the roadshow "La Doice Vita," good in 12th week. Nabe St. Louis Park has "Two Women," still potent in second round.

Estimates for This W.

Estimates for This Week

Academy (Mann) (947; \$1.75-\$2.65)—"La Dolce Vita" (Astor) (12th wk). Hanging on nicely while advertising "final weeks" while advertising "final weeks"
which threat is heloing b'z Highly
satisfactory \$5,000. Last week, \$4,500.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windiammer" (NT) Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (19th wk). Remarkable \$9.500. "South Seas Adventures" (Cinerama) returns Nov. 6. Last week, \$8.500.

(Cinerama) returns Nov. 6. Last week, \$3.500.

Gopher (Nerger) (1,000; \$1-\$1.25)

"Francis of Assisi" (20th) (4th wk). Modest \$3,000. Last week, \$4,000. "Blood and Roses" (Par) opens here Wednesday (18).

Lyric (Par) (1,000; \$1-\$1.25) —
"Greyfriars Bobby" (BV). Kids and parents coming in nicely. Lively \$7,000. or close. Last week, "Thunder of Drums" (M-G), \$6,000.

Mana (Mann) (1,100; \$1-\$1.50)—
"Solendor in Grass" (WB). Wham \$15,000. Last week, "Paris Blues" (UA) (2d wk), \$7,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—
"Seven Women From Hell" (20th). Sad \$5,000. Last week, "Thief of Baghdad" (M-G), \$3,500 five days.

Se Laute Park (Field) (1,000; \$2,500 five days.

five days. St. Louis Park (Field) (1,000;

\$1.25)—"Two Women" (Embassy) (2d wk). Virile \$4,500. Last week, State (Par) (2,200; \$1-\$1.25)

"Hustler (20th). Smash \$1, "Young Doctors" \$13,000. Last week \$8,000. san World (Mann) (800;

(2d wk), \$8,000.

Suburban World (Mann) (800; \$1.25)—"Make Mine a Double" (Ellis), Moderate at \$2,500. Lastweek. "Watch Your Stern" (Magga) (2d wk), \$2,000.

Uptown (Field) (1,000; \$1.25)—
"Cold Wind in August" (UA) (4thwk). Stout \$3,500. Last week, \$4,000

World (Mann) (400; \$1.25-\$1.50)

"Bridge To Sun" (M-G). Tall
\$6.000. Last week, "King and I"
(20th) (reissue), \$5,000.

BOSTON

(Continued from page 9)
"L'Avventura" (Indie). Oke \$3,200.
Last week, "Fate of Man" (UA) (3d wk). \$2,200.

Wk), \$2,200.

Gary (Sack) (1,277; 90-\$1,80)—

"Guns of Navarone" (Col) (14th

wk). Big \$12,000. Last week,

(4,000. **Kenmore** (Indie) (700; \$1.50)— (Iwo Women" (Embassy) (7th k). Great \$7,500. Last week, "Two

wki. Great \$7,500. Last week, \$8,000.

Metropolitan (NET) (4,357; 90-\$1.25)—"Hustler" (20th) (2d wk), Lusty \$17,000. Last week, \$21,000.

Memorial (RKO) (3,000; 90-\$1,49)—"Paris Blues" (UA) and "Secrets Deep Harbor" (UA) (3d wk). Slick \$12,000. Last week, \$15,000.

Grahem (Logw) (2,900; 90-\$1,49)

Orpheum (Loew) (2900; 90-\$1.49)

"Bridge to Sun" (M-G. Modest \$10,000. Last week, "Thunder of Drums" (M-G) and "Boy Who Caught Crook" (Indie) (2d wk), \$8,000

Paramount (NET: (2,357; Nice \$14,000. Last week, "Seven Women From 'Hell" (Indie) and "Pirates of Tortuge" (20th), \$11,

000. 000.

Pilgrim (ATC) (1,909; 75-\$1.25)—
"White Christmas" (Par) (reissue).
Bright \$9,000. Last week, "Never
On Sunday" (Cope) (rerum) and
"Clock Strikes Back" (Indie),

\$7,000.
Saxon (Sack) (1,100; \$1.25-\$1.30)
"Goodbye Again" (UA) (5th wk).
Oke \$7,500. Last week, \$9,000.
State (Trans-Lux) (730; 75-\$1.25)
-"Naked in Deep" (Indie) and "Naked in Deep" (Indie). and "Young Sinners" (Indie). Perky \$5,500. Last week, "After Mein Kampf" (Indie) and "Tread Sofily Stranger" (Indie) (3d wk), \$3,400.



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Berlin Arts Festival Summary

Berlin, Oct. 10.

The 11th Berlin Cultural Festival, which wound up here Oct. 10 with Kleist's classical comedy "Amphitryon" and the traditional farewell reception at Schiller Theatre, garnered a lot of compliments, especially on the part of foreign scribes. They not only halled the imposing lineup of presentations but also the fact that, despite the political tension in the city, such a big-scale festival could roll on. There were no cancellations.

Berlin used to be a metropolis of theatre arts and music in the late 1920s and early 1930s. The unholy Hitler era put an end to this chapter of Berlin's cultural history.

The just terminated 11th Berlin Cultural Festival in capsulated su-erlatives:

perlatives:	
Most famous guest	Igor Stravinsky
Most cheered ensemble	Roman Opera
Most cheered opera singer, male	Giuseppe di Stefano
Most cheered opera singer, female	Gloria Davy
Best local stage production	Carl Sternheim's
그 등에 가는 작가 하는 사람들이 가지 않는 것이다.	"Tabula rasa"
Best local actor	Bernhard Minetti in
	"Tabula rasa"
Best local actress	Berta Drews in
	Reckett's "Happy Days
Best stage direction	Erwin Piscator,
	"Death of a Salesman"
	(Arthur Miller's play)
Most shocking item	Beckett's "Happy Days
Most unusual item	Modern dress version
	"Julius Caesar" by
	English Youth Theatre
Most charming little show	
Most hailed conductors	Karl Boehm and
	Herbert V. Karajan
Most promising young playwright	
Most vital group	Compagnie Roger

Proposed UA, 20th-Fox Joint Aussie Distrib Plan May Encourage Others

Most disappointing group

The reporter get-together of the 20th-Fox and United Artists distri-20th-Fox and United Artists distribution interests covering this territory and elsewhere has met with
a wall of silence here presently.
There has been no denial, likewise
no confirmation from the parties
concerned. Understood the silence
will continue until the respective
toppers in New York issue an official statement.

Insiders and others in show biz are laying long odds that the deal is all cut and dried. Also, that it will not be long before other distributors follow suit on distribution operational cut down.

It's known here that 20th-Fox has taken a heavy beating on product flops, especially over the Hoyts' loop, in which the distributor holds an interest. UA has hit a socko boxofice tempo here in recent

Ernest Turnbull, head of both 20th-Fox and Hoyts, will not be back at his Sydney base until next November after lengthy confabs with top 20th-Fox execs.

Learned here that Clive Arnott, ovts' chief film buyer, is to plane to the U.S. for top level confabs with Turnbull.

Earlier reports had 20th-Fox and Earlier reports had 20th-Fox and Metro linking distribution forces on a similar setup to that currently operating in New Zealand. However, Bernie Freeman, Metro's chief here hinted before leaving on a world trip that Metro would continue solo here both on distribution and theatre operation.

JUILLIARD STRINGS LIKED BY RUSSIANS

By GEORGE KATZNELSON

Moscow, Oct. 10.

Juilliard Stri - Quartet, beginning a total of 12 concerts in Russia's main cities, got off to acclaim here. 'A truly great success of the American virtuosos playing Moscow," said one top critic.

cow." said one top critic.

The vocal bravos for the American musical school delegation was especially noteworthy in view of the Russki pride in native string foursomes. Yank troupe is set for another appearance at the Conservatory Oct. 29 and this already is sold out.

Suicide Cancels Tour London, Oct. 17.

Suicide here of the doctor-wife of a member of the Juilliard Quartet has resulted in the cancellation of all further dates of that American ensemble in Russia. Wife, a cancer specialist from Teaneck, N. J. leaped from her hotel room.

pr. Gerda Hillyer's husband plays viola. He is Raphael Hillyer,

Dalton BCFC Tokyo Rep Tokyo, Oct. 10,

Tokyo, Oct. 10,
John Dalton replaced F. Frederick Kennedy as Japan rep of
British Commonwealth Film Corp.
in November. BCFC, with nine
import licenses, distributes here
through RKO of Japan, which also
handles Disney product under carryover arrangement of merged interests from previous years.

Kennedy, an exec of British Film Producers Assn., is expected to return to London and resume duties with that organization.

Sees Need For Asian Films Having National Flavor, Not Hollywood

Tokyo, Oct. 10.

Tlayor, Not nollywoodd
Tokyo, Oct. 10.

Vet Filipino filmmaker Ramon Estella believes Southeast Asian pictures should try to be nationally unique instead of patterned after Hollywood's product.

"We have to use the flavors of our countries." Estella told Varietr." This way we have a better chance for world distribution. too. Why make copies of pictures Hollywood can make much better?" asked Estella, who has produced over 100 feature pix throughout Southeast Asia.

Because of heightened Philippine interest in Japan, Estella is shooting a series of indie films here which he feels will be suitable for at least regional markets because of what he called a common denominator" of the nations of Southeast Asia. Rolling for Philippine. International Productions is "Pedro Goes to Tokyo." a social drama with title role played by Leroy Salvador, only Filipino in the cast and winner last year at the Asian Film Fest of the best acting award.

in the cast and winner last year at the Asian Film Fest of the best acting award.

Estella, who is producer and director as well as screenwriter, is shooting entirely on actual locations. Estella plans next to make a color musical called "Sakura" in Japan, joining talent from Southeast Asia.

Earlier this year, he made "Tokyo Calling," due for release next month in Manila. Estella has filmed in Hong Kong, Singapore, Cambodia, Thailand, South Vietnam, New York (for U.N. in N.Y. for four years) and Hollywood. "Now is the time for Japan," he said. "In Manila, the people are curious about Japan. I'm taking advantage of that interest."

Sidney Blackmer a native of Salisbury, appointed the 1961 hon-orary chairman of the Thanksgiv-ing March for Muscular Dystrophy In North Carolina.

Stolz Honored in Vienna

Vienna, Oct. 10.
Robert Stolz was honored by the
Vienna Loyalty Society, a leading
cultural and social organization,
via the Golden Rathausmann
(Golden City Hall Figure), a
famous landmark on top of the
building

building.

Awards, given annually, are bestowed for special work for the "fame of old Vienna." Committee decided that the music he wrote for the successful operetta, "Vienna Cafe," is an outstanding schievement.

'Black City' In **Court Hassle**

Rome, Oct. 10;
Ernest Borgnine's latest starrer,
"Il Re di Poggioreale" (The Black
City), is currently involved in a
court hassle in Naples, Duilio-Dino
DeLaurentiss production, which
has reportedly already evoked
Yank interest, is the target of a
seizure plea by heirs of Giuseppe
Navarra, the self-termed "King"
of Naples whose exploits are recounted in the pic. First hearing
has been set for today.

Navarra was a legendary Neapolitan character who reportedly
had frequent brushes with the law
in his activities which often
skirted legality in the chaotic times
which followed the last World War.
Now his heirs see in his reenacted
exploits an "offense" to his memory
and to that of his son, who died
in a 1943 air raid. Navarra family
particularly objects to the film's
showing the latter's death.
Suit for seizure of pic has been
filed both ag'inst producer, Duilio
Cinematografica, and against distributor, Dino DeLaurentiis, latter
for its release publicity campaign
which the family feels is "offensive
to decor and dignity" of the selfstyled "King" of Poggioreale
Producer and distrib have declined
comment until case comes up for
hearing.

Italy, France Drop Pix **Export, Import Quotas**

Rome, Oct. 17.

Film export-import quotas have been abolished between France and Italy, and other improvements made, in the newly extended France-Italian film agreement signed here this week.

New pact is for a year. It must be ratified by both partners. Exchange liberalization is felt an important step forward towards European Common Market objectives set by the ECM treaty of Rome.

See Mex, H'wood Partnership on Prod.,

Distrib, Designed To Up Pix-Making

Soviet Pix Stars in Chile

Santiago, Oct. 10.

Two Soviet film stars, Ilia Shes-Two Soviet film stars, Ilia Shestakova and Viacheslav Vasiljevich Tibnonov, have arrived here for a 10-day stretch promoting the Soviet Film Week taking place at Real Cinema, Vina del Mar and the Concepcion. Sovexport Rep Anatol Chubucov said that the USSR was happy to import certain Western films.

Chestakova and Tihonov claimed Chestakova and Tinonov claimed that the subject matter of Soviet films dealt mainly with the problem of war, 300 as propaganda, but repudiating it; the subject of youth trying to find its way; and true and great love.

s \$280 up to a maximum of around \$14,000. The sale to FIDO still gives the producer all theatrical and other rights (other than tv) with complete freedom of exploitation.

Recently the FIDO board de-clined to match an offer of \$1,000,-000 for a package of 70 films owned by Stratford Films, a company by Stra by Strattord Films, a company headed by Phil Hyams, former boss of Eros Films. It is under-stood the package will probably be taken over by Associated Tele-

Japan Film Exports, Imports Tokyo, Oct. 10.

Exports of films from Japan during August to alled \$190,475, including \$6.424 from exports of foreign films, according to the

foreign films. according to the Japan Motion Picture Assn.

Largest importer of Nipponese product during the month was Okinawa, which took in 97 films. The U.S. was next with 52 followed by Indonesia with 24. Brazil with 21, the Philippines with 13 and Formosa with 12.

A Mexico-Hollywood partnership

finally may be in the making although American film reps here as well as official sources deny knowledge of any negotiations. The industry reports are that Hollywood producers are sounding out Mexican confreres on setting up a loose-unit association to guarantee production and exhibition of American films made in Mexico, as well as to put U.S. know-how into exploitation of Mexican films made exploitation of Mexican films made in Mexico, as well as to put U.S. know-how into exploitation of Mex-ican films north of the Rio Grande on a much wider scale than at present.

British Film Defense

Org. Pays \$2,800,000 To

Keep Big Pix Off TV

London, Oct. 17.

Since its formation just over three years ago, the Film Industry Defense Organization (FIDO) has paid out upwards of \$2,800,000 to prevent the sale of motion pictures to British television networks. The amount has been spent on 665 films and many others are under negotiation.

Prices have ranged from as low \$14,000. The

the strict censorship.

However, apparently producers are not going to jump in cold. The rep of King Brothers is obtaining comparative filming cost figures for making pictures here and in Europe. Based of the savings, if any, final decisions will be made, although Union of Film Production Workers claim a deal to make "Captain Sinbad" has been okayed for Mexico.

for Mexico.

Pay scales now go down to norms for Mexican producers, with unions guaranteeing this. While the Technicians and Manual Workers Section of STPC set the downward trend, no difficulty is expected from the National Asso. of Actors and other sections such as directors etc.

Feel Need for More U.S. Activity

Feel Need for More U.S. Activity
General feeling here is that industry should do all in its power to
break up the Hollywood inactivity,
which contributes to the troubles
the industry is experiencing via a
production lag.
Robert J. Corkery, Motion Picture Export Assn. Latin American
rep, admitted that there has been a
pick up of Hollywood interest, with
producers putting through calls to

producers putting through calls to get the lowdown on the new Mexi-can cooperative attitude. Corkery get the lowdown on the new Mexi-can cooperative attitude. Corkery said Mexico is an ideal place to make pix because of locations of great scenic beauty, good studio and technical facilities, availability of talent, etc.

of talent, etc.

There is some talk about the initiation of dickering ultimately leading to making of nine pictures. Teodulo Bustos, labor secretary for STPC's Technicians and Manual Worker's Section, insists that formal requests will be coming through shortly.

As for strict censorship, with Oscar Browning, who passed through here on his way to Argentina for the "Taras Bulba" picture, stating that official censorship interference has been main reason for bypassing Mexico, Jorge Foretis mildly stated that it is not the government's intent to obstruct. the government's intent to obstruct Hollywood production here. Ferretis said that often "exaggerations or falsification and misrepresentation" of things Mexican is not done with bad intentions, merely reflecting foreign thinking. The censer monitor sitting in on pictures is there only to correct fluffs and blunders that are inaccurate and laughable to Mexican audiences while creating a wrong impression elsewhere throughout the world.

Not all feel that Hollywood will

Not all feel that Hollywood will come up as the "savior" of the stag-gering Mexican industry.

Paul Strauss At Naples

Naples, Oct. 10.

Paul Strauss, American born-educated conductor, will appear with the San Carlo orchestra here Oct. 18, thus opening his sixth European season.

The Yank maestro, who resides in Rome, has a schedule of 35 concerts this year.

Inside Stuff—International

Glasgow, associated with heavy industry instead of culture, is likely to become a Scottish festival city following a meeting in London this month. Plan is to make it one of the centers of a Commonwealth Arts Festival and Conference, set for the U.K. in September 1964. Six major cities, London included, are likely to be the centers of the festival. Dates are from Sept. 17 to Oct. 3, 1964. and the event will follow immediately after the Edinburgh International Festival.

Leading personalities behind the idea include Lord Harewood (who is artistic director of the Edinburgh junket.) Sir Gerald Barry idirector-general of the Festival of Britain, Sir Arthur Bliss (Master of the Queen's Music). Alfred Francis (chairman of governors of the English Old Vic), Yehudi Menuhin, Margaret Rawings. Sir Malcolm Sargent, and Sir David Webster (general administrator, Royal Opera House, Covent Garden, London).

An unusual opening night contest was arranged by Columbia and James Carreras, of Hammer Films, for "The Terror of the Tongs," which opened at the London Pavilion last Friday (29). Students from all the leading London drama schools were invited to attend the opening day showings from noon to 9 p.m., dressed in macabre costumes. Each entrant was photographed entering the theatre and the student whose costume is considered most horrific, ghoulish and in keeping with the theme of the film, will win a part in the forthcoming Hammer production of "The Phantom of the Opera."

Except for pop music, the record business in Italy is not a very brilliant one; nevertheless Cetra has started a somewhat unusual production of records (45 speed) of which the most original—made by two radio amateurs from Turin—is the voice of USSR's Gagarin during his flight. In spite of strong background noise, the words are easily distinguished. On the reverse side there are the code signals of the principal U.S.A. and USSR satellites launched so far.

Martina Arroya, now 24, a former N. Y. social worker and graduate Martina Arroya, now 24, a former N. Y. Social worker and graduate of Hunter College is the latest Negro singer to make it big in European opera. She has been widely booked there for the leads in "Aida" and "Buttterfly." Gloria Davy of the Met recently sang "Aida" at the Berlin Festival. Still another American singer clicking overseas is George Shirley. Variety has on earlier occasion enumerated half a dozen Negroes carving operatic careers on the continent.

Sepia Yank dancer Sherry Young had a fist fight with fellow head-liner Sylvana Blasi at the Folies-Bergere in Paris. Miss Young seems to have won for Mile. Blasi is hospitalized, and has threatened to sue. However she will be back in the show next week along with Miss Young. It seems each felt the other upstaged her.

The Happy Holiday Attraction for Christmas at the

RADIO CITY MUSIC HALL!

To top off one great season of Disney Hits....
and to start off another!



DIRECTED BY JACK DONOHUE . SCREEN PLAY BY WARD KIMBALL & JOE RINALDI and LOWELL S. HAWLEY . BASED ON THE OPERETTA BY VICTOR HERBERT and GLEN MCDONOUGH

...and the Holiday Attraction for Theatres Everywhere!

International Sound Track

Federico Fellini denies stateside reports that he's mulling a plan to team up with Stanley Kramer and George Stevens in future producerdirector dealings with distribs . . . Italian director said in fact he'd urrettor usualings with distribs . . Italian director said in fact he'd never even heard of deal, "but it might be an idea, at that!" . . Alfredo Bini's Arco Film will produce Anna Magnani's next pic, "Mamma Roma" (Mother Rome), directed from his own story by Pier Paolo Pasolini, whose first pic, "Accattone" won critical plaudits at Venice this year.

this year.

Nobel Prize winner Salvatore Quasimodo will write the Italian dialogue for Dino DeLaurentiis' "Barabbas" (Columbia) . . . another Nobel Prize holder, Par Lagerkvist, wrote the novel on which the \$10,000,000 pic Was based . . Anthony Quinn, who holds "Barrabbas" title role, reported purchasing property on Island of Rhodes, where he'll build villa . . . Sam Weller in town to o.o. "Joseph Desa" production, in which he's partnered with Edward Dmytrick, before heading for Munich and indie group's next item "Day of the Damned". "Desa" features Maximillan Schell, Ricerdo Montalban, Lea Padovani, Akim Tamiroff, Luciana Paluzzi, and Mark Damon . . Carl Foreman, in town to launch "Guns of Navarone," said his next pic would be entirely locationed in Italy, and would deal with theme of war degrading both winners and vanguished alike.

London

London

Producer Hal Mason and scripter Denis Cannan left London last week on a four weeks reconnaissance of the Middle East and Africa, where they will do preparatory work on Michael Balcon's "Sammy Going South," which is due to start rolling at the end of the year. Their first stop will be Cairo and Port Said and from there they will go on to Kenya and Tanganyika. . Sir Laurence Olivier has withdrawn from the lead in "The Leopard" which is to be filmed by Luschino Visconti and will be replaced therein by Burt Lancaster. Olivier bowed out because of other commitments, is currently set for "Term of Trial" which Peter Glenville is directing at the Ardmore Studios . . Associated British have three features currently in final stages of production at their Elstree Studios. They are "The Young Ones" starring Cliff Richard, "Go to Blazes" with Dave King and "Petticoat Pirates," which is Charlie Drake's second comedy for the studios . . Max Bygraves and Yyonne Romain have started their own Maxim's restaurant in the London suburb of Stammore. He opened last week in the London version of "Do Ri Mi"; she is currently filming in "Captain Clegg," a Hammer Production for release through Universal International . . With a month to go before "King of Kings" opens at the Coliseum, advance ticket sales are running at a higher rate than they were during the pre-preem weeks of "Ben-Hur" . . Immediately after the preem of "The Queen's Guards," at the Carlton last week, Robert Stephens planed out for Rome to join the cast of "Cleopatra."

A new film production setup. Chaumiane Films, headed by Andre Michelin, of the tire and guide family, with film producer Jean Thuillier also involved, has set two pix. They are the Dominican Father R. L. Bruckberger's second pic, after "Dialogue Des Carmelties." "Madeleine Et Judas" (wife of the betrayer of Christi and then "City of the Living," to be supervised by the noted architect Le Corbusier to point up the fallacies of modern cities and his own architectural remedies which would also bring human changes in their wake and maybe make city life easier ... Eddie Constantine hurt by one of his own race horses ... Roland Petit will probably join the National Opera for some special choreography later this season:

Raoul Levy has hired three of the lead cinematographers in France for his "Marco Polo" now set to begin Nov. 15. They are Claude Renoir, Henri Decae and Raoul Coutard ... According to the highbrow weekly, Arts, the crisis in world film industries seems to be over everywhere but in France.

New Zealand Bans PARIS CINEMA TRIES PROGRAM OF TELEPIX 13 Feature Films

New Zealand film censor Douglas MacIntosh banned 13 feature films, 16 trailers, two 16m features, six, one short and nine tele films during his examination of films entering this country in the last 12 months. In the case of "Girl's Town" (Indie), "The Pusher" (UA), "Rebel Breed" (WB) and "Peeping Tom" (Indie) appeals by the distribs concerned were dismissed. Allowed were two appeals against the classification given to "Dark At Top Of Stairs" (WB) and the

"Violence continues to be the main reason for cutting," said Mac-Intosh in his report. "The number

cartoon, "Polygamous Polonius"

Intosh in his report. "The number and proportion of cuts made on sex grounds increased considerably, sexual assaults, often involving teenagers, being responsible for a large part of this increase. The number of films giving cause for concern because of an undue horror content appears to be declining, but offensive dialogue is responsible for increased cutting under the headings of 'sex' and 'other reasons.'"

'other reasons.'"

A decline in the number of features films coming into the country was noted—230 from the U.S., as against 255 for the previous year. "But," MacIntosh noted, "there are still some 400 films available to exhibitors. Over the past 30 years, there have been occasions when substantially fewer films have been available without creating any serious crises."

PAUGNAIM UT ILLETIA

Paris, Oct. 17.

On the assumption that films and video can live together, and that if the public appreciates old and new films on the small tv screen, it may like to see such films on a large theatre screen, the Cinema D'Essai is programming a series of specially chosen vidpix. Most run 15 to 30 minutes. Programming for this privately owned theatre is done by the Assa. of French and Television Critics. Word comes at the last minutes that the Syndicate of Film Pro-

Word comes at the last minute that the Syndicate of Film Producers has protested against the showing of vidpix in houses as unfair competition to regular features pic. Syndicate points out that art houses get special detaxation and vidpix are made with state funds and cheaply in 16m. The Syndicate would like this forbidden.

Many Offers Received By Toho For Last War

Tokyo, Oct. 10.
Toho has been deluged with offers from both sides of the Iron curtain for distrib of its anti-war film, "The last War," which at film. "The last War," which at \$330,000 is the mostly costly Toho production ever. Picture shows with special effects the global destruction that another war will mean Picture shows two world powers, the Allied Nation Forces and the Federation Forces, thinly-veiled fictionizations of the Communist powers, in a nuclear arms

Trace.

The film, which was in production for about 200 days, used 10,000 extras, including 4,000 non-Japanese. Director Eyi Tsuburaya has earned a rep with his science-fipction and war film special effects.

.....t | Toei, Shaw Bros. Sign

Tolyo, Oct. 10.

Toel, one of Japan's mejors, signed a coproduction pact with Shaw Bros. of Hong Kong calling for three pictures per year utilizing stars of both filmeries. First pic under deal is expected to be a modern drama rolling early next year.

Existing distrib deal for Shaw Bros. to handle Toei product in Southeast Asia was extended for another two years, calling for 15 pictures per annum.

Loren Cops Cork Fest Thesp Prize

Cork. Oct. 10.
Sophia Loren, for her performance in "Two Women," was awarded the acting trophy at the Sixth Cork International Film Fest, an ed the acting trophy at the Sixth Cork International Film Fest, an occasion marked by a gloomy collection of feature pix from France Germany, Poland, Yugoslavia and Czechoslovakia. America was represented by Louis de Rochemont's "Question 7," a commentary on suppression of religious freedom in East Germany. Britain sent "The Kitchen" (British Lion). Poor support from major companies in the U. S. and Britain has meant domination of the festival by Continental films. Only award is for an acting performance.

Paul Rotha's "Life of Adolf Hitler" was rated an outstanding contribution of the documentaries. An Irish documentary. "Saotrse?" (Freedom?), carried the story of Ireland from 1919 to its civil war in 1922-23.

Ireland from 1919 to its civil war in 1922-23.

Most of the pix players making personal appearances were from Europe, but VirginIa Mayo and husband Michael O'Shea, holidayling in Ireland, were also guests of the Fest but left before the end after mentioning 'minor irritations.' These are understood to have included a remark from the stage by Coleen Gray that she was representing the screen actors of America.

Festival irritations this year included the last-minute cancellation of slated talk by producer Raymond Stross 'An Independent Producer Hits Out.' Film due to be screened in "A Tribute to Fritz Lang" also failed to arrive in Cork. Dermot Breen, Fest director, called a meeting of festival directors from London, Mannheim, Oberhausen, Locarno and Karlovy Varv to discuss the future of the festival sked. Breen suggested that instead of being held every 12 months they should be extended to 18 months.

Awards, given for short subjects Awards, given for short subjects only, were documentary—"Salinas" (Germany); general interest—"Terminus" (Britain); artoons—"Dream Home" (France); and educational—"Hold Back the Sca" (Holland).

46 SHORT PIX PICKED FOR MANNHFIM WEEK

FOR MANNHFIM WEEK

Berlin, Oct. 10.

Nearly 250 films from 27 nations have been submitted to Mannheim's International Film Week (Oct. 16-21). Of these, the selection committee has picked 46 short pix from 10 countries for the tentative official program. Lineup includes 14 German, 10 French, seven American, five British, three Swiss, two Czech and two Italian items, as well as one film each from Holland, Yugoslavia, and Hungary.

In addition, a group of shorts that have won prizes at this year's festivals, will be screened. FIPRESCI, the association of international film critics, will single out the best of these prize-winning pix for a special award. Lineup of these includes France's "Actua Tilt" (prize-winner at Tours and Oberhausen), "Little Spoon" Golden Palm of Cannes), Germany's "Gesicht von de Stange" (Golden Palm of Cannes), Germany's "Gesicht von de Stange" (Golden Bear at Berlin), Indis's "Rabindranath Tagore" (prize at Locarno), Great Britain's "Terminus" (Golden Lion at Venice) and the American "Language of Faces" (Bergamo festival).

Within the official competition, the Mamnheim event will also screen the six first feature films of former documentary filmmakers: "Tobby" (Hans. Juergen Pohland, Germany),

i, Shaw Bros. Sign 3-Film Co.-Prod. Pact Mex May Launch High-Budget Film Vehicles Averaging \$1,000,000 Each

Lake" had SRO attendance at the Opera and huzzahs from the critics.

Miss Plisetskaya has taken over from the recently retired Galina Ulanova and aislesitters outdid each other in underlining her dexterity, vitality, elevation and dynamism as well as her emotional and dramatic rightness. She was accompanied by partner Nicolas Fadeechev. Some critics remarked her appearance made it hard on the French dancers.

London 5th Film Fest Tees Off

London, Oct. 17.

London's Fifth Film Fest opens tonight (Tues.) at National Film Theatre with the screening of Jacques Demy's "Lola," starring Anouk Aimee and Marc Michel. It is a non-competitive event. Entries are mainly chosen from pictures shown at the main international events during the year. The fest runs for a fortnight and among the pix to be shown are "Description of a Struggle" (Israel), "Antigone" (Greece), "Bad Sleep Well" (Japan), "Il Posto" (Italian), "Accattone" (Italy), "Hand in Trap" (Argentine), "Kolka, My Friend" (Russia), "Leon Morin, Priest" (Franco-Italian, "Clear (France), "Story of Turbulent Years" (Russia, "Summer Skim" (Argentine), "Unshaussi Longue Absence" (Franco-Italian), "Clear Sky" (Russia, "Placido" (Spain), "The Island" (Japan), "The Murderer" (Italian), "Too Late Blues" (U.S.), "Exiles" (U.S.), "Life of Adolph Hitler" (German), "Devil's Eye" (U.S.), "Miracle of Malachias" (German), and "Une Femme Est Une Femme" (French). and "Une Femme Est Une Femme (French.

Because it is in 70m, the Russian

Vears" cannot be

Because it is in 70m, the Russian "Turbulent Years" cannot be shown at the National Film Theatre, but there will be two Sunday afternoon performances at the Dominion, Tottenham Cour Road, Oct. 22 and 29.

The festival, which is organized by the British Film Institute, is officially recognized by the International Federation of Film Producers and is suported by the London County Council and the British film industry.

After tonight's gals screening there will be a reception in the riverside restaurant where there will be bars representing the participating counties, serving national drinks, and attended by girls in national costume.

ACTT Warns British Prods. of Court Action

London, Oct. 17.
A warning that legal proceedings ay have to follow the "declara-London, Oct. 17.

A warning that legal proceedings may have to follow the "declaration of principle" made recently by the British Film Producers Assn. and the Federation of British Film Makers in regard to acceptance of producers and directors into union membership was, it is understood, made last weekend by the Assn. of Cinematographic Television and Allied Technicians.

At their monthly council meetings in the first week of October, both the BFPA and FBFM issued similar declarations, in which it was suggested that no member of the industry who was a producer or producer-director or production executive, and was therefore functioning as an employer, should be a member of ACTT, while functioning in that capacity.

It is reported that the union has suggested that such a declaration may be in contempt of court, in view of the impending proceedings by the Boutting Brothers against the union on the question of membership.

TOUGH ON THE FRENCH

Critics Go Mad For Soviet
Ballerina

Paris, Oct. 17.

A series of guest appearances by prima ballerina Maia Pilsetskaya of the Moscow Bolshol Ballet at the National Opera with the Opera and huzzahs from the critics.

Miss Plisetskaya has taken over from the recently retired Galina Ulanova and aislesitters outdid each other in underlining her dexterity, vitality, elevation and dynamism as well as her emotional and dramatic rightness. She was accompanied by partner Nicolas Fadeechev. Some critics rearries with individual producers in the French for each film. Cash commitment for each film. Cash commitment of each of the industry is

for each would be around \$200,000. More and more the feeling in Mexico is that if the industry is to survive and compete with the blockbusters put out by other film centers, it must turn out product that at least gets within a stone's throw of the giant pictures from other countries.

other countries.

Producer Rene Cardona, who refused to talk about the cooperative effort or whether it could even successfully get off the floor, also said that Mexican producers had better start seriously looking for major financing outside of Mexico. Only in this way, he added, can the national industry take its "prideful place in the free world's picture industry." and not be hounded by economic restrictions or inferiority complexes. complexes.

economic restrictions or inferiority complexes.

In his own ambitious production plans Carona said that he is seriously preparing to bring Luis Spota's "Nearly Paradise" to the screen, and using top international names to support Pedro Armendariz and Dolores del Rio, set for important roles. Cardona mentioned names of Marcelo Mastrotiani and Vittorio de Sicca.

Cardona said he wants at least \$1.000.000 budget (this is 12,500.000 in Mexican pesos) for the film. He claims that while he cannot get this sort of coin from local channels (distributorships via the Film Bank), he has pledges for about half this amount from private sources and hopes to raise the remainder in Europe.

If he does succeed in getting budget funds he'll shoet international country to the succeed in getting budget funds he'll shoet international process.

mainder in Europe.

If he does succeed in getting budget funds, he'll shoot picture in three idioms—Spanish, English and Italian, It all hinges on this effort, Cardona said, and he is going to make the big try to breek out of the constricting confinement. out of the constricting confinement of low budget productions which, in the main, can only count on the Latin American and Spanish mar-kets, with the former hard hit by political and exchange difficulties.

OTTO KLEMPERER IN STAGE DIRECTOR ROLE

STAGE DIRECTUR RULE.

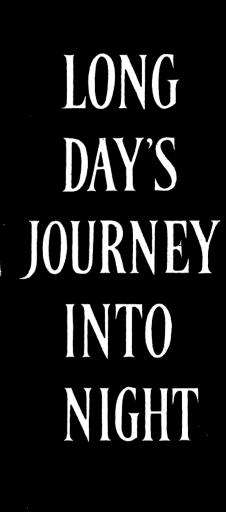
Zurich, Oct. 10.

Following a pattern set by Herbert von Karajan in Vienna, conductor Otto Klemperer has essayed the dual role of batoning and staging a new production of Ludwig van Beethoven's "Fidelio" at the Zurch Opera House, Stadttheatre. Hailed as a longhair event of high merit by critics and public alike, it also spelled fancy boxoffice, with all of five scheduled performances being 100°c capacity despite unusually stiff tariffs up to \$9 top. capacity despite tariffs up to \$9 top.

Herbert Graf, the Stadttheatre's artistic chief, assembled following cast: Sena Jurinac as Leonore, Gustav Neidlinger as Don Pizarro, Deszoe Ernster (Rocco', U. S., tenor James McCracken as Florestan and U. S. soprano Jean Cook as Marzelline. as Marzelline.

as Marzelline.

In the general excitement, a colorful, if unscheduled, incident in front of the theatre passed almost unnoticed: A local group which bills itself as "Swiss Committee for Political Amnesty in Spain" passed out pamphlets to arriving theatregoers, carrying a significant quotation from Florestan's aria in the second act of "Fidelio," plus the slogan: "Also in our days there are political prisoners in Spain." It referred, of course, to the story of the opera wherein political prisoners, including the hero, are unjustly kept in chains by the despotic governor of a Spanish state prison.



This week, in New York, the cameras began to turn on an important new motion picture, Eugene O'Neill's masterpiece, Long Day's Journey into Night. Cast, Katharine Hepburn, Sir Ralph Richardson, Jason Robards, Jr., Dean Stockwell. Direction, Sidney Lumet; photography, Boris Kaufman; production, George Justin; set design, Richard Sylbert; costumes, Motley.

Long Day's Journey into Night is the first of a significant new group of films being produced by Ely Landau and dedicated to those of the American motion picture audience, seeking mature, provocative, meaningful screen entertainment.

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year..... This Date, Last Year.....5

Prod. Dir.—Albert Zugamith
Prod. Dir.—Albert Zugamith
Vincent Pice, Linds Ho, Richard Loo,
Philip Ahn. Vincent Barbi. Terence
de Manrey, June Kim, Miel Saaz,
Ralph Ahn, Alicia Li
Citarted Cot. 2)

AMERICAN INT'L This Date, Last Year.....3

ONJURE WIFE CORSURE WIFE"
(AIP-Anglo Amagnated)
(Shooting in England)
Prod.—Julian Wittle & Leslie Parkyn
Dir.—Sidney Hayers
Janet Elair, Peter Wyngarde
(Started Sept. 25)

COLUMBIA Starts, This Year......21 This Date, Last Year.....12

"EXPERIMENT IN TERROR"

Geoffrey-Kate Productional
Frod. Dir. — Blake Edwards
Glenn Ford, Lee Remiece Open College College
Glenn Ford, Lee Remieck, Ross Martin,
Taffy Paul, Sidney Miller, Ray Poole,
William Bryant, Anits Too, Judee
Morton Bryant, Anits Too, Judee
Morton Jackson, Bill Neff, James
Callaban, David Tomack, Kelly McCormick, Ken Wales, Edward Mailory, Mari Lynn, Suerry O'Nelli,
Frederic Downes, William Sharon
Started Aug. 70

Grarted Aug. 79
"THE MUTHINEERS"
(G.W. Films Ltd.)
(Shooting in Spain)
Prod.—John Brabourne
Dite Guiness, Dirk Bogarde, Anthony
Quayle
(Started Aug. 14)

(Started Aug. 14)
CONGO VIVO"
Dino deLaurentiis Prode.)
Shooting in the Congo!
Dir.—Giuseppe Benatti
Jean Seberg, Gabriele
Toure, Frederitk Andrew
(Started Aug. 28)

"JASON AND THE GOLDEN FLEECE" (Shooting in Italy) Prod.—Charles H. Schneer Dir.—Don Chaffey Tood Armstrong, Nancy Kovack, Gary Raymond (Started Sept. 13)

Giarred Sept. Mr.

THE WAR LOVER"
(Arthur Hornblow Productions)
(Shooting in Eagland)

Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley
Ann Field
(Started Oct. 3)

WALT DISNEY Starts, This Year This Date, Last Year..... 2

BON VOYAGE"
Fred.—Walt Disney
Dir.—James Neilson
Fred MacMurrey, Jane Wyman, Michael
Callen. Tommy Kirk, Kevin Corcoran.
Deborah Walley
(Started Ang. 14)

Grarted Aug. 20:
THE CASTAWAYS'
Shooting in London'
Frod.—Walt Disney
Dir.—Robert Stevenson
Maurice Chevalier, Hayley Mills, George
Sanders, Michael Anderson Jr., WilFric Hode Matte, Keith Hampshere,
Lack Gweiting
Grarted Aug. 140

METRO This Date, Last Year......5

Prod.—Bernard Smith
Dirs.—Burnard Smith
Dirs.—Burnard Smith
Dirs.—Burnard Smith
Dirs.—Burnard Smith
Dirs.—Burnard Smith
Dirs.—Burnard Stewart, Carroll
Baker. Deable Reynolds, Karl Malden,
Brigld Bazlen. Walter Brennan, Agnes
Moorehead, George Peppard, Hay
Morgan, Russ Tamblyn, Andy Devine,
Claude Johnson
(Started May 28)

Giarted May 28)

"MONDEREUL WORLD OF THE
BROTHERS GRIMM"
(George Pal Production)
(Shooting in West Germany)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire
Bloom, Barbara Eden, Yvette Mi

THANK A FOOL"
Prod.—Anatole de Grunwald.
Dir.—Robert Stevens
Susan Hayward, Peter Finch, Diane
Cliento
(Started Sept. 6)

"DAMON AND PYTHIAS"
(Shooting in Rome)
Prods.—S:m. Jaffe, Samuel Marx
Dir.—Curtis Bernhardt
Guy Williams, Don Burnette
(Started Sept. 18)

(Started Sept. 18)

"TWO WEEKS IN ANOTHER TOWN"
(Shooting in Rome)

Dir.—Vincente Minnelli
Kirk Douelas, Edward G. Robinson.
Cit Charisse, George Hamilton, Claire
Trevor, James Gregory, Bahalia Lavi
(Started Oct. 2)

"SWORDSMAN OF SIENWA" Monica-Capri. Productions) (Shooting in Italy) Prod.—Jacques Bar: Dir.—Leslie Norman Stiwart Granger (Started Oct. 2)

PARAMOUNT Starts, This Year..... This Date, Last Year.....12

THE MAN WHO SHOT LIBERTY John Ford Prods.)
Prod.—Willis Goldbeck
Dir.—Jehn Ford
James Stewart. John Wayne, Vera
Miles, Lee Marvin, Edmond O'Brien
Andy Davine, Ken Murray
Giarted Sept. 5)

THE BASTER DINNER"

20th CENTURY-FOX Starts, This Year24 This Date, Last Year23

Shouting in London

(Shouting in London)

Prod.—Mark Robson

Dir.—Philip Dunn

Stephen Body

Griffith, Rary

Hondrews, Michael Budy

Jid, Stephen Body

Hard Christ

Griffith, Hard Christ

Griffith, Hard Goldblatt

(Started June 19)

(Started June 19)
"THE LONGEST DAY"
(Shooting in France)
Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald, Andrew Marton,
Elmo Williams, Bernard Wickl. Ken
Annakin
William Holden, Richard Todd, Peter
Lawford, Robert Wagner, Tommy
Sands, Pablan, Paul Ankar, Curt Jur(Siarted Aug. 28)
(Siarted Aug. 28)

Started Aug. 2007 'STATE FAIR!"
Shooting in Dallas!
Prod.—Charles. Brachett
Dir.—Jose Ferrer
Pat Boose, Bobby Darin, Pamels Tiffin.
Ahm Margaret, Alice Paye, Tom Ewell
Glarted Sopi. 11)

Grarten Sept. 1.

Graph L. Mankiewicz. Prod.)

Snooting in Rome.

Rome.

Rome.

Rome.

Rome.

Rome.

Rome.

Dir.—Joseph L. Manckiewicz.

Elizabeth Taylor, Richard Burton, Rext

Harrison, Caesar Danova, Roddy

McDowall, Hume Cropyn, John Hoyt,

Martin Landaur, Martin Balsam.

Glarted Sept. 23)

Glarted Sept. 25)

HEMINOWAY'S YOUNG MAN"

Prod.—Jerry Wald

Prod.—Jerry Wald

Dir.—Marin Ritt

Richard Beyrni Wallach, Disne Baker,

Dan Dalley, Ricardo Montalen,

Arthur Kennedy, Jessica Tandy,

Jusin Hernandez, Simon Oakland,

Edward Dinna.

Edward Dinna.

Edward Dinna.

Edward Dinna.

UNITED ARTISTS Starts, This Year 24 This Date, Last Year 12

THE ROAD TO HONG KONG" Jelnor Productions (Shooting in Livedon) (Shooting in Livedon) (Shooting Livedon) (Shooting Lamana Bing Crosby, Bob Hope, Joan Collin Dorothy Lamour, Robert Morley (Staried July 31)

Glarred July 3D

"TARAS BULBA"

(Harold Hecht Production)

(Shooting in Salts, Argentina)

Prod.—Harold Dett.

Prod.—Harold Dett.

Tony Curtis, Yul Brynner, Brad Dex

ter, Sam Wanamsker, Perry Lopez

Telly Savalas, Vladimir Sokoloff.

Akim Tamiryff

(Started Oct., 12)

UNIVERSAL Starts, This Year.......10 This Date, Last Year.....12

"THE SPIRAL ROAD"
(Shooting in Surinam)
Prod.—Robert Arthur
Dir.—Robert Mullisan
Rock Hudson, Burl Ives, Gena Rov
lands, Lesile Bradley
(Started June 26)

"THE UGLY AMERICAN"
(Shooting in Thailand)
Prod. Dir.—George Englund
Marlon Brando, Eid Okada, Pat Hingle,
Arthur Hill, Jocelyn Brando
(Started Aug. 9)

Started Aug. 99

"FREUD"
(Shooting in Munich)
Prod.-Dir.—John Huston
Montgomery Clift, Susannah York
Larry Parks, Susan Kohner, Erick
Portman
(Started Sept. 11)

WARNER BROS. Starts, This Year.....10 This Date, Last Year.... 7

"LOVEKS MUST LEARN"
Pro.Dir.—Delmer Daves
Troy Jonahue, Suzanne Pleshette, Ros
sano Brazzi, Angle Dickinson
(Started Sept. 4)

INDEPENDENT Starts. This Year.......32 This Date, Last Year.....34

"GAY PURR-EE"
(UPA Pictures Inc.)
(Animated Feature)
Prod.—Henry G. Saparstein
(Started June 6)

Dir.—Franco Rossi Enrico Maria Salvatorio, Annie Giradot Renato Salvatori Giarted Aug. 10

"ADVISE & CONSENT"
(Otto Preminger Pred. for Col-Release)

No. Freminger Fred. 307 Columns Release Washington)
Footing Washington)
Footing Otto Freminger
Henry Fonda, Charles Laughton, Dan Murray, Peter Lawford, Walter
Pidgeon, Gene Tierney, Franchot
Tone, Lew Ayres, Burgess Meredith,
George Grizard, Eddle Hodges, Paul
Ford, Mort Sahl, Michele Montau
(Started Sept. 5)

"IOSEPH DESA"
(Dmytryk-Wieler Pro. for Columbia Re-lease)

lease) shooting in Rome) Prod.-Dir.—Edward Dmytryk Maximilian Schell, Ricardo Montalbar Akim Tamiroff, Lea Padovani (Started Oct. 2)

Pick Comptroller For 'Pioneer' Tag

Toronto, Oct. 17.

Reueben W. Bolstad, comptroller and vice-prexy of Famous Players (Canadian) Corp. is "The Pioneer of the Year." Highest honor in the Canadian motion picture industry will be presented a golden-onyx plaque) at the annual banquet of the film industry at the King Edward Sheraton Hotel here on Nov. 27.

Chosen by a panel of first Pioneer of the Pioneer of the film and the place of the film and the place of the place

here on Nov. 27.

Chosen by a panel of first Pioneer of the Year award winners for "his contribution to the industry as a whole," Minnesota-born Bolstad's nomination was disclosed by Frank Fisher, prexy of Odeon Theatres (Canada) Ltd. and the Canadian Bidture Blonceria. the Canadian Picture Pioneers

Bolstad is chairman of the Mo-tion Picture Council of Canada, former Chief Barker of the Variety Club tent in Ontario, where he holds the Heart Award.

Russo Army Paper Raps The Prizewinning Soviet Pic for Its Pacifism

Rome, Oct. 10. "Peace to Whoever Enters," the Soviet film which walked off with

"Peace to Whoever Enters," the Soviet film which walked off with second honors at the recent Venice Film Festival, has been severely biased for its "pacifism" by the Russian Armed Forces paper, Red Star, according to word received here from Moscow.

Report says that directors Alexander Alov and Vladimir Naumov had "erroneously treated current themes" and had failed to give "grave and important matters a serious development." Other accusations against the directors mention the "superficial" and depicted Russian "humanity," a way which "approaches pacifism." Also blasted is the film's tendency to "forgive ail," and its failure to state clearly whose fault the war was.

Penort at the same time adde.

Report at the same time adds

was.

Report at the same time adds, however, that view set forward by Red Star is not necessarily the official Soviet one since "Peace" was after all an official Soviet selection for the Venice event, and not a pic invited by the fest.

Regarding this choice, an Italian producer in Russia on business at the time says the Russians felt "Peace" a mediocre pic, and that it was only after several western observers ponted out its true values that they suddenly did their turnabout, almost reluctantly backing it for Vence, where it copped raves. Producer said he also told Venice toppers about the pic, suggesting they ask for it in substitution of the announced "Gorin." Soviet explanation for the switch at the time of the festival was that the previously announced pic "simply was not ready." "Gorin" was subsequently shown at the Stratford Festival in Canada.

Ensom Drive-in Goes Artie

Pro. Dir.—Delmer Daves
Troy Ponshue, Stranne Pleshette, Rossano Brazzi, Angle Dickinson
(Started Sept. 4)

"CHAPMAN REPORT"
CHAPMAN REPORT"
CHAPMAN REPORT Chartier County of the County of Canuck Productions
Prod.—Richard Zanuck
Dir.—George Cukor
Sleiew Winters and Danton. And Street Winters and Trus.

Started Winter Chartier Chartier

Skinpix Can't See Sun In Chi; Papers Won't Advertise Nudies

'Movietime, USA'

The Motion Picture Assn. of America is mailing out copies of its "Fall Festival—Movletime U.S.A." brochure, listing important reseases for the last four months of the year, to four months of the year, to 20,000 opinion makers, newspaper critics and film editors around the country.

Brochure is a sequel to the MPAA's "Springtime Is Movietime" mailing last April.

Levine's U.S.-Canada Deal On Impotency-Themed Italo Pic Via Hakim

Joe E. Levine, has added to his art film roster with a deal to take over domestically (U.S.-Canada) the Italian "Il Bell' Antonio." Yarn, dealing with sexual impotency, garnered first prizes last year at Locarno and Rio filmfests. Top players are Marcello Mastrolanni and Claudia Cardinale.

Deal for "Antonio" was made with Raphael Hakim, who owns rights to the pic elsewhere. Em-bassy is planning firstrun dates for early '62.

Acquisition means Levine Acquisition means Levine has now spoken for four arties (more or less, initially with "Two Women." Others are the British "No Love for Johnny" and the four-segment "Boccaccio 70," now lensing in Rome with Carlo Ponti producing

HIGH COURT REFUSES REVIEW OF E-K SUIT

U.S. Supreme Court declined last week to review a challenge against Eastman Kodak for allegedly tieing up a color process which might have supplanted Technicolor for motion pictures.

ncoior for motion pictures.

Case was appealed to the high court by Moviecolor Ltd., which accused Eastman of stymeing development of color process via an "intricate international conspira-

welopment of color process via an "intricate international conspiracy."

Turned down by lower Federal courts, also, the Moviecolor firm argued that Eastman deliberately sat on the so-called Keller-Dorian process which it claimed was more economical and superior to Technicolor. According to the allegations, Eastman wanted to keep the lid on the new process because Technicolor required more raw film, more costly equipment and therefore was more lucrative. Eastman's actions in acquiring a "stranglehold" on the Moviecolor technique, according to the appeal, drove the smaller outfit out of business. Eastman not only denied the basic charges, but pointed out that the statute of limitations for the alleged offenses ran out long ago since the most recent act cited by Moviecolor was three decades ago.

JACK BRODSKY TO ROME

Will Be On 'Cleopatra' Chore For Six Months

Jack Brodsky, assistant publicity manager at the 20th-Fox New York homeoffice, left Sunday night (15) for Rome to take over as unit publicity man on "Cleopatra." He replaces Johnny Campbell who is being assigned to same job on Sam Engels "The Lion." due to get underway in East Africa next month.

Brodsky's assignment is expected to keep him away frow his ho, duties for at least six months.

"Exodus' To N.Y. Nabes
Ofto Preminger's "Exodus," now winding up a harditcket run of almost a year at the Warner Theatre on Broadway, opens at nine subsequent run houses in the New York almost a year at the Warner Theatre on Broadway, opens at nine subsequent run houses in the New York and the recomplished "with a number of broad industry matters outside the read of 20th's decision, le said, "reconfirms our faith in the principles of the MPAA and our confidence that any differences can be resolved in an atmosphere of the MPAA and our confidence that any differences can be resolved in an atmosphere of the MPAA and our confidence that any differences can be resolved in an atmosphere of the MPAA and our confidence that any difference can be resolved in an atmosphere of the Turned down by lower Federal courts, also, the Moviecolor firm argued that Eastman deliberately sat on the so-called Keller-Dorian process which it claimed was more economical and superior to Technicolor. According to the allegations, Eastman wanted to keep the lid on the new process because Technicolor required more raw film, more costly equipment and therefore was more lucrative. Eastman's tactics in acquiring a "stranglehold" on the Moviecolor technique, according to the appeal, drove the smaller outfit out of business. Eastman not only denied the basic charges, but pointed out that the statute of limitations for the alleged offenses ran out long

Chicago, Oct. 17. Chicago-Sun Times and Chicago Chicago-Sun Times and Chicago Daily News (sister papers) have inaugurated a policy of refusing all advertising for nudist pictures. The ban includes not only art and descriptive copy, but also the name of the picture. Ads for nudie films have been rejected for the downtown Capri Theatre, the Alex that wast sides and the Starlite. on the west sides and the Starlite on the west side; and the stariffed Drive-In within the past few days. The Chicago Tribune and Chicago American (also jointly owned) are still accepting the advertising.

still accepting the advertising.

The Capri showed the first nudits film in Chicago, "Garden of Eden," in May, 1959, after its distributor, Walter Bibo, won a legal fight against the city's Police Censor Board. It has been showing the skinpix almost continually since then, with the exception of a recent run of "The Lovers." The rejected ad was for its current film "Sun Lovers Holiday," which opened last Friday (13°. Capri owner Tom Dowd said that he contemplated no legal action at this time, but that such action would depend upon the results from advertising in only two of the four papers. in only two of the four papers.

in only two of the four papers.

Ironically, trade opinion is that
the crackdown resulted from an
entirely unconnected film—"The
Hustler" (20th). Several exhibitors said the Sun-Times had received numerous complaints about
an ad for "The Hustler" showing
Paul Newman burying his face in
Piper Laurie's bosom. Most of the
letters, according to tradesters,
said that the film was
histion implied that the film was said that the illustration-title com-bination implied that the film was about a prostie instead of a pool shark. 'One theatre owner said bit-terly: 'They probably went to the theatre expecting a cheap sex film and were disappointed when they saw a good picture.' "The Hustler" received critical praise in all four of the daily papers and is doing sock biz in its second week at the Oriental.

20th Returns To **MPAA** Fold

Twentieth Century-Fox formally

with no seats reserved.

Also, the new dates will be in some seats reserved.

Indianapolis Variety Tent No 10 states in the original hardticket bookings. N. Meridian, with unveiling stated for Sept. 29.

Washington Loath To Rap Norstad As U.S. Troops Again Help Zanuck

Miscues

But it turned out to be a classic case of miscues, short-circuits and missing lines of communications between the Pentagon, Norstad and the White House.

When the White House learned of the Pentagon statement, some-body there told the Pentagon to change it and leave President Kennedy and or anyone else in the Executive Dept, out of the picture. Any review of Norstad's ecoperation with Zanuck was being carried out solely by the Defense Dept., was the White House word.

figs carried out solely by the Dentagon, but nobody bothered to pass it along to those who were given the "erroneous" statement previously. Variety, which had been one of publications so misinformed, discovered the retraction only by happenstance a day later. (Meanwhile. Daily Variety had had printed the story based on the initial statement.)

The New York paper winch attacked the Zapuck deal mistakenly said the troops were bound for Normandy locations. Zanuck, however, has wound up shooting there and the only major outdoor location on the slate is an island called lie de Re, which literally appears to translate "Island of the Thing." But no one could be found in the Pentagon who was certain about the destination of the 700 Gl's. One press officer actually suggested: "Zanuck would probably be your best bet to get this information."

Another Pentagon exec said he had once had the information about the destination, but it was missing from his files. Mysterloso

Mysterloso
No explanation was offered about why the White House wanted no part in the review of the Norstad-Assured arrangement. It might be pointed out, however, that from the time of the first news about the rangers lending Zanuck a hand last month, there's been a tendency to pass the buck in the Pentagen. It was underscored that the only part Defense Dept. Played was okaying the Zanuck cooperation in general, and all responsibility for carrying out the cooperation was up to Norstad. Assistant Defense Secretary for Public Affairs Robert Sylvester defended the use of the rangers as worth-while, but conceded that it was not "normal" for troops to be moved such distances for benefit of a film produce. 'Zanuck paid the freight for the 800 mile round trip, but the Army refused to let the rangers be paid extra wages since the deployment was efficially regarded as a benafide evercise in eliff-scaling.)

Rep. Bob Wilson (R-Cal.), who at

Washington, Oct. 17.
Places the Pentason issues a strong order, 760 Germany-based scidiers will be hauled to France next week for further filming of Dariyl Zanuck's "Longest Day."
When it looked like the little flap over Zanuck's use of 135 range of 135 range of 25 min Normandy was ironed out and forzonten, a Nex York daily is shed out at the idea of pulling freeps back from Germany for Zanuck's use at a time when the U.S. is rushing state-side Gif's oversets to man the West German defense linus.

It developed that arrangements set up by NATO Commander Gen.
Lauris Norstad for the troop use some time ago were still in effect, despite the Normandy-ranger episcute.

Pentagon press folk stirred thrusselves and whipped out a statement in answer to any queries about the uponing Zanuck delicated thrusselves and whipped out and before per and its tone was very critical of the idea of moving troops from a prefixed.

Pentagon press folk stirred thrusselves and whipped out and brighted thrusselves and whipped out and whipped out and thrusselves and whipped out and thrusselves and whipped out and thrusselves and whipped out and brighted thrusselves and whipped out and thrusse

destination of the troops, the question arose as to how probing a review is being conducted. This was further underscored when one Defense Dept. official suggested that Norstad was unaware that his arrangement with Zanuck had been questioned. Perhaps no one gave him the word, he said.

The "Longest Day" maneuvers are scheduled to begin Oct. 23 and last through Nov. 9 "somewhere in France."

Odds are that the shooting will go forward as slated . . . unless some new lines of communications are set up for passing the word.

Leigh, Curtis, Brynner In Arg. Ready To Shoot 'Bulba' in Salta Prov.

Buenos Aires, Oct. 10. Janet Leigh, Tony Curtis and Yul Brynner were interviewed for al-most two hours here by newspapermost two hours here by newspapermen, photographers and tele cameramen and reporters. The three film stars are here to work on "Taras Bulba," the American production, most of which is to be shot on location in the northern province of Salta. Several shiploads of cameras, motor generators and other equipment for filmmaking are due in port shortly, and then shooting will start. The Argentine army is directly interested in the film since it is lending horses and horsemen.

horsemen.

Brynner will be seeing the president here in his capacity as a United Nations rep. He explained at the confab that he is interested in placing refugees from behind the Iron Curtain, and while in Salta will look into opportunities for colonization. Quite a few White Russian refugees, long resident in Argentina, were present at the party, organized by United Artists' press manager, Teresa French. They would like to get roles in the film.

The picture is supposed to cost

Foreign Films Get Top **U.S. Market Penetration**

Paris, Oct. 17.

Stanley Ascher, head of the N.Y. based foreign film distribution setup, Interworld Film Distributors, is here personally handling the dubbing of two pix for U.S. release. He feels that it has usually been the uneven syncing and the choice of films that have kept foreign films from the depth penetration of America's market.

Ascher says that dubbing films in their own countries gives a better atmosphere and feeling. He in their own countries gives a better atmosphere and feeling. He can find American and British thesps abroad as well as French players who speak English. Since it is a foreign film the mixture of accents can be acceptable. He also maintains that the so-called arty house type of distribution limits a film. Also that it is in utilizing both these and regular blanket outlets that will be the eventual route for foreign pix.

He claims there is a place in the arties for the specialized, offibeat pix but that many foreign films can easily be used in general situations in the U.S. provided they are readapted in their dubbed versions. That is another reason he feels it is best to do this dubling abroad where the original authors can be consulted.

Ascher maintains he has American adaptors working with the

authors can be consulted.

Ascher maintains he has American adaptors working with the original writers to make them more acceptable to Yank audiences without betraying the author's intentions. The original should be respected but there must be changes made to fit American audiences.

audiences.

Ascher and hls wife Shirley went all over Europe ogling pix to establish a list of those that could be easily dubbed and had U.S. chances. Two first films being wound up here are "Maxime," with Michele Morgan and Charles Boyer, who are dubbing themselves, and "Lovers on a Tight Rope," with Annie Girardot. Miss Girardot will be dubbed by someone else since her English is not rated good enough. (Ascher is due is Manhattan this week.—Ed.)

HUSTON'S SOCIALITE HOOPLA IN VIENNA

John Huston, here from the Munich studio for shooting of "Freud" exteriors, hosted 200 persons, including many dignitaries, at a luncheon yesterday at the banquet hall of the Palais Pallavicini, headquarters of Austria's aristocratic Jockey Club. Huston promised his company would "not disturb the peace by shooting out streetlamps as other visitors did." He added: "However. I must warn you we are all lay psychoanalysts by now."

by now."

Guests included Lord Mayor Franz Jonas, Professor Dr. Hans Hoff, head of the psychiatry department at the U. of Vienna, other educators, remesentatives of the American Embassy, the Republic of Austria and the press. Montgomery Clift, Larry Parks, Susan Kohner and producer Wolfgang Reinhardt were among members of the "Freud" unit attending.

Inside Stuff—Pictures

A VARIETY staffer found himself recently between two fires, that of an overseas film producer and his American distributor. Simplified, the producer complained that when a major takes on a foreign picture all is not peaches and cream. He found fault with the distribution costs, over-full promotion plan, unrealistic for "art" product. Too many prints, too, said he. He ought to have netted much more on one recent release. However the "facts" which he gave the VARIETY staffer did not check out and the company involved, in some sarcasm, pointed out that its whole scheme had been evolved in consultation with the complainant.

While the producer's facts were awry, his more general observations on foreign language pic-handling in the U.S. have some pertinence, especially at this time when more and more European producers, reading the U.S. b.o. results of "La Dolce Vita," for example, assume that the sky really is the limit here. It is, but only about once or twice every 10 years every 10 years.

As the producer (who is given to sudden changes of mind) analysed the situation, the mass U.S. market still is not ready to accept most of the top "class" foreign product. While there have been exceptions to prove the rule, a foreign film is still a foreign film, dubbed into English or not. Without benefit of the kind of production publicity now judged so essential on domestic product, the foreign product arrives this side "cold," and the promotion people must start from scratch to create interest.

The moral thus pointed for the producer seems to be that when in doubt, go indie, with longer playoff, lower costs, etc. However, only a major is in the physical and financial position to get every possible dime out of a hit import when its appeal suddenly spreads beyond the artie borders.

Nicolas Reisini, 56, Greek-born, educated in France and Germany, speaks seven languages and holds a degree in engineering. He has an apartment on New York's Fifth Avenue, an estate in Tuxedo, N. Y., and, further, maintains residences in London and Paris. He makes a trip to Europe on the average of once a month, equalling or topping Samuel Bronston and Joe Levine. He's the dad of a boy, nine months, another three years, and a girl, nine years.

In the early 30s he inherited from his grandfather some coal mines in Manchuria. He expanded his business interests to include theatred operation and picture distribution in the Far East. Dropped theatrical participation until his Robin International ta robin is a bird of good luck in China) bought the foreign rights to Cinerama from Stanley Warner.

Warner.

Robin engages in the export-import business, specializing to some extent in international barter deals—yen products for franc products for peseta products for American dollars.

Otto Preminger is producing "Advise and Consent" under Swiss company Alpha-Alpina S. A. and not Carlyle Productions, based in New York. Despite A-A foreign tag, producer-director brought key h.o. staff out from Gotham to work on Columbia release. These include Jack McEdwards, production manager and father of Blake Edwards, directing "Experiment of Terror" on Gower St. lot; Bill Barnes, casting director; Florence Nerlinger, production secretary; Herman Darstein, head of Preminger's accounting department on W. 55th St. (NYC), a bookeeper and press agent. Nat Rudick stayed home to mind the

Eastern staff will stick around until Nov. 7 wind date. Some may linger longer while O.P. is editing, etc.

Stopping over briefly in Minneapolis enroute to upper Wisconsin for the location filming of "Young Man," Paul Newman told Tribune columnist Will Jones that he criticized 20th-Fox for the way it's selling "The Hustler." He said:

"I think it's appalling the way they're handling that film. It's completely unusual and different sort of a picture. And I think it requires different and unusual selling. But they're peddling it the same oldway that they've peddled their films for the last 20 or 30 years."

Elia Kazan retains cutting rights and owns the negatives of all films he makes, he told Herbert Whittaker, Toronto Globe & Mail legit critic, while there last week promoting his "Splendor in the Grass" (WB). That, he said, is because once when he returned from a holiday to cut a film he'd made for 20th he found a note from Darryl Zanuck: "I have cut 25 minutes out of your picture. Please don't prejudge the results. I know you will like it." Kazan promptly terminated his contract.

Boxoffice grosses from London jumbled the returns from the two West End Odeons—at Leicester Square and Marble Arch, with the result that the first week gross of Universal's "Come September" was erroneously reported. The picture, which has turned out to be U's most successful ever at the Leicester Square Odeon, topped \$20,100 in its opening frame and finished its second week with a handsome \$17,500. The third and final week hit a fancy \$15,500,

OLD BURLESQUE BIT

Stepin Fetchit (L. T. Perry) In Speed Pinch

Speed Pinch

Indianapolis, Oct. 17.

Stepin Fetchit, who appeared in the films of the 1930s, was pinched for speeding his car here. Patrolman William Melloy asked:

"What's your name?"

"Stepin Fetchit."

"I said what's your name?"

"Stepin Fetchit."

"I so going to ask you one more time, what is your name?"

"Haven't you ever heard of Stepin Fetchit in the movies?"

"No," I haven't," the policeman said, Then the former actor identified himself as Lindon T. Perry, 64. He showed the patrolman pictures of himself with the late Will Rogers, and the officer was mollified. But Fetchit still has to answer the speeding charge. the speeding charge.

Arthur Reiman's Title

Arthur Reiman has been pro-moted to the newly created post-of United Artists manager of domestic sales and contract depart-

of United Artists manager of demestic sales and contract department.

Reiman, who joined UA in 1951, Hoeffer, Henry McCarthy and was formerly manager of the sales and contract department for the western division.

INDUSTRIAL FILMS AT CORONADO FEST

AT CORONADO FEST

Hollywood, Oct. 17.

Nine of the more than 30 nontheatrical films exhibited at the
first annual Coronado International
Festival of Films have been given
the "A Selected Film" designation,
it was revealed by Robert Morey,
director of special events for the
Festival, Films selected are "Kinescore," produced by F. Todd Smith;
'The New World of Stainless
Steel," Wilding, Inc.; "Ages of
Time," MPO Productions; "Barpali," American Friends Service
Committee, "Seconds For Survival," Adulio Productions; "Mark
Twain's America," McGraw-Hill
Book Co.; "A New Way of Life,"
Borrego Springs, Calif," Copley
Productions; "Talking About
Northrup," McNamara Productions;
"Grand Prix-USA," Koower-Tellander Productions.

Subject matter of selected films
and other exhibited varied from
scientific films to spiritual messages.

Selection committee was headed

ANOTHER FINE DUBBLACE ROCCOMS BROTHERS

It is with great pride that Titra Sound Studios announces the completion of the dubbing into English of Astor Pictures' magnificent film, "Rocco And His Brothers."

Titra is honored at being entrusted with the responsibility of translating this prize-winning film into its second language. And we are doubly proud of Astor's satisfaction in our work. So proud that we take this opportunity to reproduce the memo we received from George Foley, President of Astor Pictures.

Memo from

George Foley Astor Pictures, Inc.

TO: GEORGE JOSEPHS - V. P. Sales
DAVID HORNE - Titra

Oct. 16, 1961

Screened the English version of "Rocco and His Brothers" last night. Tremendously successful job — the lip sync. was perfect - the voices fell right into the mood of the action — I was not conscious of a single jarring note or awkward episode.

Initial dates for this version in Cleveland, Cincinnati and Pittsburgh opened this week. Great business dictates full speed ahead for additional bookings.

Titra is to be congratulated on the job. They not only did a great piece of work - but they met our very difficult deadline-with time to spare.

GFF

FROM

TITRA SOUND STUDIOS

l 1600 Broadway, New York • PLaza 7-6681

Tisch Breaks In As TOA Speaker

On Whole, Convention Tone Healthy—And New Orleans Itself Beguiling

By JACK PITMAN

Retiospection - prone showmen are apt to recall last week's Theatre Owners of America parley in New Orleans for the "fresh sense" voiced by a relative newcomer to exhibition, hotelier Laurence A. Trech who, with brother Preston (Bob), swung the considerable weight of their Loew's circuit behind TOA this year.

By unburdening himself, fresh-

mind TOA this year.

By unburdening himself, freshman TOAer Tisch provided some tonic, even inspirational uplift, for many of the proolem-beset exhibs.

many of the proolem-beset exhibs.

He was particularly telling when he nudged 'em where they're most vulnerable—in the status quo. He and brother Bob, he said, found that the film biz, no less than any other, is often stuck on doing things a certain way only 'because that was the way they have always bren done.' It's possible that the reason "had long since lost its variety, but no one on the inside was aware of it. It took someone from without."

(Ther points that he soutched can doing

from without."

Other points that he touched can be bracketed under "showmanship." Use "every channel of publicity." he ursed—primarily for public education on the neerits of fractical exposure, against the cheating dimensions of home so come The enhancement of color, he said, is another point exhibs should talk up more. Theatre maintenance and decor were also encompased in the Tisch talk.

Even without Tisch's cheering de-

Even without Tisch's cheering de-but, the morale at New Orleans was generally good. There was, to be sure, the familiar chagrin over product and sales contracts, over free and pay television.

But if an observer had that here-But it an observer had that here-we-go-again feeling, there was also the awareness that these trade con-centrations still have value. For however repetitive inevitably, they remain a qualified source of re-plenishment, a pepper-upper. This is especially impressed when the event is stored in an exciti setis especially impressed when the event is staged in an exotic set-ting, and the Crescent City with its French touches—and the October climate for an Hawaiian luau and a Mississippi riverboat soiree—is just that.

Prem: Field Men Too Far Removed **From Superiors**

Hollywood Oct. 17.

Otto Preminger wants film exploitation men brought more on the inside of the merchandising and production scheme of things. To provide them with publicity kits and let it go at that simply is not enough, he commented on the Columbia lot here.

Preminger contends that on "Advive and Consent" he; producer and director, talking to exploiteers at a homeoffice sesh can enlighten them on various facets of the pic they cannot glim from pressbooks or other material fed them in the ordinary manner.

The p.r. man, or exploiteer,

or other material fed them in the ordinary manner.

The p.r. man, or exploiteer, should operate out of New York. They should know everything about the pic they are to work on from beginning to end. Pic should be screened for them so they will know what they are talking about when they get out into the field. Also, he holds, exploiteers should be on a permanent basis, not pic by pic where they have to worry about their jobs. When field men know they have steady income, know what they are talking about, they will give everything they've got for best results, says Preminger.

Preminger.

If a man works all kinds of hours when he's away from home he should be paid accordingly, not the increment they are getting today with limited per diems, such as in the case of Columbia and

as in the case of Columbia and other companies.

He's in favor of United Artists operation whereby Max Youngstein kept pr. field staff intact when there was a slack releasing period. Other companies engage men on this basis, but in the main only when they have a big pic.

Diana Dors, Alfredo Kraus 'Encounter in Majorca' Madrid, Oct. 17.

Diana Dors and Alfredo Kraus join voices in a Yank-Spanish co-production that started filming last production that started filming last week in Barcelona. Miss Dors, British screen star who has appeared as songstress in latespot engagements around the Continent and the U.S.A., takes on leading lyric tenor Alfredo Kraus in a co-venture tentatively entitled "Encounter in Majorca." Both will use their voices musically as well as dramatically for coproducers Om Motion Pictures (Hollywood's Vinod Pathak) and a new Spanish company, Alfredo Kraus Productions.

Kraus, who has a five year exclusive contract with Pathak must wind his role in "Encounter" hetore Nov. 16 in order to make the first of twenty lead appearances at La Scala in Verdi's "Falstaff." Cherubini's "Ali Baba" and Rossini's "La Dona del Lago."

Par's Product

Continued from page 7

ceed this amount in budget." He declined to estimate the full production outlay in terms of dollars, observing it's too risky to predict totals with such an elaborate program over an extended period because a couple of properties might fall out of the sked and others added.

The Par official crammed home the message that Par is seriously engaged in feature production and is bent on providing the market with all the pictures that can be absorbed. New faces are being presented along with the veterans, and themes are truly diversified, ranging from Jerry Lewis to Tennessee Williams, a war picture, "Hell Is for Heroes." to a western, "Man Who Shot Liberty Valance," Charlon Heston in a comedy titled 'Easter Dinner' and the Winston Churchill Story.

Weltner related that a Par rep, calling upon Churchill on the film's arrangements, heard this crack from Britain's elder statesman: "I only wish Errol Flynn were alive so he could play my part."

UA Planning

ment at Nuremberg," "One, Two, Three," "Pocketful of Miracles," "The Children's Hour," "Some-"Here Come The thing Wild," thing Wild," "Here Come une Kwimpers," "Sergeants Three," "The Happy Thieves," "The Valiant. "Birdman of Alcatraz," "Geronimo," "The Road To Hong Kong," "The Miracle Worker," "Jack The Giant Killer," "Phaed-Kong,"

"Jack The Giant Killer," "Phaedra," "Kid Galahad," "The Manchurian Candidate," "For All The Gold in The World."

1963: "Taras Bulba," "Two for The Seesaw," "Five Pieces of Maria," "The Lonely Stage," "A Child Is Waiting." "The Great Train Robbery." "The Great Escape," "Invitation To A Gunfighter," "Toys in The Attic," "The Grand Duke and Mr. Pimm." "Irma La Douce," "The Mound Builders," "The Best Man," "Dr. No," "Destiny's Tot."

1964 "Hawaii," "Mister Moses,"

No." 'Destiny's Tot."

1964 "Hawaii," "Mister Moses,"
Something A Little Less Serious," "The Last of The Just,"
"Roman Candle." 'Flight From Ashiya." "The Narcotics Story,"
"The Well at Ras Daga." "The Golden Age of Pericles." "A Bullet for Charlemagne."

Grim Shooting

Continued from page 2

the Germans offered 150 highway

"Then we had to rent the 150 guns for them. Under the current tight restrictions, the rifles that were delivered to us had no triggers and no hammers.

gers and no hammers.

"Can you imagine the time it took our special effects man and one assistant to fix them up? He had to attach bits of powder and run wire and a cap up the back of the rifles so they could be fired. Then the guns had to be re-loaded every time." every time.

every.time."

Next problem arose from the constant movement of the masses of U.S. troops stationed in this area, which is not far distant from the East German border.
"Every time the clouds cleared it seemed as if the U.S. jets were flying overhead," Myer reported.

Then a parties rebotting deta

Then on another shooting date, when the production crew had arranged with the city authorities to rope off the heart of the medieval town for some shooting, a battalion of U.S. troops was marched through on the way to its border patrol area.

"And nothing could hold back the U.S. soldiers," Myer added.

National Boxoffice Survey

Trade in Fast Pickup; 'Breakfast' New Champ, 'Grass' 2d, 'Hustler' 3d, 'Street' 4th, 'Vita' 5th

With many theatres helped by the Columbus Day 12? holiday and new product that shapes up strongily, biz in first-runs covered by VARIETY this session looms stronger than it has been in many weeks. Fall-like weather in many sections of the nation also was a plus fac-

tor.
"Breakfast at Tiffany's" (Par) is the new champion this week even the new Champion this week even though playing in only some five keys. It is closely followed by an-other new entrant, "Splendor in Grass" (WB) which is showing in some 18 key cities this round. "Hustler" (20th), first last week."

"Hustler" (20th), first last week, is winding up third. "Back Street" U, a newcomer, is showing enough to cop fourth money. "Dolce Vita" (Astor), fourth last stanza, is capturing fifth position.
"Greyfrairs Bobby" (BV), a newie, is finishing sixth and looks to be heard from additionally. "Bridge to Sun" "M-G1 out on release to any extent for first time this round, is capturing seventh place. place

"Spartacus" (U), big in N.Y., oms fast in LA. and good in providence. "Never On Sunday" (Lope) still is hotsy in Chi, N.Y. one September" (U), long in No. 1 spot is finishing 10th. "Francis of Assisi" (20th) is winding up 11th while "Two Women" "Astor) rounds out the Top 12. "Exadus" (UA), champion for months; "Rocco and Brothers" (As-

tor) and "Thunder of Drums" M-G), eighth last round, are the runner-up films? (M-G) shows the potential of being a big winner at the boxoffice, judging from initial two playdates. It is virtually capacity in first six days at N.Y. State and great in L.A. "Town Without Pity" (UA) looms nice in two N.Y. theatres currently. "Twenty Plus Two" (AA), just getting started, is fair in Detroit and mild in Cleveland. "White Christmas" (Par) (reissue) looms as one of few oldies being brought back for more dates to do well. It is sharp in Boston and a couple of

back for more dates to do well. It is sharp in Boston and a couple of other keys. "Blood and Roses" (Par) is not doing so well currently although okay in N.Y.

"Pit and Pendulum" (AI), fine in Indianapolis, looks hotsy in St. Louis. "Young Doctors" (UA), which has been high on the weekly list looks fair to see in most type.

list, looks fair to so-so in most en

list, looks fair to so-so in most engagements this stanza.

"Spartacus" (U), big in N.Y., looms fast in L.A. and good in Providence. "Never On Sunday" (Lope) still is hotsy in Chi, N.Y.

More Horsepower In Frisco Quake?

Joe Levine Preparing a Spectacle of 1906 Big Shake

—To Rival 'Ben-Hur' Chariot Race

United Artists' Regional Authorities Altered

In a realignment of branch of-fices within divisions, United Art-ists has switched St. Louis, for-merly in the western division, to the New York and southern divi-sion managed by D. J. Edele.

Albany and New Haven, formerly in the eastern division, also have been put into the New York and southern division. Indianapolis, formerly in the central division, is now in Al Fitter's western division.

Chico Marx

Continued from page 4

so was poker, and he was a frequent visitor-and player-in Las Vegas casinos as well as other gam ing rooms of the world. Grouch often gagged that those Las Vegas characters would some day hold Chico for ransom because he always was in hock.

ways was in hock.

Blessed with an uncanny memory in certain channels. Groucho once held up a dollar bill for a second for Chico to look at on the set of "Horsefeathers," and Chico after his brother pocketed the bill read off the serial number and letters forward and backwards without a mistake. Groucho then said to Harry Ruby, the songwriter, who was nearby, "I bet he blows his first line in the next scene." He did.

Born Leonard Mary in N. V.

He did.

Born Leonard Marx in N. Y., Chico was given his billing by a smalltime monologist, Art Fischer, who likewise nicknamed all the other brothers when they were starting out in a kid vaude turn. He was frequently joshed about his penchant for "chasing chicks," and began to be called "Chicko," which in turn became Chico.

Although he was less voluble in

which in turn became Chico.

Although he was less voluble in the various acts the brothers trouped over the years, he was plenty gabby—and really witty—offstage and to the end was a major contributor to the chatter that convulses earcuppers within range of the "Comedians" Roundtable" at Hillerest Country Club, which lists many of the top names of films on its membership roster. In a degree, Chico was a "comedians' comedian," but he never left sway him, of the membership roster. In a degree, Chico was a "comedians" comedian," but he never let it sway him, and thereby he did little to enhance the rep—unlike numerous other contemporary comics.

contemporary comics.

Before his younger brothers were mother-henned into an act early in the century by their mater, the legendary "Frenchie," Chico had learned how to chord a plann acceptably enough to pound the 88 in some of N. Y.'s pioneer nickelodeons. That naturally became his primary role in the ensuing acts, along with straighting for the more ebullient Harpo and fast-chatter Groucho. He was in all the films and legit shows the team did—although show biz chronicles noted he frequently was late for curtains or set calls.

After becoming favorites on the

or set calls.

After becoming favorites on the Broadway stage with their zany comedy, Chico and his brothers made their screen bow in "The Cocoanuts" in 1929, picturization of their Gotham hit. He and his brothers followed this with "Animal Crackers," "Monkey Business," "Horsefeathers," "Duck Soup," "Night at the Opera," "Day at the Races," "Room Service," "At the Circus," "The Big Store," "Night in Casablanca" and "Love Happy," In addition to his brothers—Groucho, Harpo, Gummo and Zepo—he is survived by his widow, former actress Mary Dee, and a daughter by his first marriage, Mrs.

Masked Heist of Ozoner

Atlanta, Oct. 17. Two youthful gunmen held up two theatre employes Sunday night at the Peachtree Drive-in Theatre on Peachtree Industrial Boulevard and escaped with \$481.25.

Mrs. Elizabeth Lee, cashler, and Wayne Davis had locked the theater box office, when two youths, faces covered with women's stockings, pointed a rifle.

Embassy pictures. Joe Levine has decided to essay a first roadshow entry, a yarn set against the San Francisco quake of 1906, and titled "City That Lived." It's to be coproduced with Niven Busch, the novelist, and sereen director-scripter John Farrow.

Pic will be shot in Todd-AO late next year for '63 release. Obylously, this must be held tentative; ditto Levine's announced budget of \$5,000,000-plus. Busch the authored "Duel in the Sun." later a film-play) and Farrow will tandem the screenplay chore, but whether the latter will also double behind the camera is uncertain at this point.

screenplay chore but whether the latter will also double behind the camera is uncertain at this point. Also undecided are distribution plans, though careful observance of Levine's expanded position in the industry suggests he will do his own releasing. As a roadshow on limited harditicket play, it becomes a manageable assignment for Embassy. of course.

Film's plot isn't being disclosed, but no secret is the intention to angle the film for maximum visual impact in order to make good on the claim to roadshow stature. The quake sequence, for instance, is figured to run about half an hour, and is candidly being talked up by Embassy as a filmic conversation piece to rival the chariot race in Metro's 'Ben-Hur.' To underline this visual reliance. Embassy is planning to spend about \$1,000,000 on the quake alone.

Precedent

Employing the disaster as the pic's piece-de-resistance also infers.

Employing the disaster as the pic's piece-de-resistance also infers anxiety that the storyline per se may shape insufficient for anvanced-admission trade. The yarn, to be sure, is hardly contemporary, and it could be older audiences may incline to the memory of "San Francisco." Metro's Clark Gable-Spencer Tracy click of the 30s, and now making as a home-screen reissue.

"City That Lived" lists five star parts, and these will probably be

parts, and these will probably be cast with both foreign and Holly-wood-groomed names.

'Taste' An Issue In The Making **Among Exhibs?**

Among Exhibs?

It's generally reflective of the anxiety at New Orleans last week that John' Stembler, the Atlanta circuit head and new prez of Theatre Owners of America, promised TOA his administration would support "discretion and good taste" in fillmaking. There's nothing bold in that, plainly, but it's significant of exhib tempers that he felt the need to insert the mollifying pledge.

It probably was the most significant portiop of his acceptance speech to production ears, if only because it seems to mean that exhibition's most potent segments are apt to stepup the pressure on Hollywood for less sex and violence. The big question, of course, is just how sincere are the exhibs in their plea for producers to tone down the adult stuff? Especially in view of the potent biz many of the adult pix have done.

But to hear some of the showmen who assembled at New Orleans, it seems clear enough that the grass-roots audience pressure has been increasing on them, and they in turn want to pass it along to the source.

Part of the exhib anxiety, as VARIETY reported last week from the TOA convention, is over the recent Production Code liberalization that now permits homosexuality as the subject matter. It's not clear, however, what exhibition can do about this, if anything.

Stripper Joins 'Tiger'

Toronto, Oct. 17.
Elaine Jones thee Halpern of
Toronto, who two years ago was
a student at Bathurst Heights High,

a scudent at Bathurst Heights High, has been signed for a role in Columbia's "Tiger By the Tail."
She used the nom de exposure Baby Bubbles when she recently appeared at the Lux Theatre here as a stripper.

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PIT AND THE PENDULUM

A.I.P. James H. Nicholson, Producer

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Film Reviews

of dramatic inclosits rather than letting them grow more harmoni-ously from the characters and their plight. The photographic reality removes the Greek tragedy en-velope of the play. Raf Vallone, the Italian film star

who made a name in Paris in the legat version of "Bridge," again essays the lead role. Te is powerful and tortured as the docker whose guilty love for his 18-year-old niece leads to his neglect of his wife. There is the insane peal-ousy over an illegal inmigrant that brings on his sinking low enough to turn him over to the authorities and his suicide after a public humiliation.

Maureen Stapleton in a passive role, as the wife wao is how again. who made a name in Paris in the legit version of "Bridge," again

role, as the wife who is be a coner man, still impresses in her expression of inner torment, Carol Lawrence is acceptable as the confused niece. Jean Sorel, as the immi-grant lover, and Raymond Pelle-grin, as his brother, are stalwart in

grin, as nis process
their parts.
The exteriors, shot in Brooklyn,
made in Paris. and the interiors; made in Paris, are well welded. Film shows that are well welded. Film shows that in this age of growing blending of industries and production abroad, an acceptable American film can be made by a foreign producer, provided he avoids hybridization. The immigrant theme easily assimilates the mixture

easily assimilates the mixture of accents and American talk. It is technically fine.

Attempt to create the aura of tracedy, by having all the characters already suffering within their emotional makeups gives the film a grim, downbeat look. Hence, this loors regishus are the hateith this looms mainly an arty bet with not too much entertainment value for more extensive distrib which may be spotty. It thus needs hard-sell in subsequents. Walter Reade's Commental Distinuora (1) as this pie for the U.S. via production

this pic for the U.S. via production investment.
Director Sidney Lunet has punched up the dramatic scenes with a theatrical result at times, but his handling of the big scene with the docker and his niece's suitor is right and tactful.

The Head (GERMAN)

Mosk.

Exploitable, but shopwarn shocker. Tedious variation on the mad doctor premise.

Hollywood, Oct. 3.

Thens-Lux release of Wolfrang Hartwig production. No star credits. Directed and screenpals by Wieter Trivas: cambridge and screenpals by Wieter Trivas: cambridge and screenpals by Wieter Trivas: cambridge and the screen and warm Bruno Monden: musse. Willy Mottes, Jacque Lasri: sound. Ruaciph Maries, Jacque Lasri: sound. Ruaciph Michel Stank Frank Frank Frank Professor Abel

Bridge and Stank Frank Michel Sman Paul Dahler Sman

erigin. The Trans-Lux release, written and directed by Victor of Trivas was actually produced some five years ago, but has yet to be seen in this country. Its boxoffice fortunes depend upon the impact of exploitation measures, to which it film most provocatively lends itself, but awkward post-dubbing, overlength and the shabby, shop-worn nature of the story will narrow its acceptance, even among horror buffs. "The Head" in question is that of a noted professor, severed from its body yet kept alive via the inevitable serum Xi by an unbalanced colleague. Dr. Ood. Ood then goes a step further by transplanting the lovely head of a hopeless lady hunchback on the admirable body of a stripper, disposing of the undesirable remainders. But the operation proves to be a big bust when the half-and-half girl reveals the source of her neck-down identity to the box friend of

View From the Bridge
of mames with a plus via the Miler
remeker. Its fringe aspects on the
limited also give it a reason for its accinted players who mix well with
the native talents
There is a tendency to be the
at a mewine more to a coof dramatic incidents rather than
letting them grow more harmoniously from the characters and their
plight. The photographic reality
removes the Greek tragedy envelope of the play.

Por Vallege the Italian film star via the art, music and photog-

On The Fiddle

Outmoded comedy set in the second World War. It's a low-erbracket yock-raiser with such names as rate in U. S. being employed in minor chores; an "iffy" prospect.

London, Oct. 10.

Anglo-Amalgamated release of an S.
Beniamin Fisa production. Stars Nean
Connery. Alfred Lynch: features (exil
Parker. Wilfrid Hyde-White, Stanley
Holloway, Kathleen Harrison, Eleanor
Summerfield. Eric Barker, Terence Long
Commercial Stanley and Stanley
Long Stanley by Hardd Buchman from
R. D. Dellytrifield's novel. "Stop at a
winner"; camera, Edward Scaffe; editor.
Peter Hunt; music, Malcolm Arnold:
At Preyew Theatre, London. Running
time. '7 MINS. Horace Pope Alfred Lynch Pedlar Pascoe Sein Connery

Pediar Pascoe Se in Conne	ю.
Gp. Capt. Bascombe Cecil Park	er
T Sgt. Buzzer Alan Kir	1g
Doctor Eric Bark	er
T Sgt. Buzzer Alan Kir Doctor Eric Back Trowbridge Wilfrid Hyd Whi	te
Mrs. Cooksley Kathleen Harrist Flora McNaughton Eleanor Summerfe	าก
Flora McNaughton Eleanor Summerf'e	ld
Air Gunner Terence Longo	n
1et Airman Vuctor Madde	m
Huxtable Harry Loci MacTaggart Lance Percev Hixon John Le Me no	ke i
MacTaggart Lance Percev	al.
Hixon John Le Me un	er i
Sister	เร
Mr. Pope Peter Sincla	ır
Police Constable Jack Lambe	rt
Ticket Collector Cyril Smi	lh.
Sgt. Ellis Graham Star WAAF Sergeant Mirram Karl	ĸ
WAAF Sergeant Mirrom Karl	ın.
Corneral Gittens	מי
Lancing Ian White k	er
Conductor Monty Land	IS.
Marie Barbara Winds	or-
Ivv Toni Palme	er
Ivy Toni Palmi Dusty Kenneth Warre	'n
Iris Ann Beac	·n
U. S. Snowdrop Gary Cockre	:11

This little item will produce plenty of laughter among easygoing audiences. But overall it has the rather jaded air of a script that suggests that it has been kicking around so long that it is now hopelessly outmoded. It is a comedy harking back to the war years, rationing, air-raid sirens and the lot. Though it has a number of supporting names known to Americans, they are largely wasted.

asted. Based on a nove novel by

wasted.

Based on a novel by R. D. Delderfield, Harold Buchman's screenplay appears to have been assembled rather than written. Cyril Frankel's direction, while extracting the maximum laughs from the material at hand, fails to cover the fact that the film is mostly a string of episodes only loosely connected.

The story concerns two R.A.F. recruits, a one a sharp-witted unscrupulous wise boy 'Alfred Lynch' and the other an amiable, slow-witted gypsy Sean Connery! Lynch sees the service life as an ideal way of making a quick buck and he cons the unsuspecting Connery into going along with him

Butke Marie Stader
Butke Marie Marie

American sergeant

Technically the film is okay, but what may have sounded like a very good idea in the talking stages seems to have gone sadly awry in action. Three or four amusing sequences in a film devoted to providing yocks are not enough.

Rich. Technically the film is okay. But

La Belle Americaine

I.a Belle Americaine
(The Beautiful American)
(FRENCII)
Paris, Oct. 10.
CCFC release of Film D'Art-PanoramaCortier production. Sters Robert Dhery.
Colettie Brosset; ieatures Alfred Adam.
Jacques Fabbri. Catherine Sola. Christian
Morin. Directed by Robert Dhery. Sercenplay. Dhery. Pierre Tonernin. Alfred
August Derey. Pierre Tonernin. Alfred
Colette Granten Colette Brosset.
Running lime. 95 MINS.
Marcel Robert Dhery
Paulette Colette Brosset. Robert Dhery Colette Brosset Catherine Sola Alfred Adam Christian Marin Jacques Fabbri

Inspector . .

Robert Dhery, who had a hit roadway run with his comic Robert Dhery, who had a hit Broadway run with his comic revue, "La Plume de Ma Tante," now turns to films and comes up with a fairly engaging comedy. There are many risible sketches but film does not build in charac-ter and gags. However, this is casygoing and pleasant. It could find playoff possibilities on its general viveal entertainment valfind playoff possibilities on its general overall entertainment val-

find playoff possibilities on its general overall entertainment values, but arty spots look chancy.

Title here refers to a big white Cadillac that fails into a modest worker's hands for \$100 because of a widow's desire to avenge herself on her late husband's mistress. After arousing the wonder of his friends, the worker loses his job because his bosses envy him. He gets into a series- of adventures such as getting locked in the trunk for a night, forced into a governmental shindig and becoming a favorite of the minister.

Dhery plays the guileless hero with a gentleness and good timing, and cheer. The cast is helpful especially the hard-hearted mugging of Louis De Funes in two roles as a foreman and a police inspector.

Dhery does not try for belly laughe but rether for does it is us-

Dhery does not try for belly ughs but rather for adroit situalaughs but rather for a droit situa-tion bits. He clocks plenty of laughs but the one joke sometimes wears thin. What was deft, fresh and witty on the stage, where the skits were fast and quickly re-placed by another, does not always work out in this film.

But Dhery shows a flair for comedics and has come up with a diverting pic which should do well

where and abroad if properly handled. He shows a talent for pacing cags. With more heavyweight material should emerge a personalized new film comedy presence.

Casi Casados

(Virtually Married)
(MEXICAN)
Mexico Citv. Oct. 10.
Policules Nacionales release of Alameda Films and Cesar Santos Galindo production. Stars Fernando Casanova, Rosita Arenas. Mauricio Garces: Features by Higueu M. Delgardo, Screenplay by Jose Maria Ferniradez Unsain and Alfredo Varela Jr. At Cine Orfeon, Mexico City. Running time, 90 MINS.

Running time, 90 MINS.

This is bedroom farce entertainment with vaudeville gag routines tossed in: A modest mechanic accepts plea of a rich friend to pass hinnself off as the man of means while the latter goes off on an important business junket. The impostor gets caught up in a serio-comic, merry-go-round which has him getting married. And then the comedy scenes begin when the wealthy friend returns into this situation. There's nothing very "xciting or new about the theme, there are some really funny sequences. sequences.

sequences,

Unpretentious though it is this is what the patrons here like in no uncertain terms. Saving grace is that actors, all public favorites, really go all out in their roles and turn in creditable performances. Low budgeted, this one will be a moneymaker in Mexico and other Latin areas.

Emil.

Coronado Film Festival

Simiffio
(MEXICAN)

Coronado. Oct. 14.

Azteca Films release of Corsa. S.A.
piudiction Stars Jose Films Moreno,
Javier Tejada Carlos Lopez Mociecuma.

Aster Dagle Automodulant Interational Fest of Films. Running time, 100

MINS.

This is Mexicorn which snaps

This is Mexicorn which snaps, crackles and pops because of performances of Elias Moreno, moppet Javier Tejada and the smart direction of Gomez Muriel.

pet Javier Tejada and the smart direction of Gomes Muriel.

Sentimental picture concerns village's fight to keep a blinded veteran teacher from being retired by the state and the teacher's reciprocated love for the boys who constantly harass him. They desist finally when they realize the cruelty of their pranks.

This sounds lookey but the decent emotions involved are handled skillfully by Muriel, Elias Moreno, as the teacher, and Tejada, as the boys' leader. The film's intimacy is jarred by one scene of marching and singing boys plus courting couple also chirping which appears to be right out of a passe musical. Draper's photography sustains the mood and other technical credits are okay. raphy sustains the mood and technical credits are okay.

Meade.

The Twilight Story
(JAPANESE)
Coronado, Oct. 10.
Toho release of lehi Sato production.
Stars Fujiko Yamamoto, Hiroshi Akutagawa. Directed by Shiro Towada. Scieenplay, Toshio Yasumi from book by Katu
Nagai, At Coronado Internation! Fest.
of Films. Running time. 150 MINS.

Film is a long, tedious story of a familiar film figure, a prostic with a heart of gold. In the past year, she has "Surie Wonged." "Butterfield Eighted" and "Gone Naked in World" via U. S. films, and it would be difficult to tabu-late her appearance in all foreign. late her appearances in all foreign

product.

In this 1960 release in Japan that not in U. S., Miss Yamamoto is winning her scarlet letter in Tokyo's red-light district, having come from a small town to finance her mother's illnesses in the only war else knows how. she knows how.

way she knows how.

She pins her hopes for a good man to take her out of this on Akutagawa, a martially discontented teacher who tells her he is single. He is unhappy at home because his wife has born the child of her former master: Akutagawa returns to his wife and Miss Yamamoto is made even more unhappy when the learner that her unple mamoto is made even more unhappy when she learns that her uncle, Masoa Oda, has squandered funds entrusted to him and her mother has died for lack of care. Miss Yamamoto is desperately ill and life continues its downward spiral in the red-light district. Film ends on this cheery note

on this cheery note.

Miss Yamamoto is beautiful and a capable actress judging by her performance here. Akutagawa is okay as the teacher. Oda is fine as the unworthy uncle as are a number of the girls who have taken to the tenderloin.

Meade.

Weekend Pass

Coronado, Cal., Oct. 13.

Pama (Paul von Schreiber) Production.
Stars von Schreiber, Jane Wald and Suzl
Carnella Directed by John Howard.
John Stevens: editor. Howard: music, edit
Marx: sound, Ted Gomillion; script supertior, Liz Shannon. Reviewed at Coronado International Festival of Films.
Running time, 49 MHS.

This initial production effort by Paul von Schreiber, a young Holly-wood actor, premiered here to good audience reception and has power audience reception and has power for the present and promise for the future. Long for a short and short for a feature, its hybrid length may hinder von Schreiber's search for a release. It is offbeat enough to draw comment and commercial enough to please

he turn in creditable performances.

Low budgeted, this one will be a in moneymaker in Mexico and other ky, Latin areas.

Emil.

M. P. Associates Benefit

Philadelphia will sponsor the pressor of Philadelphia will sponsor the pressor in Story," at the Midtown Theatre, Nov. 5, for the benefit of organization's charity fund.

Carl Reardon, branch manager will of Universal Pictures, is chairman for the premiere showing, following with "West Side Story," will open AF a run at the Midtown on a reserved seat basis.

mercial enough to please customers.

Von Schreiber plays a hinterland salor on weekend liberty in Los Kasoff, put in four performances that the Walnut Theatre, Philly, prior to closing at a deficit of about \$80,000 on a \$110,000 investment.

Milli For's Account Detroit, Oct. 17.

Namesakes got together here when the Fox Theatre, a 5,000-sensor in goodnight kiss,

Until Von Schreiber, Miss Wald and

"Fidelity," written by Arthur Carter and presented by Lynn Carter and presented by Lynn date the Walnut Theatre, Philly, prior to closing at a deficit of about \$80,000 on a \$110,000 investment.

Milli For's Account Detroit, Oct. 17.

Namesakes got together here when the Fox Theatre, a 5,000-sensor in in association with Sy Kasoff, put in four performances to the city and its derelicts. A prior to closing at a deficit of about \$80,000 on a \$110,000 investment.

Milli For's Account Milli Fox as its public relations consultant.

Miss Fox, who operates her own a goodnight kiss,
Von Schreiber, Miss Wald and

Toys on a Field of Blue

Coronado, Cal., Oct. 13.
Independent production written, produced directed and photographe by Ruhar Evans, Stars George Ashley and Paul and Mitchell Evans. Associate producer and editor, Gil LaVeque. Reviewed at Coronado International Festival of Films. Running time; 23 MINS. 1

Loneliness apparently is the forte of young independent producers for it is the topic of this initial effort previewed here just as it was in Paul von Schreiber's "Weekend Pass," screened carlier the same night.

Writer Evans has cast his own

Writer Evans has cast his own two boys as youngsters who cross the path of an impoverished wino, Ashley, still scarred by memories of World War I. Having missed an annual free holiday dinner for veterans, the only place he finds understanding, Ashley is rejected at an audition for department store Santa Clauses because he cannot laugh on the laugh on cue. .

laugh on cue.

After an afternoon of watching children piay war with ingeniously contrived duplicates of adult weapons, Ashley is disturbed by the two boys while consoling himself with a bottle of cheap wine. When he tries to return an abandoned wagon to the frightened boys, his mind returns to a wartime experience of grenading two men. He flees in terror from the mindsight. The children arrive home breathless and find a toy missile under the Yule tree.

This is an excellent first effort

This is an excellent first effort revealing latent talent in Evans and LeVeque and is effectively played by Ashley and the boys. It has its laughs but they are bitter, more bile than smile. Meade.

3 Tryout Flops Continued from page 1

around \$450,000. The musical, written by Oscar Brown Jr. with Robert Barron Nemiroff collabor-

Robert Barron Nemiroff collaborating on the book, starred Burgess Meredith and was produced by Nemiroff and Burt Charles D'Lugoff. It closed after a four-performance run at the Arie Crown Theatre, Chicago. "Life," produced by A. E. Hotchner, in association with Jerome Brody, was capitalized at \$75.000. The play, authored by Hitchner and based on the writings of Ernest Hemingway, will have concluded a three-week run at the Hartford Theatre, L. A., when it closes next Saturday. It's figured the production, starring Rod Steiger, will have run through at least its entire investment by then.

The "Life" tour, which began

Steiger, will have run through at least its entire investment by then.

The "Life" tour, which began Sept. 12 in Seattle, had previously been suspended when a scheduled two-week stand in San Francisco was cut short after the initial stanza so that the show could go back into rehearsal prior to opening in L. A. Kermit Bloomgarden reportedly will align himself with Hotchner and Brody in sponsoring a doctored version of the play.

Brody, who's president of Restaurant Associates, which operates several eateries, is listed in the published limited partnership certificate on the venture as having contributed \$51,750 of the financing. It isn't specified whether he supplied the funds personally or as agent for undisclosed investors. "Fidelity." written by Arthur Carter and presented by Lynn Loesser, in association with Sy Kasoff, put in four performances at the Walnut Theatre. Philly, prior to closing at a defeit of about \$80,000 on a \$110,000 investment.

<u>Little Messages To Film Producers</u>

DOES YOUR ADVERTISING MANAGER'S SHIRT-FRONT LIGHT UP?

- Nowadays there are wonderfully ingenious ways to advertise your motion picture. Airplanes will drag the title across the skies. Illuminated displays in the subways will emblazon your come-on between pillars and trains. You can have a million gross of matches for a nominal price. Any model agency will supply a platoon of long-legged girls in tights and satin sashes bearing your name.
- You have to make up your mind what advertising media you prefer. All forms of advertising have their place and their value. Here we speak of direct, punchy, timely advertising to your retailers—the circuits and theatres, and the men and women who live and breath pictures.
 - Here are reasons-why for advertising in



- 1. The cost is modest
- 2. The impact is immediate
- 3. The logic is overpowering
- 4. It is telling selling

Foresight Needed In Lingual Films; 'Dubbing' Oughta Start On The Set

or an important scenes in ringus.

This is the opinion of Peter Richlof. American dubbing expertion, American dubbing expertivity makes his high in Paris. In New York last week on a short vijit. Rechlof acknowledged that there already have been a number of toteinn films which have attempted the dual-version shooting idea, but usually with less than happy results. The principal reason, as he sees it, has been that no great care was taken in preparing a "quality" American translation. Often, in fact, the translating has been done fight on her set—off the cuff—and spoken by actors who learned the words by rote.

In at least one case that he re-

cuit—and spoken by actors who learned the words by rote.

In at least one case that he remembers, all English footage had to be scrapped because the rhythm of the actors was all wrong and could not be properly post-spaced. A better English dubhed version was obtained by using the footage in which the actors spoke their nature tongue.

Dubs 60 Yearly

Riethof, whose company now dubs between 60 to 65 of the approximately 200 films dubbed into English every year, is branching out to offer his preproduction services to European producers. This involves the preparation of an English language script of "artistic quality" before the film starts shooting. It also requires that the producer use performers who can speak English al least to the extent that their speech ringthms are cerect. It's not necessary that the speak engire at least to the extent that their speech rivithms are cor-rect. It's not necessary that the original actor's voice be used in the final English version, since this can be post-synced by one of Rie-thof's stable of dubbing actors in Paris.

can be post-synced by one of kiethof's stable of dubbing actors in
Paris,
Riethof himself, has his own
definite ideas about the degree of
accents most suitable for various
diubbed films, thouch his customers
distribs and producers) have the
last word. Many U. S. distribs want
simply a "neutral American stage
accent." though this would obviously be unsuitable, say, for a film
whose characters are Italian peasants, speaking with all the body
gestures Italian peasants use.

Swedes & Laplanders
As an example of how he likes
to employ accents to give flavor to
tile dubbed film, he told of a recent
pic he handled involving Swedes
and Laplanders, whose language
is totally different from that spoken by the Swedes. The latter
spoke somewhat neutral English,
while the Laplanders—the primitives—were given decided accents.
Jist what the Laplander's accent
would be, speaking English, he did
not describe."

The most difficult film he's ever
dubbed, says Riethof, was Rene
Clement's "Forbidden Games," in
which the lead roles are played by
two. children. Getting, English
speaking kids to "act" while



The next important step in the process of dubbing foreign films a career in itself. Ingmar Bergfor the American market must be in the preparation of English language scripts concurrent with the forcing script, and in the shooting dal important scenes in English, as yell as foreign versions.

This is the opinion of Peter Riethof, American dubbing expert who makes his h q in Paris. In New York last week on a short yellow which must be expressed for into English a problem, due to the exaggerated lip movements which Germans use. Japanese which Germans use, Japanese die there already have been a number of forcin films which have attempted the dual-version shooting diea, but usually with less than happy results. The principal reason, as he sees it, has been that no longues.

1961 High Low

Biz Lags Architecturally

Nicolas Reisini, president of Cinerama Inc., thinks the the-atre business has been remiss in not having done anything new architecturally in 40 years. He's just engineered a deal for a flock of new Super-Cinerama theatres, with the screen covering the entire front wall, and all in one uniform neutral color.

color.
Says he doesn't want the audience to be "admiring our color schemes; I want the public to be enveloped instead in the screen entertainment."

problems because they seldom close their lips. Inevitably, these characters must speak dubbed English much as a real German or Japanese might, since they speak the new language with the rhythms and mannerisms of their native tongues.

No Short-Cuts?

Ricthof has little faith in any technical or electronic systems for short-cutting dubbing problems. It

Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange Net *Weekly Vol. Weekly Weekly Tues. in 100s High Low Close Change for wk. 2734 1734 ABC Vending 68 6178 4134 Am Br-Par Th 106

2734		Ampex		20¹ s	1914	193á	— 78
4218		CBS	196	353 á	3338	351 á	+ 34
353 g	2138	Col Pix	67	3138	29	2412	-112
4712	32	Decca	138	3814	363 á	3612	+ 14
4612	265á	Disnev	49	3714	3534	3614	12
11934	9712	Eastman Kdk.	260	1037 s	100	10314	+214
7*.g	410	KMI	270	514	476	5	16
1712	1256	Glen Alden	364	1312	478 1214	1914	- 12
3518	1576	Loew's Thea.	146	301/4	2016	7816	
77	363		78	77	7112	12 ¹ 4 28 ¹ 2 72	—43 4
703á	4115	Metro GM	310		4014	50	+112
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8534	5330	Outlet 2 Paramount .:	236	5634	5316	2212 5612	
255 a		Philco			2138	2134	<u>—1</u>
227	175	Polaroid	260.	210	1061	210	+14
0-5/				57	5534	- 5616	- 34
103	1033	RCA	120	1234	1936	210 56 ¹ 2 12 ³ 8	3 ₈
22	143.	Pop ned	. 20	17	1635	1616	_ 18
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3414				001	001/	6017	
5514	207	Storer	151	50.8	2114	2134	—134
	211,8	20th-Fox United Artists Univ., pfd.	121	20.4	9134	.01"8 9914	+ 12
4034	2912	United Artists	170	34.78	0914	32.8 05	+3
85	70.5	Univ., pid.	110	60 70	03 4	78	+3 +1
		Warner Bros.	100	79 18912	10214	10714	+356
19834	91.4	Zenith	199	109.2	103.2	18716	+3.8
	•	America:					
818		Allied Artists	64	6¹ á	6	6	
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414	2	Buckeye Corp	163	2	134 1858	2	
24 ³ 8	934	Cap. Cit. Bdc.	42	1912	1858	1 9	
2212	458	Cinerama Inc.	622	1934		1934	+1
1678	8	Desilu Prods.			814	838	1g
958	47 a		.13	7	612	7	+ 14
2534		MPO Vid.		1712	16	16 ³ 8	— ³ 8
534	214	Nat'l Telefilm	47	238	214	214	
10¹8	334	Reeves Bdcst	89	5	408	5	• • • • • • • • • • • • • • • • • • • •
1012	6	Reeves Snd.		814	758		- 38
27	20 .	Screen Gems	.9	2212	2134	22	-1
4238	1134	Technicolor	252	2834	27'2	2778	- 38
31	934	Teleprompter	148	17	14 ³ %		
614		Tele Indus.		338	234	3	
				4.7			

* Week Ended Mon. (16). † Actual Volume.

(Courtesy of Merrill, Lunch. Pierce, Fenner & Smith, Inc.)

Over-the-Counter Secu	rities		
	Bid	Ask	
America Corp.	334	414	— 1g
Four Star Television	2014	221/4	-11/4
Gen Aniline & FA		294	 5
General Drive-in	16	1714	- 1/4
Gold Medal Studios	18	₽.	
King Bros	114	178	••
Magna Pictures	334	414	- 1/4
Metromedia Inc	1334	1478	- 1/2
Official Films		338	- 1/4
Sterling Television	234	338	+ 3/8
U. A. Theatres	612	73/8	+ 3/8
Wometco Enterprises	2314	25^{3} 6	34
Wrather Corp.		718	— 1/8
(Source: National Assn. of Securiti	es Deal	ers Inc.)	,

IT'S A FACT:

There are over 15,000 sprinkler heads protecting BONDED's film storage and service installations. All seven BONDED warehouses are protected by automatic elec-tronic burglary and alarm systems.

BONDED

FILM (*) STOFICE

NEW YORK LOS ANGELES

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Italo Product to Hawaii

Honolulu, Oct. 17. Italian product is holding down two first-run screens currently: "La Dolce Vita" is the second foreign film ever to play Consolidated's prestige Kuhio Theatre. And Roy-al's Queen Theatre has coupled "General Della Rovere" and "A Husband for Anna."

Apart from the blood-and-thun-der loincloth legends featuring a host of Rome-based musclemen, this is probably the most important showcasing Italian films have ever

Amusement Shares Buys & Sells

[Aug. 11 Sept. 10]

Washington, Oct. 17.

Latest Securities & Exchange Commission summary of insider transactions lists big purchases of Warner Bros. shares as executives exercised stock options. Report covers Aug. 11-Sept. 10.

Jack Warner acquired 30,000 common shares to boost his holdings to 279,865. These other officers bought their first blocks of common stock via options: Wolfe Cohen. 5,000 shares; Benjamin Kalmenson, 20,000 shares; Herman Starr, 7,500 shares; and Stephen Trilling, 5,000 shares, James B. Conkling, in a non-option deal, bought his first 5,000 shares of WB. shares of WB.

SEC also reported that Albert Zugsmith unloaded 106.500 common shares of Allied Artists, leaving him with only 300. Roger W. Hurlock acquired 600 shares, hiking his total to 25.600. Other show business buys and sales, all common stock unless noted otherwise:

buys and sales, all common stock unless noted otherwise:

Columbia Broadcasting System—J. A. Iglehart bought 100, making him the owner of 18,049 shares.

Deca Records Inc.—Milton Rackmil, as co-trustee, acquired 300, giving him 18,300 held in that fashion. He is direct owner of 1,713 shares.

shares.

MCA Inc.—In a private transaction, MCA Artists Profit Sharing Trust sold 9,864 shares, leaving 186,150 held by the trust. Music Corp. of America Profit Sharing Trust. in another private sale, let go of 4,136 shares, still holding onto 78,050.

National Theatres & TV—Samuel Firks sold his entire holdings of 29,164 shares in a July transaction.

Radio Corp. of America—Douglas Ewing exercised option to buy 1,000 shares, making him owner of 1,323.

Rollins Broadcasting—John W. Rollins sold 500 shares, leaving him with 12,896. O. Wayne Rollins, as a guardian, bought 700 shares, making 6,880 held in this fashion.

Teleprompter Corp.—Fred Barton sold 500, keeping 36.873 shares. 20th Century-Fox Film—John Loeb, through a trust listed under his name, sold 3.800 shares, leaving 3.000 in the trust. He personally owns 10.000 shares.

United Artists—Herbert L. Golden exercised option to acquire 5.000 shares, hiking his total to 10.238.

Zenith Radio Corp.—In option exercises, Nathan Aram bought 300, for a 575-share total; Karl E. Hassel bought 300, for a 1.000-share total; and Edwin Schroeder acquired 220, boosting his holdings to 240 shares.

Like the 'Good' Book Better

armpits having been shaved when "gigantic fraud" in current issue
He was prepared for the cross.
The Reviews "fine Jesuit magazine, "America."
The Catholic weekly realled on

Metro, as, partial financier and distributor of "King of Kings"; producer Samuel Bronston. director Nicholas Ray and scripter Philip Yordan obviously had a cause for jubilation and then some pains in checking over the reviews in New York's seven dailies.

Daily News' Kate Caheron provided the mostest, meaning four stars, noting "much that is estimable" but conceding that "students of the New Testament, and they

able" but conceding that "students of the New Testament, and they are legion, will find fault with the pictures' omissions, rather than its commissions."

Others also charged inaccuracy. Times' Bosley Crowther found moving some of the passages, termed the production "impressive" but found a failure "to construct a living personality for Him (Jesus)." It's all an "illustrated lecture . . sketchedly outlined . . . with missed or disguised certain happenings. "The 'greatest story' has not yet been captured for its full dramatic impact on the screen."

Justin Gilbert in the Mirror was won with a story told "with sweet reverence, yet with bold and muni-ficent pictorial sweep."

"The total achievement is over-

fecent pictorial sweep."

"The total achievement is overwhelming," co m me nt ed Alton Cook, in the Telegram-Sun. Cook figures the State to have another "long-term tenant," opines that Jeffrey Hunter as Christ had a particularly difficult role but "has met it well."

Archer Winsten in the Post was strong in praise. He called it a "picture of dignity, passion and good religious feeling. In this it is much better than expected, not at all the circus thing so often extracted from Biblical epics of the past. Religious and doubters alike can see "King of Kings" with a sense of time well spent viewing or re-viewing one of the world's great religious events."

Paul V. Beckley, Herald Tribune. notes "minor blemishes and major shortcomings" but "the film 'still) leaves a strong impression of sincerity, conscientiousness and, in such matters as color, make-up and decor, considerably more evidence of taste than might be expected."

Rose Pelswick, Journal -American: "Told with reverence, enacted with dignity . . an impressive production."

Jesuit Weekly's Rap
Washington, Oct. 17.
On the heels of a special rating.
by the Legion of Decency, because

available later. One astute film of doctrinal reservations, MGM's man complained of the Saviuor's "King of Kings" is panned as a "King of Kings" is panned as a

> The Catholic weekly called on clergymen to halt what it said has been their tendency to give automatic endorsements to Biblical

> In its review of "King of Kings," the publication said the pic "purports to portray" the life of Christ, and added:

and added:

"Christ is there as a physical presence, but his spirit is absent. No serious attempt is made to establish who he is, what his motives and purposes are or what his relationship is to the various social forces around him. There is not the slightest possibility that anyone will derive from the film any meaningful insight into what Christ's life and sufferings signiff for us."

Legion of Decency gave the film special tag as "theologically, hisa special torically curate." cial tag as "theological lly and scripturally

Big Wilson is willing discuss terms with Darryl F. Zanuck.

YOU AND ME

M.B.A. (Columbia), proven talent as writer-producer-director, plus film pro-duction experience spells F-U-T-U-R-E for you and me. At \$100 - my finance education will save you \$\$.

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New York Theatre

RABIO CITY MUSIC HALLckefeller Center . Ci 6-4600
AUDREY HEPBURN
BREAKFAST AT TIFFARY'S"

CO-ECHTTTE ROE PEPPARD + Patricle Heal + Bookly E Martin Balean and INICKEY ROOMEY i by Biske Edwards - A Jurow-Shepherd Pr A Paramount Release in TEC:(NICOLOR ps: "WINGS OF GLORY"-Gola-exciting s

Re: Toll Test Cost Precedent

Interesting question has been posed among non-partisans in the trade about Paramount's next franchising of its International Telemeter, particularly as obtaining in the States. Who pays' The initial run got off in Etobicoke, Toronto, a couple of years ago with Famous Players Canadian, as franchise holder, assuming the costs. This continuing engagement is now acknowledged as a "pilot" and Par has agreed to pick up the check as of last Jan. 31. Studio transmission, programming and cable-line charges are involved.

Who pays, to repeat, when Telemeter goes via Arkansas, or Rego Park, or anywhere else in the U. S.?

Rowley Tells TOA That Telemeter **Used Little Rock To Fox AT&T**

Way it was told at last week's Theatre Owners of America convention in New Orleans, Paramount-Telemeter elected to make Little Rock, Ark., its paysee test town purely as a subterfuge, and not for reasons of "public interest" or because it was thought to be an especially receptive community.

to be an especially receptive community.

John Rowley of Dallas, prez of the Rowley-United circuit, and a man with firing line experience in exhibition's fight to block the toll medium, alleged that Little Rock was picked chiefly in an effort to get on the record for the first time quoted cable tariff rates from the telephone company. According to Rowley, Telemeter had tried unsuccessfully for five years to get such rates quoted for cable installations in New York and other major U.S. cities. If Rowley is right, then the Telemeter move into Little Rock shapes as something of a ruse; but also as a move to clear up some evident legal clouds. Anent this, Telemeter's victory there is pending in the Arkansas courts on appeal by exhibition interests. Rowley was one of the plaintiff's opposing the feevee outfit during hearings before the Arkansas Public Service Commission

Saroyan

lights. Wabash, and possibly South

lights, Wabash, and possioly South Berlin.

I teach playwrighting to 20 first-rate playwrights: also jokes, imita-tions, practical philosophy, and charity, 3 to 4:30 Tues, and Thurs. I am learning a lot more than I believed I would be apt to. I have writ a play called "On the Banks of the Wabash" and

I have writ a play called "On the Banks of the Wabash" and well be casting, directing, enlarging, revising, throwing out, throwing in, giving back to the Indians, and making a general shambles in the next three or four days. Purdue Playshop, Loeb Theatre, West Lafayette, world premiere Dec. 1, and then four more performances. Dec. 2, 7, 8 & 9, after which I go back to Paris. Please send the paper (Variety) through October, November and December here.

"The Cave Dwellers" (Saroyan's play—Ed.) is coming up-off-Broadway for three weeks soon. I understand. Also, "Love's Old Sweet Song." Actors Equity Library Theatre, and "Across the Board on Tomorrow Morning" and "Talking to You" off-Broadway.

Bill Saroyan.

Nick Ray's 5 Continued from page 3

Continued from page 3

local bow of "King of Kings,"
which he directed for Samuel
Bronston, Ray said all future films
planned will be based in Europe.
He returned to Paris Sunday, said
he will attend the Oct. 27 Romebow of "Kings" as well as the
London preem Nov. 15 and a Dec.
or Jan. opening in Paris.
Director beat the drum for for-

Director beat the drum for foreign festival participation and
flayed the American film indust y
for its lack of interest. He said a
new judging system is needed for
selecting films, suggesting the
MPAA work with film critics in
this regard because latter see more
pictures than do those who select
the entries. Chief thing to look for,
he asserted, is the trend of interest
in the country where the festival
is being held. He suggests pix fitting these patterns he sent, but
also says we should send our best
pix regardless of their chances for
losing because it furthurs interest
and respect for American films.
"If you lose, you lose honorably,"
he said.

De Laurentiis

Continued from page 3 F

no interest in seeing Hollywood die, first, because crises are naturally contagious, and the industry needs good films, regardless of their origin; second, because my interests are too closely linked with the American industry."

Yet there's no denying, the pro-ducer avers, that a certain sector of Hollywood is dying, tied as it is to old industrial systems which is to old industrial systems which don't allow for the existence of new talent and ideas, needed in modern chema. What this side of Hollywood needs most is men able to make personal decisions, right or wrong, in the great traditions of the Thalbergs, the L. B. Mayers, etc.

Rule By Group

"A man with an idea now can no longer talk with a person, but must face a board of 36 men. A producer must be a person. Too many of the majors have forgotten this in becoming nothing more or less than finance organizations."

According to DeLaurentis, 75°, of Hollywood's troubles lie in this and in such other related factors as union impositions ("film unions can't act the way they might at General Motors—it's just not the same thing"); talent agents ("the real guilty ones in Hollywood's Tredicament'"); and the entire fiscal aspect of the industry.

Producer has a particular axe to Producer has a particular axe to when the production of the production of the production of the midstry.

Last Frontier" in May under Ritt-Newman. He will also direct with Paul Newman starred.

Phillip Barry's second Columbia undertaking will be "The Widow—en." No date set, neither is cast. This waxman-and Michael Gordon (Waxman-Gordon Prod.) have Simile of a Woman" next on their calendar without a start date, but Gordon to direct.

The Broken Lariat." has no starting date yet.

Trederick Brisson will make The Yum Yum Tree' under . nnis Corp. H. B. Leonard will produce "The Rin-Tin-Tin Story" under Leonard Films, Ray Stark with the production of the particular axe to the particu

Producer has a particular axe to grind with agents and with actorproducers, and suggests that all producers should band together to lick the problem by telling thesps; "you do your jobs, we'll do ours."

"you do your jobs, we'll do ours."
Here again. DeLaurentiis points an accusing finger at some major studios who play into hands of actors (and agents) by Arst signing an actor, then looking for a scrint for him. DeLaurentiis said he makes if a policy never to give an actor script approval. "I don't mind suggestions for changes in the spirit of collaboration, but not as a right." Anyway. DeLaurentiis feels. no actor—no matter how great—can save a poor picture, and film history is littered with examples. To the contrary, good films but he feels that under current conditions, and with actors and agents dictating conditions, this is "virtually impossible."

Returning to his main theme.

"virtually Impossible."
Returning to his main theme. DeLaurentifs said it was no secret that he was trying to meet the industry's needs by making the films that Hollywood no longer makes. How? "Very simply, the way Hollywood itself taught me to make them. 25 years ago, when Hollywood ruled the world, the decision-makers decided to import the best talent from the world over regardless of country of orloin and in all sectors: arting directing, set design, writing, camera, etc.

One-For-All

e orien and in all sectors: acting, directing, set design, writing, camera, etc.

Soeaking more generally, the Italian studio head concluded by a hooing that his thoughts would be taken for what they were: an action at the company is a to hoof or one is good for the other. That's why, believing in the continuing vitality of Hollywood— a Hollywood, however, not tied to outdated schemes—I ask that it let the tresh blood into its veins, as we have done in Italy in the past few rears, with appreciable results. The motion picture industries of the entire world have every reason to want a revitalized and prosperous Hollywood."

e one of the company was running only eight exchanges.

Adpub veep Sheldon Gunsolity in the past few rears, with appreciable results. The motion picture industries of the entire world have every reason to want a revitalized and prosperous Hollywood."

Columbia's 52

ert Wagner and Shirly Anne Field. He also has "The Captive" slated for filming abroad without a starting date under Sutton Prods. Melcher's sked calls for two Doris Day pix, "Ex-Wife" and "Roar Like a Dove." One will get going in July, the other later, David Swift is set to direct his own story "Ex-Wife" while Richard Quine will direct Norman Krasna's script on "Roar."

Additionally, A thur Hoffe's

Additionally, Arthur Hoffe's maiden production "The Great Sebastians" is grooved for Oct, 31 start with Judy Holliday starred. No director has been set for the Haven Prod.

William Castle's "Zotz" will go before cameras Nov. 28 with pro-

before cameras Nov. 28 with pro-ducer directing. Although he has several more properties lined up he is not firmed for another pic.

Milton Sperling, also listed for a brace, gets "Mothers and Daughters" going in February, to be followed some time later by "Kingdom of Man" ("The Last Surrender").

William Bloom producing under Ampersand Co., Inc., will finally get "Man From the Diner's Club" before the cameras next January. William Blatty is scripting.

Charles Feldman (Prods.) has a March date for "Fair Game," to star William Holden with Richard Quine directing.

Ferrer and Dorothy Kingsley
Dome Prods. hope to get "Nine
Coaches Waiting" started next
April. Miss Kingsley wrote script
to be directed by her partner.
Martin Ritt will produce "The
Last Frontier" in May under RittNewnan. He will also direct with
Paul Newman started

nis Corp. H. B. Leonard will produce "The Rin-Tin-Tin Story" under Leonard Films, Ray Stark will be behind the production of "The Fannie Brice Story." and Morton DaCosta is down to produce-direct "King From Ashtala." (Costa recently disclosed that he did not know whether he would go through with this deal in view of signing a new multiple pact with Warner Bros.)

Other titles included in the two-

Other titles included in the two-year blueprinting are "Marriage Is for Single People" (Swift Prods.), "Heaven Has No Favor-Prods.), "Heaven Has No Favorites," for lensing abroad, "The Watchman," "The Jimmy Durante Story," "The Twelfth Step," "The Tiger's Tail," "The Edna St. Vincent Millay Story," The Night Circus," "Andersonville," "Joseph and His Brethren," "The Hellinger Story," "Who Is Sylvia," based on a Broadway play, "The Image Makers," at least one or more Ritt-Newman pix, "Ladies of the Evening," and "Three on a Couch."

'The Mark'

Continued from page 4

films that are "honest" in theme, execution and also promoted and advertized in same manner.

Though Wormser did not say so, Continental's aloofness from the Code may well be responsible for some of the interest being evidenced by Hollywood indies in doing biz with Continental.

Both Penpercorn and Wormser

Balaban Peppers Robertson; His \$11,000 Weekly Loss Guess. On Telemeter Test Way Off

Going Global

Barne Balaban said Tele-meter experience in Etobicoke, Toronto, so far has been "so encouraging" that the corpora-tion is determined to "move ahead in major television mar-kets of the world." He re-

ahead in major television mar-kets of the world." He re-ported that some films played to 50% of the Telemeter homes after completing theatrical run. The price was \$1 per sub-scriber.

Local 'in Toronto' profes-sional football games got a 15% res-jonse at \$2 per sub-scriber, while 'Show Girl," starring Catol Channing, was in live from New York and drew 35% at \$1.50 per home.

Hint Robertson Bias Vs. Famous' Fitz As a Yank

Barney Balaban 'see accompanying story) hints that Norman S. Robertson, in resigning from the board of Famous Players Canadian Corp., might have had a "corporate objective which is unrelated to the merits of pay tv."

Insiders think Balaban might have been referring to a Robert-son aim of getting his own man as president of Famous Players, namely Reuben W. Bolstad, pres-ently v.p. and comptroller.

ently v.p. and comptroner.

Canadian nationalistic Robertson, a top-of-the-border financier, doesn't like the idea of having J.

Pitalibbons remaining as Fa-J. Titzgibbons remaining as Fa-mous Players Canadian president, after so many years, while con-tinuing as citizen of the United

Svenskas OK Sex

defend a code that made it possible for producers to show a couple in twin beds on their honeymoon night, with a table in between them? Perhaps such scenes made young women believe that this was the way things should be done on the night of one's honeymoon. Ridiculous!

"I am delighted that the pro "I am delighted that the producers are now relaxing this code in actual practice. It is obvious that American pictures today are more adult than they were five or 10 years ago. At that time many American producers avoided showing the average American couple sharing a double bed, as though that were a sin.

"When you remove the impact of one of the greatest emotions—sex—from films, you have to substitute another great emotion—and many American producers substituted violence for sex.

many American producers substituted violence for sex.

"On the whole, I prefer the manner in which sex has been presented in foreign films. To me, the attempt to show just the right amount of cleavage to assure a Purity Seal results in scenes that are much more vulgar. It is possible to show a woman in the nude in a much healthier, less vulgar way than might be done in a scene in which producers conformed exactly to a specified amount of exposure. I hope that the exact amount of cleavage a woman can show in a film will never be legislated by motion picture producers.

"An interesting commentary on the tastes of American audiences is the fact that in importing foreign films, independent producers hearly always ask for those Scandinavian films that deal either with sex or with witchcraft.

"American films, too, are growners were well as the services in the services in the services in the services in the services with witchcraft.

this week in engaging in open wat-fare topen to the public with an intra-mural dissident. The usually "private" Balaban answered out loud that a board member of the Par-majority-owned Famous Platers of Canada was off-base in rebelling as he did against the hand toll television system spons and be Par and franchised by Famous Players for a Toronto iest.

Players for a Toronto iest.

Norman S Robertson, member of the Canadian Company's directorate, quit the job because les said. Par was taking this Canadia affiliate for a sleich ride lie charged that Famous Players v.as 10 footing all the bills for the globally-owned Telemeter and with worldwide gains would accrue solety to Par, and 2 Par and Famous Players never offered a breakdown on Telemeter costs.

Balaban wrote a letter to J. J.

down on retemeter costs.

Balaban wrote a letter to J. J.

Fitzgibbons, president of Famous, and copies of this were distributed to the press. He told Fitzgibbons that Robertson was guilty of "an astonishing performace" which compels me: "to correct some unfortunate inaccuracies and russleading impressions."

Robertson had accompanied his resignation with press statements. disparaging Paramount This Baladisparaging Paramouni.This Bala-ban resented, also cherge that New York dominated FP-C. He alluded to a "regrettable injustice" to the Canadian directors in this since they have the majority vote and have served in this capacity for many years. Board is an independ-en' group and wouldn't tolerate dominance by anyone, said show-

man.

Balaban thought it "strange" that Robertson should suddenly show interest in the International Telemeter operation after two years, particularly since he had full access to all information anent the Telemeter test performance.

the Telemeter test performance. Replying to Robertson's charge that he, Robertson, was unaware of Telemeter expenditures. Balabán expresses bewilderment. The head man at Par s' es that Robertson was furnished with minutes of meetings (unattended by Robertson) at which Telemeter appropriations were made and at a subsequent meeting of the board which approved these minutes.

Adds Balaban: "Even more size."

which approved these minutes.

Adds Balaban: "Even more significant is the fact that Mr. Robertson's law firm, of which he is a senior partner, handled the legal work and a great deal of the negotiations for the principal items of expenditure to which he now objects. Under the circumstances he could hardly avoid knowing the basic facts."

Balaban re-emphasized that Par Balaban re-emphasized that Par was taking over operating costs of Telemeter as of Jan. 1, 1961, even though Famous is the franchise holder. He added that Robertson was all wet in his, Robertson's estimates of weekly losses of \$11,000. Balaban said Fitzgibbons' most recent figures show weekly \$11,000. Balaban said Fitzgibbons' most recent figures show weekly loss before depreciation is \$3,500. And, he added, even when amortization of the studio is included (and studio is capable of serving at least 20 times the subscribers it now hast, the "loss is below \$7,500."

But, Balaban stresses, these are not losses per se. All adds up to trial and error, experiment, and the end results are what will count with Par and FP-C.

Rosener's Remodel

Beverly Hills, Oct. 17. Herbert Rosener's theatre holdngs in this bonton burg have been undergoing extensive and costly remodelling.

eign films, independent producers remodelling. remodelling remodelling remodelling remodelling remodelling. His Vagabond Theatre got the treatment first, and then the Bevering up somewhat, and American producers seem willing to admit nowadays that people sometimes do have sexual emotions. This, I think, is a change for the better."

What's Happened To Oren Harris? He's Got His Problems In Arkansas

peep out of Rep. Oren Harris (D -Ark) since Congress adjourned -and they won't for the rest of

Driven by an overriding political instinct (self-survival), Harris is in Arkansas attempting to win friends and influence people. About 240,000 of them, to be exact.

and influence people. About 240,000 of them, to be exact.

When the Arkansas Legislature recently, for the second and final time, redistricted the state into four rather than the present sixt Congressional districts, Harris got rough treatment. He wound up with by far the biggest district in Arkansas in both population and area. It is also one of tl/ largest in the nation by both standards.

Members of the Legislature, as might be expected, were up to familiar gerrymandering tricks. Someone had to wind up with most of the state. The legislators evidently figured Harris was potent politically; so, let him prove it. He has something over one-third of Arkansas, even though the state is allotted four Congressmen effective with the next election.

is allotted four Congressmen effective with the next election.

Specifically, he has 20,000 square miles for a district. The population of his former district was 337,181. The new one has 575,383 people in it.

Harris has been combined with nanther Arkansas member of Congress, Rep. Catherine D. Norrell, also a Dixie Democrat, who was elected this year to fill her late husband's seat. She acts like she will oppose Harris next year. This isn't to be dismissed lightly on isn't to be dismissed lightly on the sex angle, because Arkansas elects women. Arkansas, in fact, was the first state to elect a woman to a full term in the U.S. Senate when Hattie Caraway won in the 1930s.

The adjournment bells hadn't finished ringing before Harris was on his way to Arkansas. He in-tends to remain there until Con-gress reconvenes Jan. 10, visiting all those new constituents in all those new counties.

The House Commerce Committee, of which he is chairman, has no business on the docket, as a result, until January.

Chi's Resistance **To Arbitron Cost**

Chicago, Oct. 17. again is attempting to get the four Windy City tv stations to subscribe to the instant Arbitron system, and again it is running into stiff resistance over the price factor. It's understood the asking price is triple the cost of the present service. The stations like the automatic rating system but, they say, not that much.

they say, not that much.
Since March, when Arbitron effectuated its national sample, Chicago ratings have been based on a combination of the old diary system and the relatively small automatic sample here used for the national readings. ARB now wants tem and the relatively small automatic sample here used for the national readings. ARB now wants to go all automatic in Chi, increasing the sample and doing away with the diary system, but apparently it will have to do a heckuva selling job.

'Bonanza' 28.8; Benny 18.1

"Bonanza' 28.8; Benny 18.1

"Bonanza" in its new 9 to 10

p.m. berth is Sunday night's big
tv gun. The western clobbered the
preem of CBS-TV's Jack Benny
half-hour on Sunday 115, worked
equal mayhem on Benny's lead-in,
"General Electric Theatre," once
a Sabbath video fortress, and left
ABC-TV's "Bus Stop," which competes during the full 9-10 hour, in
an exhaust cloud.
"Bonanza" at 0 get a 284

"Bonanza," at 9, got a 28.4 Arbitron national rating. "G-E" got a 17.4 and the first half of "Bus" got a 12.3. At 9:30, the NBC-TV cowboy skeln hit 28.8 vs. Benny's preem 18.1. "Bus" went up to a 16.2 and 26%.

BBC-TV Ballet Series

London, Oct. 17.
BBC-TV has signed a \$140,000
contract with the Royal Ballet for
nine ballets spread over three nine ballets spread over three years.

First one, "The Rake's Progress," will be aired on Oct. 30.

Ernie Ford To Get **ABC-TV's Tiffany Sales Treatment**

Tennessee Ernie Ford's daytime show on ABC-TV, which will debut April 2 in the 11 to 11:30 a.m. slot, will be getting a Tiffany treatment from the network's sales department. Where a typical half-hour daytime show on any of the three webs spotlights around 25 different products each week, there'll be a drastic limitation on the number of different advertisers on the Ford strip.

or different advertisers on the Ford strip.

To accomplish this, the web is removing the Ford series from its standard daytime plan which rotates plugs through the various shows. In addition, it's understood shows. In addition, it's understood that the web is insisting on a firm 26-week commitment from advertisers at a premium rate of around \$3,500 per minute. This is tops for ABC-TV daytime rates but is still lower than those of the competing webs which go from about \$3,200 to \$6,000 a minute.

ABC-TV will be charging the premium rate on the basis of Ford's special sales potency and the fact that clearances will be well over 90% of the web's affiliates, a record for a daytime hookup.

hinates, a retord for a daytime hookup.

ABC-TV execs hope that the Ford show will be a staging ground for a new daytime sales pattern where qualitative factors, such as widened to the stage of the st audience loyalty and production standards, will become more im-

HERB DUNCAN

1960-1961. Call Billie's Registry: PL 2-7676

Tele-Lecture System Tested in Milwaukee: \$20 Cost for 47 Mins.

Milwaukee, Oct. 17.
A 47-minute demonstration of the tele-lecture system was held Wed. (4) at the U. of Wisconsin in Milwaukee.
In the test, at less than \$20 long distance telephone cost, an electronic discussion was held with Newton N. Minow, FCC chairman; George W. Beadle, chancellor of the U. of Chicago, and dean Paul Sheats of the U. of California extension division, by UWM faculty representatives.

tension division, by Uwm laculy, representatives.

The demonstration tele-lecture, sponsored by UMW extension division, was made to illustrate the feasibility of setting up similar talks with important world figures for electron use

talks with important world figures for classroom use.

During the tele lecture, Minow informed the vlewers in Milwaukee that television has a staggering contribution to make to public education and entertainment.

PUDD'NHEAD WILSON' **MULLED AS TV SERIES**

Campbell Soup Buy
Campbell Soup has rejoined the CBS-TV daytime sponsor lineup after an absence of many years. Campbell Soup joined Rexall in lining up for the web's morning minute plan.

Morning minute plan, holding sway at the web from 10 a.m. to noon, Monday through Friday, remains SRO. Two new accounts replace a dual sponsor dropout.

Hollywood, Oct. 17.

Mark Twain's "Pudd'nhead Wilson," not seen on screen since Famous Players-Lasky starred Teamous Players-Lasky starred Famous Players-Lasky starred Hollywood, Oct. 17. ain's "Pudd'nhead Wil-

Roy Huggins confirmed "Bus Stop" seg, "Told By an Idiot," would be aired on schedule late in the season despite recent testimony at the FCC hearings in New York by Brown & Williamson that the episode had been nixed. Fox to head said entire situation was a mistake and noted show would be aired at the time originally scheduled, though earlier reactions had caused discussions aimed at moving it shead which he refused.

Robert Blees produced the show, written by Ellis Kadison from a novel by Tom Wickes titled "The Judgment." Robert Altman directed, with Fabian starring and Philip Abbot and Diane Foster featured.

Huggins also revealed there is a few seconds.

Bus' Stops On Schedule For 'Idiot'

featured. Huggins also revealed there is a 62-min. version of the show which is being planned for theatrical release in Europe.

Sponsor objection, which can be overcome by fact show has several sponsors who are represented at different times, was toward subject matter termed "sensational" and casting of Fabian in such a story which, it was asserted, would broaden an audience of young

FCC Gets Initial Blueprint On Satellite System For Global TV

Cronkite's Soviet Ouickie

Walter Cronkite, who conducted the Eisenhower interview in "CBS Reports" last week, finds himself a very busy newsman these days. Cronkite, who also holds the anchor position on the web's "Eyewitness to History" series, left for Russia directly after Friday (13) night's "Eyewitness" outing, He planned to cover the 22nd Communist Party Congress in Moscow. The meet of Communist officials will be the subject of this Friday's (20) "Eyewitness."

Cronkite will fly back to N.Y., landing Friday in time for that night's "Eyewitness."

'Pirate' Runs Up Com'l Banner Off Brit. Shore

At a time when the Pilkington Committee is considering the possibility of commercial radio in Britain, Canadian journalist John Thompson plans to launch his own commercial service in December from a ship anchored just out of II.K. territorial waters.

Called the Voice of Slough, the Called the Voice of Slough, the sea station is expected to have a 100-mile radius reaching London and a large slice of southern England. Overall structure of broadcasts will be based on the Canadian Broadcasting Corp. system, accepting both sponsored programs and spot plugs.

spot plugs.

Thompson, who is regarded here as a "pirate" broadcaster, is getting most of his coin from a "silent" backer and he estimates that, so far, the venture has cost \$10,000. The station has two studios in the U.K.—a converted cottage in Aylesbury and a 34-foot caravan—which will feed taped programs to the ship. Programs, for 24-hours a day, will consist mainly of music and news broadcasts. Performing right duties will be paid, says Thompson.

Housed in a 70-ton ex-Admiralty

Thompson.

Housed in a 70-ton ex-Admiralty fishing vessel, the station is still working out its ad rates. Retail advertisers, however, will be getting special concessions and one-minute ads will cost them less than \$9. Rates will be higher for industrial advertisers

RALPH EDWARDS PILOT FOR ABC-TV

ABC-TW is joining with Ralph Edwards Productions to roll a pilot of an Edwards' property, "The Human Thing To Do," in early November. It'll be a refinement of an Edwards pilot of the same title made four years ago.

same title made four years ago.

Bob Henry will produce with
Janet Tighe and Bob Flaherty,
formerly of "This Is Your Life"
staff, doing the research, Milt Larsen has moved over from another
Edwards show, "Truth or Consequences," as writer. The emcee of
the show, dealing with human behaviour in various predicaments,
has not been named as yet.

following Century
vision,
fig Control
fig the field the
field the
devote
ming.

Washington, Oct. 17.
The multiple problems of setting The multiple problems of setting up a commercial satellite system for possible worldwide television and regular communications services are slated for increased scrutiny and debate by government and industry.

A special committee of nine international common carriers unveilled its ideas on the subject in a report to Federal Communications Commission.

The ad hoc group, set up under aegis of FCC, recommended organization of a non-profit corporation to "develop, construct, operate, maintain and promote the use of a commercial satellite communication system."

tion system."

The plan, which will receive a lot of attention in the coming months, calls for ownership of the actual satellite system by the corporation. The ground stations would be in the hands of the individual carriers. The Government would have three reps on the satellite corporation's board—all appointed by the President or someone he delegates to make the selections. Participating common carriers would get two directors each, while all the users would join together and select one board member.

gether and select one board member.

The report by the industry committee said that actual commercial use of the space relay scheme could get underway by 1965. Initially, two would be transmitted on a limited 'point-to-point basis.'

The committee ured rapid action by industry and Government to push research and experimental trials in order to set up "the best communications satellite system at the earliest practicable time."

It plugged for the basic principle of joint ownership by the carrier corporation. Also, the group recommended that investments made by each company be included in their rate bases for FCC regulatory ratemaking purposes.

The antitrust issue hovers over the whole endeavor. The users of the system, which would include telecasters who want to go transcontinental, the wire services, etc., would appear to have little say with only one rep on the satellite corporation's board. Also, Western Union, one of the carriers represented on the ad hoc committee, issued a minority statement point- (Continued on page 47)

Kenya TV Emerges As Int'l Combine

AS IIII COMBINE

Nairobl, Oct. 17.

The harbinger of an African television network is seen here with the Kenya government's arrangement with an international combine to provide tv service here next year, starting in July.

To be known at the Kenya Broadcasting Corp., the outfit will be headed by Col. David Stirling's Television International Investments Ltd. and will linclude the following interests: NBC, 20th Century Fox, Northern Broadcasting Co. of Toronto; Scottish Television, Television Wales & West, Associated Television, East African Newspapers Ltd. and Nakuru Press Ltd.

Kenya's government has specified that most of the tv time be devoted to educational programming.

TV's 'Sometimes I Feel $oldsymbol{Like}$ $oldsymbol{A}$ Motherless $oldsymbol{Child}$

Number of widowers on tv is "Bachelor Father," of course. All growing each season. In the face the leads in these series are with-

Number of widowers on tv. is "Bachelor Father." of course. All growing each season. In the face the leads in these series are without wives.

On the statistical fact that woman outlives man, tv series after tv series comes down the pike with the male lead being wifeless.

It's hard to say why she's absent. After the opening episode, it's just assumed she's dead. The male lead, sometimes burdened with children, has to carry on somehow himself and in the average comedy series no one wants to upset the mood by referring to the dead wife. Even the sound track couldn't laugh at that.

Opening this season was "Window on Main Street." presenting Robert Young as a widowed novelist. Judging from the first episode, the outcome was much better when had a wife in "Pather Knows" Searlying of a Middlen Aug. and then made like a show biz savant. For situation on tv. He wildower the widower situation on tv. He wildower is tuation on tv. He wildower

children, has to carry on somehow himself and in the average comedy series no one wants to upset the mood by referring to the dead wife. Even the sound track couldn't laugh at that.

Opening this season was "Window on Main Street," presenting Robert Young as a widowed novelist. Judging from the first episode, the outcome was much better when he had a wife in "Father Knows Best." Then, there was "Ichabod and Me," another wifeless situation for this season, presenting the lead male and his son, and the life they lead in a small New England town.

Returning are "The Rifleman." a western situation depicting the adventures of Chuck Connors and this young son in cow country; "Andy Griffith Show," the star ir tying to rear a boy in modern day small town America; "My Three Sons," Fred MacMurray and this father-in-law, William Frawley, rearing three sons in suburbla; and

CARTOONS: PEOPLE LIKE PEOPLE

'American Newsstand' as Incubating **Ground For Future ABC Staffers**

ABC-TV's new afternoon news-show, "American Newsstand," is shaping into a valuable talent incubator for the network's staff of the future. In personnel and programming slant, this newscasting stanza is putting the accent on youth, but with all the professional techniques which the web can command.

mand,
Stotted directly after Dick
Clark's "American Bandstand," the
similarly titled "American Newsstand," is aiming at essentially the
same audience of 14 to 24-yearolds. The pitch to this age bracket
involves no simplified writing or
predigested explanations of news
developments, rather a blending of
straight news with features pegged
to the specific age group, "American Newsstand" is making no effort to fill the news programming
needs of the six-to-12-year-olds
who, according to FCC Chairman
Newton Minow, are the real orphans of television.

At present, the show is a unique

phans of television.

At present, the show is a unique on-the-air television workshop for the development of writing and newscasting talent for "the staff of 1975." As anchor man, Roger Sharp, at 26 years, is already a practiced veteran of the ABC-TV staff, having covered numerous straight news stories before moving over to "American Newsstand."

Two reporters on the show Days

Two reporters on the show, Dave dayne and Bill Lord, both 24, are just out of graduate journalism schools and are now learning the fundamental ropes of tv newscasting. As one of his assignments for "American Newsstand," Jayne is taking a freefall parachute jumpnext week which will be incorporated in a feature on new craze of sky-diving.

Two writers on the show, Anne Morrissy and Merwin Sigale, are also in their early 20s. The old pro assigned to the show is Fred Sheehan who, as editor and producer, is bringing to bear 15 years of experience with the ABC news department.

WNBC-TV's 35G **Election Sponsor**

Half the mayorality election night coverage by WNBC-TV was sold yesterday (Tues.) to Chemical

sold yesterday (Tues.) to Chemical Bank, N. Y. Trust for \$35,000.

NBC-TV's N. Y. flagship is going to fork out approximately \$85,000 on production alone for the Nov. 7 package, which will begin at 7 p.m., when the polls close, and run at least two hours. One reason for the ultra high local program budget results from the strong competition between WhBC-TV and WCBS-TV for top honors—a competition that began when the NBC station whumped the CBS key last month during Primary Election coverage.

TV MAN BRINGING **BACK RIN-TIN-TIN**

Herbert B. Leonard, producer of "Route 66" tv series for Screen Gems, will take a fling at a feature film with "The Rin-Tin-Tin Story." Sterling Siliphant is now writing the script which Leonard expects to be finished next April or May. Lensing will start next summer under Herbert B. Leonard Prods., with Columbia financing. Filming should take six weeks, producer states.

Danny Wilson Upped

Danny Wilson Upped Danny Wilson, vp. of Jules Power Productions, is taking over the operation of the company in view of Power's moving over to ABC-TV to head up its children's programming division. Power is retaining his ownership interest. The company is currently syndicating a couple of kiddle shews in Canada.

Arbitron Top 10

Wagon Train	NBC	27.8
Bonanza	NBC	27.6
Hazel	NBC	23.8
Sing Along Mitch	NBC	23.7
Dr. Kildare	NBC	23.4
Gunsmoke	CBS	23.3
Ed Sullivan	CBS	23.1
Danny Thomas	CBS	23.0
Perry Mason	CBS	23.0
Garry Moore	CBS	22.9
Red Skelton	CBS	22.8
Perry Como	NBC	22,8
	4.4	

National Radio **Org Counterpart** Of TV Academy

Chicago, Oct. 17.

A group of Chicago radio execs, admen and personalities has formed a national radio organization to equate with the Academy of Television Arts and Sciences, although its purposes will differ somewhat. Called the American College of Radio Arts, Crafts and Sciences, it will address itself chiefly to recognizing radio achievement, both within the trade and before the general public, and to the furthering of the medium as an art form, a craft and a science. Other chapters are to be organized in other cities.

Coincident with its creation is the establishment of a Radio Hall of Fame in a room of the Conrad Hilton Hotel, to mark the history of radio and to cite its most significant contributors. The organization proposes to use its funds for scholarships and grants-in-aid, and it will work at encouraging colleges to create programs or departments in radio education.

Donald N. Mann, manager of special projects for WBBM Radio, was elected prexy of ACOR. Veepees are Christopher Cross, a veep of Grant Advertising; Jim Conway. Chi radio personality; Richard Doney, asst. dean of the Liberal Arts College at Northwestern U.; and Charles Zeller, prezof Guenther, Bradford ad agency. Ruth Leach, media supervisor for McCann-Erickson, is secretary; and Max Call, area ad manager of Schlitz Brewing Co. is treasurer.

Jack lams Gets Nod As Herald-Trib TV Critic; Torre Quitting

Jack Iams is being brought over from Newsweek by editor John Denson as the new ty critic for the New York Herald-Tribune (supplementing the news column of ty editor Dick Doan.) With Art Pearlroth dropped from the Sunday edition, Iams will also double into the weekend edition.

Meanwhile Marie Torre has asked that her year-to-go contract be abrogated. (Because of the syndication commitments the H-T has yet to resolve the matter.) Miss Torre is going into the magazine writing and lecture fields.

WWJ-TV, Det., Wins Local Support For 40-Sec. Break

Journalist, writer and editor, white's work at CBS in general will lie in the field of editorial presentation and future programming.

WWJ-TV won a major break with the signing of National Brewing Co., for 12 40-second announcements a week for 26 weeks.

The cost of the 40-second announcements represents about a 30% increase over the cost of 28 second announcements.

The order was placed through the Detroit office of W. B. Doner on behalf of National Brewing's Altes Beer.

Journalist, writer and editor, wite's work, at CBS in general will le in the field of editorial presentation and future programming.

Laugh It Up

Washington, Oct. 17.

Honest-to-goodness name of the new pressagent for Metropolitan Standardsting's WTTG-TV here is Cheerful Thornhill.

With channel 5 four years, Mrs. The order of W. B. Doner on behalf of National Brewing's Altes Beer.

TAKE A BEATING ON TV ARBITRONS

What may turn out to be the shortest-lived cycle of any programming form in ty is now being hatched on the national Arbitrons. The result could spell disaster in the short span of one season for the seven animation-cartoon shows riding the three networks. In one way or another they're all getting but

hurt.

Something like \$28,000,000 is involved, at the rate of approximately \$70,000 per weekly segment on each of the series, and the unfortunate part of it is that the network by virtue of the high production costs, are committed to firm 26-week commitments and can't do anything about it. Because of the economics of cartoon-making, and the necessity of inviting reruns to help recover some of the invested loot, the webs are obliged to ride with them through the season, regardless of the mounting Arbitron evidence that, where prime time is concerned, people like people.

(This is in contradistinction to the kid-slanted late afternoon cartoon fare circuiting the stations via syndication, suggesting anew that the animation form is basically juve fodder rather than all-family entertainment.)

Inspired by the success of last season's "Flintstones" entry, ABC-TV in particular went whole hog in animation-cartoon this season, with the following added starters: "Calvin & the Colonel," "Top Cat" and the non-animated chimps in "The Hathaways." plus, of course the new cycle of "Flintstones" and "Bugs Bunny." NBC turned over Sunday at 7 to "Bullwinkle" and CBS put, its Wednesday night chips on "The Alvin Show."

Here's what's been happening Tuesdays, "Bugs Bunny." ABC-TV, third in its time period, beaten by "Marshal Dillon" (Gunsmoke rerun) and "Laramie." "Calvin and the Colonel," "ABC-TV, bad third in its time period, against "Doble Gillis" and "Hitchcock."

Wednesdays: "Alvin Show," CBS-TV, badly beaten by "Wagon Train," but coming out quite a bit ahead of Steve Allen, placing second, "Top Cat," ABC-TV, bad third in its time period, with Joey Bishop and "Checkmate" in competition. Fridays: "The Hathaways," ABC-TV, third in its time slot, not too far behind "International Showtime," but badly beaten by "Rawhide." "Flintstones," according to intital Arbitrons, is second in its time period, nosed out by "Rawhide." "Flintstones," according to intital Arbitrons, is second in its time period, nosed out by "Rawhide." "Flintstone

Theo. H. White As **CBS** News Consultant

Theodore H. White, author of "The Making of the President, 1960," joins CBS News as con-1960," joins CBS News as con-sultant on planning. First assign-ment for White is CBS' election coverage in 1962, for which he al-ready has started working with Richard Salant and Blair Clark, prez. and vp. of CBS News, re-spectively.

Journalist, writer and editor, White's work at CBS in general will lie in the field of editorial presentation and future program-ming.

Can't Afford To Wait For Nielsens. Some Frantic Scrounging Around For Network Replacement Shows

Paar as Own Packager

Jack Paar has a new lease on life. That is, he has a one-year contract from NBC-TV (with options for two more years) to do what he has said he always would rather do—be master of a once-weekly prime time variety stanza.

prime time variety stanza.

A salaried employee on his latenighter (reportedly about \$5,500 weekly). Paar will become his own packager next season for the weekly stanza, and it should be at least as much in take-home as he gets now. And for that, he'll probably work less than he does now.

First year of the new Paar show is guaranteed to get on the air under his new deal. He leaves the latenighter after Friday, March 30, 1962.

NBC's Poser: How You Gonna Find **Another Paar?**

Now that Jack Paar has stopped threatening and is going to leave his NBC-TV cross-the-board late-nighter after March 30, 1962, NBC-

TV has got a casting problem.

Seems that the web, which is going to put Paar in a weekly prime time stanza of 60-minutes or 90-minutes length (it hasn't been decided which, but it won't be a half-hour), is set upon maintaining essentially the same format that Paar established. This means that NBC-TV seeks a character as host who is as controversial and pro-

vocative as Paar.

Of course, the web has five months in which to make a choice, but nobody figures finding another Paar is going to be easy. Pretty soon now, NBC-TV, with Paar's aid, will start feeling out possible replacements on the show itself. It is felt that Hugh Downs, whom Paar has stated he would like to see get the job, is not likely to be the choice of the network brass, which evidently hopes to keep Downs on in his present role as a sidekick to the star. One feeling is he wouldn't make a star for the latenighter only because he's "too normal."

Naturally, the "Jack Paar Show"

Naturally, the "Jack Paar Show" banner will be dropped after next March. Maybe the old "Tonight" title will be reestablished.

'Wide World of Sports' Gets ABC-TC Reprise After Football Season

After rootball Deason
ABC-TV is batting for second season with "Wide World of Sports,"
a weekly 90-minute stanza starting
Sunday, Jan. 7, immediately after
the end of the current football
season. Web has moved "Wide
World" from Saturday to Sunday
late afternoons to preserve the
continuity for sports audiences.
Bankrollers will include Gillette
through the Maxon agency, and
Liberty Mutual Insurance through
BBD&O.
Jim McKay will be commentator

BBD&O.

Jim McKay will be commentator and Roone Arledge exec producer. The show will again feature events all over the map with 1962 pickups scheduled to include the top Coast track events, the Daytona International Grand Tour Car Race, international water skiing championship meet at Acapulco, and the Junior Davis Cup Tennis Matches.

As crisis prone as tv is, networks seldom experienced the
frantic search for mid-season program replacements currently going
on—just a few weeks after the
debut of the new season.

Hour after hour of vidfilm
series on all three networks have
preemed to bad rating results—
and there isn't really time to wait
for the national mid-November
Nielsens to make a decision. The
alternative choices of replacements,
doctoring, or sticking with what
shapes up as weak entries must be
made now.

Many of the weak hour entries

made now.

Many of the weak hour entries are 13-week deals and, in some cases, as another national overnight Arbitron rating is published another ulcer is born. The rating duliness of an hour viditim series sometimes can effect the rating structure for a particular web for the whole evening, affecting leadin tuning, etc. To dump the series after its 13-week ride, means securing a replacement, one considered

tine whole evening, attecting leadin tuning, etc. To dump the series after its 13-week ride, means securing a replacement, one considered stronger. Their's where the past practices of the networks have come to haunt them.

The creative pool of talent on the payroll of networks has diminished over the years. As the webs relied more and more on outside program packagers, on the stream of preduct coming from the Hollywood vidfilm factory, they siphoned off their pool of creative talent.

In past years, more than one of the three webs had an inventory of shows which for one reason or another didn't make it on their first try out. Such shows were available for replacements. Now, as one network exec put it, "we just about staggered to the new season. It wasn't a matter of building an inventory, but getting enough shows which looked promising for the new season."

Reason for the staggering posture this season out was the high casualty rate of shows the previous season. CBS-TV and NBC-TV, and to a lesser degree ABC-TV, had to revamp a good deal of their respective schedules. In some cases, whole nights went down the drain, comparing last season's schedule with this season's.

Replacing an hour is far tougher than a 30-minute weekly replace—
(Continued on page 46)

TV Interviews As **Theatrical Fare**

If video can dig Hollywood's film archives for programming material, a couple of film industryites

film archives for programming machines are couple of film industryites figure they can mine some video "classies" for theatrical exhibition. Artie film distributor Emile de Antonio and Dan Talbot, operator of the New Yorker, N.Y. art house, have Jolned in picking up tv fare suitable for theatres.

Initial venture was the conversion of a Mike Wallace tv interview with the late Frank Lloyd Wright into a 13-minute short. Pic, which has opened to good response at the Fifth Avenue, N.Y., Playhouse, will be followed by shorts culled from Wallace's interviews with the late Diana Barrymore, Norman Mailer and Aldous Huxley as a starter. Wallace owns the films and de Antonio and Talbot are getting a cut for dreaming up the idea plus the usual distribution fee.

Most ambitious effort is a fea-

Most ambitious effort is a fea-ture length film now being pre-pared from television's coverage of the Sen. Joseph McCarthy-Army hearings. Paul Falkenberg, who has extensive tv production credits. is handling the directing - editing chores on the film which is titled "Point of Order." It's planned to launch the film in Washington next-February with special screenings for the nation's legislators and the capital press chores. capital press chore.

WNEW-TV No Slouch In Sensitive Area of Programming For Kids

WNEW-TV, N. Y. key of the Metropolitan Broadcasting Corp., is riding with an ambitious schedule of educational shows for the kiddies. Even before the FCC began putting pressure on tv to shape are in this sensitive programming area. WNEW-TV was pitching educationally slanted shows at the two

area. WNEW-TV was pitching eductationally slanted shows at the two cational ace brackets, the pre-school moppets and the 6 to 14 year-old youngsters in the primary schools. Maior effort of the indie is its four four Sunday "Wonderama" spread running from 9 a.m. to 1 p.m. This show, emeced by Sonny Fox and now in its third season, has set unusually high standards for its weekly layouts, covering a waiety of subjects rancing from joilitial primaries to space flichts. During the four-hour stretch, only 36 to 40 minutes of carbons and filmed show with the new N. Y. Roard of Education which will be subjected to questions from the listening addience, a stinit that was success? Its attempted last week to its space flicht feature with nearly addience, a stinit that was success? Its attempted last week to its space flicht feature with nearly wonderama" is a panel show with the new N. Y. Roard of Education which will be subjected to questions from the listening addience, a stinit that was success? Its attempted last week to its space flicht feature with nearly wonderama" is a panel show with the new N. Y. Roard of Education which will be subjected to questions from the listening addience, a stinit that was success? Its attempted last week to its space flicht feature with nearly wonderama" is a subscribers to the service, Timelies of the System from Hollewood in fraction for the System from Hollewood in fraction for the System from the foing to the System from the from the foing to the System from Hollewood in fraction for the system of the system from the foing to the System from the from the foing to the System from Hollewood in fraction for the system from the foing to the System from the foing to the System from the first from the show will be going to the System from the first from the system from the first from the first from the show will be going to the System from the first from t

Total year.

"Wonderama" is also exchanging tape segments with fereirn broad(asters to foster a more international entitook. Last Sunday's 15show, for instance, spotlighted paintines of American life as plenured by British vongsters. Nextweek. American kids will get a
chance to give their impressions of
the British scene. Earlier this year.
Sonny Fox did a show from Israel
and others are heing planned for
Alaska and Hawaii. Mel Bailey
produces: Wonderama' under the
teneral supervision of Jack Lynn,
WNEW-TY program director.
For the pre-schoolers, WNEWTV has the blessings of parents for
its daily "Rompter Room" stayra.
Another kiddie skrip from 8 to
9.20 a.m., with Sandy Becker, is
6.20 a.m., with Sandy Becker, is
6.21 a.m., who shows the feature
also pre-dated the FCC call for
juves-lanted shows.

Been a fine of the form of the
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form of Wonderama" is also exchanging

Best anneal shows. Best and the latest move in a reorganration at Buckeye Corp. is commercial film subsid. Transfilm-Caravel. As the latest move in a reorganration at Buckeye Corp. is commercial film subsid. Transfilm-Caravel. Robert Klaeger has been ledeted proxy and chief executive officer. WABC-TV 'Expedition' Bigtime Educ'l Promo Tied Into Curriculum WABC-TV. N.Y. keystone of the ABC-TV network, has a neat little promotion going for it in metropolitan educational circles via the

politan educational circles via the weekly "Expedition" show. As a MCKIY EXPEGITION SHOW AS a MX. Video show getting in-school curriculum use, "Expedition" has given WABC-TV a following among English and social science high-school trachers who are serviced by the station with study guides and essay contests pegged to the show.

show.

As part of the program and station promotion, WABC-TV played host to 75 highschool editors and faculty activors last week at a similar revolving around this season's "Expedition—New York" series and other local shows. Les Dinoff, station's publicity director, handles the educational service department department.

"Expedition" is an ABC-TV network show two out of every three weeks. On the third week, each of the web's affiliates produces a locally slanted "Expedition." On Oct. 23. WABC-TV's local show will have legit performer Tom Bosley, star of "Fiorello," hosting a stanza which will take an inside look at city government approport to the upcoming mayoralty elections.

Ralston bankrolls the network show and also picks up the tab for the N.Y. produced "Expedition."

WCAU-TV Pro Grid Sked

WCAU-TY TTO UIIU SACU
Philadelphia, Oct. 17,
WCAU-TV will telecast 10 national football games, including
all seven of the Philadelphia
Eagles away games. Prior to each
game there will be a special 15minute feature. "The Tommy
Brookshier Show," presenting the
Eagles star defensive halfback and
WCAU-TV sports director Bill
Campbell.

Life Broadcast Inc. is launening a new project of special news reports field in with the company's four publications. Time, Life, Fortune and Sports Illustrated, it will, of course, be in broadcast veep Sig Mickelson's bailtwick. Four separate five-minute series will tee off Nov. 1 under the banner. "Time-Life Broadcast News."

will tee off Nov. I under the banner, "Time-Life Broadcast News.
on the seven RKO General radiooutlets and the four owned by
Time-Life. Three of the five-a-week
radio shows will originate from
N. Y. and one from Los Angeles.
Laiter will be subsitied "Hollywood" and will use the Time-Life
news resources on the Coast with
Pete Miller spicling, The others
will be "Topic A," with Dick McCutchen and the Goltam TimeLife newsmill: "Business." with
Ron Cochran, using the Fortune
and Time reportage; and "Sports,"
with the Sports Illustrated staffers.
It's expected that oher skeins
will be added from the London
and Washington bureaus and possibly from others overseas.

Klaeger Elected Prexy Of Transfilm-Caravel

WABC-TV'S BUNDLE OF SPOT FILM BIZ

WABC-TV, N. Y. flagship of the ABC-TV web, is picking up a lot of film advertising coin this fall. Three film companies, United Art-ists, Universal-International and

ists, Universal-International and Loew's Theatres have set spot campaigns of the station in behalf of first run features.

UA is going with a heavy spot drive in behalf of "Town Without Pity" and Universal is plugging "Spartacus." Loew's Theatres set a campaign on behalf of "King of Kings" which bowed at the Loew's State last week.

Profile 61' As

"Profile 61," a local public affairs eries is being presented by WRCV-TV in prime evening time (Mon. 7:30-8 p.m.). The new weekly documentary series feature topical closeup studies of issues, events

documentary series feature topical closeup studies of issues, events and conditions within the metropolitan Philadelphia community. Kickoff segment dealt with the Federal Bureau of Investigation in a "Salute to the FBI." Hosted by newsman Vince Leonard, the program featured Fred Frohbose, agent in charge of the FBI's Philadelphia office who limned the various scientific methods used in the solution of crime and the apprehension of criminals. A study of civil defense problems and preparedness was the subject of the second "Profile" on Monday 19. "Chance for Survival." An examination of the correctional process after the commission of a crime in "The Price We Pay," will launch an eight-program set of "Profiles" starting Oct. 16. Series is hosted by Ephraim Gomberg, executive v.p. of the Philadelphia Crime Commission and features interviews with local and nationally known authorities on law enforcement.

Hardie Friedberg As New TeleSynd Prexy

New TeleSynd Prexy
Hardie Frieberg has been named
prez of TeleSynd, a division of
Wrather Corp
TeleSynd, tormed to syndicate
"The Lone Ranger" tv series, has
been managed by Frieberg since
its formation in September of this
year. Prior to joining TeleSynd,
Frieberg was general sales manager of Independent Television
Corp. and a sales exec of Television Programs of America and
Ziv.

Triangle Shifts Jones

Triangle Shifts Jones

"hiladelphia, Oct. 17.

Thomas B. Jones was moved by
the Triangle station chain from
WXBF in Binghamton, N.Y., to
WFIL here as executive program
manager for both radio and tv.
Jones. WNBF program director,
begins his new post Oct. 30. Before going to Triangle's Binghamton operation in 1960, Jones
was assistant to the president of
Gross Telecasting, which owns
WJIM-plus-tv in Lansing, Mich.

Syndication Review

MAHALIA JACKSON SINGS
With Mildred Falls; Shelly Manne,
Barney Kessel, others
Exec Producer: Harold Goldman
Producer: Irving Townsend
Director: Larry Peerce
5 Mins., Mon.-Sun., various times
Distributed by TEC
WBKB, Chicago (film)
Mahalia Jackson, the Negro gospel singer, has the power to turn
a song into a religious experience,
and the series of brief shows filmed
by Television Enterprises Corp. is
unique in its inspirational value.
The segments are really about
three and a half minutes in length,
with Miss Jackson doing one number per each, which gives them the
flexibility to be programmed either
singly, as WBKB is doing, or in
multiples for a longer show.
Whichever way it's handled, the
syndicated series is a jewel in any
station's lineup, although, for the
obvious reason, it may have limited sponsor potential.
Miss Jackson's songs are the

stuff that goosebumps are made stuff that goosebumps are made on, and they come through despite the handicap of film vis-a-vis a live performance. The immediacy that is lacking on celluloid is compensated for by Larry Peerce's canny direction. Although he shoots for interesting angles and plays with superimposition and dissolves, he resists the temptation to become arty and restrains the camera from upstaging the voice. The tight shots

arty and restrains the camera from upstaging the voice. The tight shots coincide, appropriately, with the emotional climaxing of each song. Sample numbers. "I Believe," "I've Got a Seat in Your Kingdom," "He's Got the Whole World in His Hands," "Down By the Riverside" and "Lord's Prayer." Even if the soul resists the stimulation of Miss Jackson's singing, the feet can't keep from tapping. Framed alone in surrealistic settings; she's accompanied by her regular planist, Mildred Falls, two organists, and such noted jazz virtuosi as Shelly Manne and Barney Kessel.

It Beats Mah Jong Anyway

Trio of Chicago Housewives Operate as Click Script Team

An Arty Syndie Seg

\$2,000,000 Fire At Hub WGBH-TV

WGBH-TV, Boston's educational tv station, was burned to the ground in a \$2,000,000 fire Saturday 14), but was back with live telecasting last night Monday (16) using facilities of the Archdiocesan radio and

ities of the Archdiocesan radio and tv center.

The offer from the Catholic tv center solved the problem of live telecasts, but programming of the station's "21-Inch Classroom" series, piped into 160 schools systems to more than 250,000 children for science and language instruction was a problem

tion was a problem.

However, Boston's three commertion was a problem.
However, Boston's three commercial tv stations and the New England Telephone & Telegraph Co. came up with an immediate temporary solution. Channels 4, 5 and 7 will integrate the presentation of video taped programs with their own sked. Phone company crews installed wires from the archdiocesan and commercial studios to WGBH-TV transmitters on top of Great Blue Hill in Milton.
Taped and live programs will be transmitted by wire to the tower and then beamed on the regular Irrequency of Channel 2.
Hartford N. Gunn, general manager, estimated replacement cost of equipment at \$1.500.000. Insurance will probably cover \$500.000 of this:

will probably cover \$500,000 of this another \$1,000,000 is needed for a new building. The red brick three-story building on Mass. Ave. in Cambridge housing the ty station Cambridge housing the tv. station and seven other business restablishments was destroyed when the three alarm blaze broke out about 4.30 a.m. Saturday '14'. It was discovered by Robert Mascone. WGBH production supervisor as he drove

past.

Dashing into the burning building, he risked his life to save nearly \$200.000 worth of video taped shows for the "21 Inch Classroom" series. The tapes were tossed out the window with students from nearby colleges catching them in blankets. As soon as the fire was subdued scores of volunteers dug in the ruins in an elfort to salvage more tapes and equipment,

Elliot Saunders To Rep U.S. Firms in Paris

Elliot Saunders, vet of network, ad agency and commercial film production, left Sunday 15: for Paris where he will open offices to service American film, tape and agencies and other to outfits.

At the outest Saunder six her

agencies and other tv outfits.

At the outset, Saunder says he will be servicing North Advertising agency of Chicago; Van Praag Productions; Videotape Productions; Videocraft, Productions on a new film series); and video variety shows as talent scout and booker. Saunders figures his European org can handle administration for ad agencies who want to do overseas production without the heavy tab of staff junkets.

tab of staff junkets.

Videotape's Light Expert

Videotape S.Light Expert
Videotape Productions has hired
a former network and ad agency
lighting expert, Imero Fiorentino,
to handle lighting of vidtape
blurbs, expecially in the arca of
product shots.
Fiorention was an ABC-TV
lighting director for 11 years, and
for the last two years has been
consultant to BBDO, McCannErickson and other agencies.

Chicago, Oct. 17.

Three housewives with time on their hands they only have nine children among them to bring up) formed a television script writing

children among them to bring up) formed a television script writing team four years ago and now are seeing their efforts payoff. The trio Peggy Kent, Virginia Blair, Shirley Alderman, are in N.Y. making themselves available for press interviews sponsored by the CBS oko division.

Writer credit for two plays in "Repertoire Theatre," weekly drama workshop series produced by CBS' oko. WBBM-TV, Chicage, reads Kent Blair Alderman the last names of the distaff triol. The dramas are an historical epic, "Jeanne D'Are: The Trial" and "Reflection," latter a mysteriosotale in the vein of a "Twilight Zone" episode.

WBBM-TV has asked the all-girl trio who wrote these to expand "Jeanne D'Are" to one hour for prime time slotting later this season. Spurred by success, the girls have turned out a third story, "The Escape Window" based on a friend's World War II flight from Europe. to America. WBBM-TV bought this one too is now producing it with the refugee friend in the starring role.

Married to a salesman, engineer and lawyer respectively. Mesdames Kent, Blair and Alderman met in 1957, cut their writing tecth in five women's club musicals and then decided ty scripts might be more re-

women's club musicals and then de-cided to scripts might be more re-warding. Although "Repertoire Theatre" is their first big break, they currently have scripts under consideration by to exects on both

Coasts.

Last month, Shirley Alderman's husband was fransferred to Signal Mountain, Tenn., but this hasn't slowed down the team effort as the

slowed down the team effort as the three now hold their weekly work sessions by phone.

"Jean D'Arc: The Trial", was aired in the summer as the first show in the 39-week "Repertoire Theatre" series, Half-hour series now is being telecast Saturday afternoons at 2:30. WBBM-TV will use four prime time hours during the '61-'62 sesaon for expanded versions of the best of the programs.

Operating principal of "Repertoire Theatre" is that all talent, from actors to writers, must be Chicagoans.

Capital Cities' Major Financing Parlay To Acquire New Properties

Financing of the most recent acquired by Capital Cities Broadcasting Corp. has been completed. Details of the financing of radio and tv purchases, which repre-sented a \$19,000,000 cash outlay, was relayed to Capital Cities stock-holders in a letter by prexy Frank M. Smith.

M. Smith.

The entire financing amounted to \$23,500,000, and was made through arrangements with the First National City Bank of New York, the Chemical Bank New York Trust Co., the Society National Bank of Cleveland, and the Ford Foundation.

The \$19,000.000 payment was for the acquisition of WPAT AM and FM, Paterson, N.J., and for WKBW radio and tv stations in Buffalo, N.Y. This bings the number of properties to eleven now under the aegis of Capital Cities Broadcasting.

casting.

Financing for the above new acquisitions, together with the existing bank debt of about \$4,500.000. isting bank debt of about \$4,500,000, has been refinanced as follows: \$12,000,000 in bank loans payable at the interest rate of 514 to 512% and \$7,500,000 in notes at 534% from Foundation, with payments beginning in 1969 at the rate of \$2,000,000 annually. In addition, the Ford Foundations has received 75,000 warrants for the purchase of common stock of the corporation, at \$20 per share.

With the recently acquired radio and it properties, Capital Cities now owns five tv outlets and six radio stations.

CLEVE: BEFORE & AFTER MINOW

AFTRA Declares Cross-the-Board War on Crowell-Collier Re KFWB

American Federation of TV & Radio Artists, in a move to force settlement of its 99-day strike against KFWB, has launched a nationwide campaign against Crowell-Collier Publishing Corp owners of the station.

Accusing parent corporation of "anti-union" tactics," Claude Mc-Cue, AFTRA exec secretary, delared union would expand its activity from the KFWB picket line with crusade against C-C in 18 major cities throughout the U.S. "We intend," said McCue, "to expose the corporate practices of the owners of this station."

owners of this station."

Campaign against publishing company would be accomplished, according to McCue, with a leaf-letting campaign by local unions in Atlanta. Boston, Chicago, Cleveland, Cincinnatl, Detroit, Kansas, City, Milwaukee, St. Paul, Philadelphia, Portland, Riverside, NJSt. Louis, Seattle, Salt Lake City, Washington, D.C., and Frisco.

Allout drive by AFTRA started.

All-out drive by AFTRA started.
McCue sald, after a resumption of
negotiations last week failed to
reach a point indicating possible
settlement of strike.

settlement of strike.

"Although slight progress was made in fringe areas, the union and KFWB are far apart on the important principles." McCue said.
"On the matter of wage negotiations we are only \$10 apart but it is evident that the station has not reached the point of receding from the corporation's basic anti-union campaign. The wage increases involved are of minor cost to the company and certainly not a reason for prolonging costly and bitter strike."

In a letter mailed last week

strike."

In a letter mailed last week to members of other unions asking them to support the AFTRA benefit show at the Palladium Nov. 2.

McCue stated that the union had run out of strike relief funds.

Storer In Bid To Buy WMGM In N.Y.

deal with Loew's to buy WMGM, the latter's longtime New York indie. It's believed that Storer is willing to pay between \$10,500,000 and \$11,000,000 for the radio

and \$11,000.000 for the radio station.

Pending deal (it still needs FCC approval) is the outgrowth of previous disappointments to both Loew's and storer.

While willing to sell its WWVA. In Wheeling, W. Va., for the right to takeover a New York radio indie, Storer was recently frustrated in its efforts to buy WINS. There was a foulup in the attempt of WINS to get a license renewal from the FCC, and, in the process, option for a sale to Storer ended. Meantime, Crowell-Collier's station chain sought to buy WMGM from Loew's for close to \$11,000.00, but CC, like the WINS ownership in the other instance, also got fouled up with the FCC.

Since the two original dickers fell dead, innocent bystanders WMGM and Storer got together, It's a case of two negatives once again making a positive. Of course, whether the FCC approves the WMGM-Storer deal is yet another matter, but, for the moment, there don't seem to be any blocks in the way of finalization.

Pre-'48 Par Pix Buys

Pre-'48 Par Pix Buys

Nine more stations have bought
the pre-'48 Paramount pix distributed by MCA TV.

Newest deals include: KFVS,
Girardeau, Mo.; WMUR, Manchester, N. H.; KGNS, Laredo, Tex.;
KVOA, Tucson, Ariz.; WHBF,
Rock Island, Ill.; WSBT, South
Bend, Ind.; WCCBS, Montgomery,
Ala.; KSYD, Wichata Falls, Tex.;
and WBTW, Florence, S. C.

Savage's New Setup

David Savage, recently resigned as radio-tv veep at Lynn Baker ad agency, has been named prexy of, a new tw film production and distribution company, Universal Entertainment Corp.
Company, which plans to produce and distribute shows that are noncompetative with other packagers, currently has a series of five-minute shows in the works titled "Tips and Tricks."

Savage was with WCBS-TV where he helped originate the stations afternoon and late film feature shows, and later NBC-TV where he was director of film procurement.

NBC Coming To WNBQ's Defense In AFTRA Rap

Chicago, Oct. 17.

Corporate NBC, as owner of WNBQ-TV and WMAQ, Chicago, is preparing an answer to the petition filed with the Federal Communications Commission last week by the Chicago chapter of American Federation of Radio and Television Artists. The talent union has charged the stations with failing to serve the community interest and has appealed to the Commission to hold public hearings on the station licenses when they come up for renewal this December

ber.

Lloyd Yoder, NBC veepee and general manager of the Chicago properties, issued the following statement: "The petition a similar petition filed several years ago seeking to block renewal of the stations' licenses at that time. The FCC dismissed that petition, and NBC proposes to move for a dismissal on this occasion. We are confident that the Commission will recognize the stations' operations in providing a balanced schedule of programming in the public interest."

Yoder said he would reserve any further statement until the FCC received the answer from parent NBC.

WOLPER MAPS SERIES OF 30-MIN. FILMBIOGS

Hollywood, Oct. 17.
Wolper Productions will produce series of 39 half-hour documentary films titled "Biography" for Official Films. Utilizing stock library footage from film collections throughout the world, Wolper Productions will document the

Productions will document the lives of outstanding world figures of the past half century.

Production is now underway on the biographical series. In various stages of preparation are "Admiral Richard Byrd," "Charles Lindbergh," "Babe Ruth," "Franklin D. Roosevelt" and "Thomas Alva Edison." Jack Haley Jr., who produced the pilot, "Fiorello La-Guardia," has been assigned as producer of the series.

"Biography" marks the second

Broducer of the series.

"Biography" marks the second series of half-hour telementaries on Wolper Productions' slate. Filming is currently underway on 38 segments of "The Story Of" series, which are being produced, for Ziv-UA. Two hourlong specials "Birth of a Broadway Musical" and "Biography of a Movie" for NBC-TV and DuPont—plus a 90 minute special. "Hollywood: The Talkies," for Wolper-Sterling —are also in various stages of production.

THREE STATIONS

Cleveland, Oct. 17.
With only three television s With only three television stations here, the word competitive is hard to apply to the current merchandising situation on television. On one recent occasion, for a period of several months, both KYW-TV and WJW-TV were running not one but two late night movies in order to provide enough cellophane to wrap up all the national spots ordered.

"We're sold out" was the battle

"We're sold out," was the battle cry on those stations. WEWS, ABC affil which Scripps-Howard Radio

were sout out, was the batter cry on those stations. WEWS, ABC affil which Scripps-Howard Radio profitably owns, has never commented on its situation spotwise, but anyone with half an eyeball left after staring at too much two can see that while success might not spoil WEWS, there is no lack of coin rolling into the station.

This profit situation in which the three stations split about \$5,000,000 yearly before taxes does not mean that they ride roughshod and are prime targets for the set of Minow & Collins.

Only WJW-TV had to hurry up to put its house in order after Minow began his wasteland blasting. The Storer station hurriedly meshed gears with its network, CBS, and began carrying the whole CBS sked of Sunday intellectual ghetto and other highbrow offerings, many of which it had scorned in the past in favor of the more profitable locally-sponsored wrassling and cowpokery films.

The WJW moves were in line with a general Storer policy which seeks to (a) avoid any entanglements with the FCC whatsoever following the noted yachting commissioner incident and (b) hew to whatever programming line seems to be most acceptable in Washington.

Storer feit so strongly about this

Storer fest so strongly about this Storer feit so strongly about this try for program conformity that it switched managers at WJW and has shaken down lesser staffers considerably in past months.

Right now the station is doing so well that even CBS is happy, which wasn't always the case.

WJW Local Buys

WJW Local Buys

Besides its new look in regard to carrying all the CBS top shelf offerings, WJW has made some significant local buys, led by "Perspective on Greatness," a series of 26 full-hour film bios. These are sponsored by the Illuminating Co. and run monthly in prime night time. It has also been doing more local pubaffairs spade work with blockbusters on "The Battle Against Smut" and the "Onward and Upward, Cleveland!" sort of thing.

and Upward, Lievenaud: Sort of thing.

The station last season even con-structed its own bowling alleys, two of them right next door to its studio, for match game bowling

two of them right next door to use studio, for match game bowling shows.

Joe Drilling, managing director, said sponsorship picture at WJW is particularly bright this season with SRO signs hung on all AA time and no program availabilities in any class of time. Room there for spots only.

KYW-TV Strong

KYW-TV Strong

KYW-TV is running very strongly and is certainly Westinghouse's anchor to windward in waters riled by the thrashing of an angry Minow. It has always been high on pubaffairs, including daily editorials by the station manager, George Mathiesen, so it did not have to change in any way. Its cultural offerings used to be consigned universally to the Sunday afternoon graveyard, but during the summer it ran its impressive "Dimensions 3" on Friday nights in prime NBC time.

Now that the new programs have come along, however, KYW put "Dimensions" back on Sunday, Only recently the station sold live coverage of the Cleveland Orchestra's opening concert to a bank. Everything went well until the planned 30-minute telecast stretched to an hour and 55 minutes; Then the roof fell in, indi-

(Continued on page 44)

SRO STATUS FOR Hub's Channel 5 Feudin': Which **Applicant Is The Lesser Evil?**

News & Weather-Hot

News & Weather—Hot
WCBS-TV. N.Y., is in the envisible position of having its "Late
News & Weather" show clicking
in the number one spot—of all,
shows in the New York market.
According to the Oct. 8-14 weekly
Arbitron, the Harry RessonerJeanne Paar showcase on Saturday
night from 11 to 11:15 p.m., registered a 32.6 rating. Closest competitor was "Candid Camera" with
a 29.3 rating, followed by Ed Sullivan in third spot. To top it all, the
fourth spot on the weekly Arbitrons
was held by Wednesday's "Late
News & Weather," which scored a
27.3.

Chi Post-Midnight **Competitive Boom**; **WGN-TV** Features

Chicago, Oct. 17. The period after midnight on veeknights is opening into a new competitive arena in the Chi market this season, with WGN-TV entering it for the first time with a feature film.

tering it for the first time with a feature film.

The indie station's sales picture is so bright this quarter that it finds itself in the happy position of having to create new availabilities for spot business. WBBM-TV has been running a post-midngihi feature for several years; WNBQ has a pair of syndicated half hours sold to Polks Bros., a local retailer. In the post-Paar period; and WBKB has a live music-interview show hosted by Marty Faye, which has long had good local sponsor participation. There is also a competitive newscast at midnight on three of the stations, the holdout being WBBM-TV.

Ratings to date have not told an intoxicating story about the available post-midnight audience in Chicago, but there is a strong belief that in a market of 5,000.000 people enough are awake and about for the four stations to compete for. Stronger programming it's figured, might prompt a viewership.

That's what had happened over

it's figured, might prompt a vac-ership.

That's what had happened over three years ago in the Saturdav midnight slot, when WBBM-TV installed Irv Kupcinet's "At Ran-dom," a talkathon that pulled rat-ings as high as 12 into the morn-ing. The other stations found out there was enough for everyone when they started programming against it.

against it.
With the midnight film, WGN-TV will be programming four features per day this term, one at 10 avem and the others at 1 and 10.15 p.m.

ABC FILMS' 357% 3D QUARTER HIKE

Bolstered by a couple of network sales, ABC Films' third quarter business was up 357.6% over the same period a year ago, according to the syndie firm's prexy Henry Pliff

For the nine months so far, Plit says sales are up close to 150%. Foreign syndication, he says, ended the third quarter showing a rise of 257.8% over '60.

ABC Film's web properties are "Straightaway" and "Expedition."

Shafer's Philly Slot

Philadelphia, Oct. 17.

Philadelphia, Oct. 17.

Robert J. Shafer has become news director for WRCV Radio and WRCV-TV, the NBC stations here. Shafer, who recently managed the broadcast news division for Chrysler Corp. in Detroit, was formerly news director at WCCO-TV, Minneapolis;

Rivals for Boston television channel 5 tossed around what Chairman Newton Minow dubbed "you're another" charges Monday (16) as the Federal Communications Commission started "reevaluating" the case.

uating" the case.

Speaking for himself after two hours of oral arguments on the hotly contested outlet, Minow asked how FCC could determine the "public interest" by deciding one applicant was "less invidious" than another. He referred to the many accusations the applicants hurled at one another.

A White House page (figured)

A White House name figured prominently. Richard Maguire, a member of President Kennedy's staff whose duties have included Federal patronage, sold his stock in Greater Boston Television Corp., the applicant favored by FCC's Broadcast Bureau.

in Greater Boston Television Corp., the applicant favored by FCC's Broadcast Bureau.

WHDH, Inc., the Herald-Traveler subsidiary which originally won channel 5, said (through its attorney, William J. Dempsey) that Maguire was the "mother, father and midwife" of Greater Boston. Maguire's departure as a 2.77% Greater Boston stockholder materially altered the complexion of Greater Boston's application. FCC, Dempsey continued, has "no other course" except to toss out Greater Boston's application. Greater Boston counsel J. Joseph Maloney Jr., countered that Dempsey had exaggerted Maguire's importance since he had been "just a small stockholder." The case record shows all Greater Boston stockholders held identical shares prior of Maguire's divestiture.

Maguire has been at work at the White House since the Kennedy inaugural Jan. 20. FCC was notified June 8 that he disposed of his Greater Boston stock Feb. 15.

Broadcast Bureau attorney John F. Riley supported the Greater Boston cause claiming it was the only remaining applicant not involved in exparte contacts. The contacts made the other two ineligible, Riley said.

Massachusetts Bay Telecasters, another applicant, contended through attorney Larry Sullivan, that WDHD has "misused its power" as the "dominant group" in the Boston area in multi-media ownership.

er" as the "dominant group" in the Boston area in multi-media

Lady Bird May **Get Austin Rival**

Austin, Oct. 17.

An indie oil operator and television station official of Midland, Tex., has applied to the FCC for a television broadcasting license

here.

The application was filed by Dalton Homer Cobb, doing biz as Capltol Telecasting Co.

Cobb told the FCC he had not sought network affiliation for the station, but would do so if the FCC granted a construction permit. In his application, Cobb said he owns 93% of KDCD-TV, Midland. Austin has only one television station, KTBC-TV, predominantly owned by Mrs. Lydon B. Johnson. A Houston man who already has an application pending for a tv

A Houston man who already has an application pending for a tv station here has applied for a license for an FM outlet here.

The application was filed by the Texas-Longhorn Broadcasting Co. The company's prez is John R. Powley of Houston.

'COURAGEOUS CAT' BUYS
The Herald-Sun TV, Ltd. in
Australia has bought the "Courageous Cat" cartoon series from Tele
Features.

Other recent sales of "Courage-ous Cat" cartoons have been made to WFLA, Tampa, Fla.; WAGA-TV, Atlanta; WITI, Milwaukee; and WSPO, Toledo.

Clients Play 'Folo The Leder' To Hop Aboard V.OR-TV 'Big Preview' -On Other Madison Ave. Fronts

M.Log a commant ord media by some of the toghest checks, not propositions, and, presently, e. e. of the hardest to those.

cored the nardest to bessel lateral Lader, vecpes and general manager of RKO Ceasarts New York independent WOR-TV. See she and the station's see store in steady both and see that both and so a story to the see that the station of the see that the see t

a the cem feature film.

Big Preview," was to be selected from a package of he re than 20 mid-50's features, which Leder casis the best ever offered to and which cost the station \$55,000 cach. For mrt wis based on the "S meter F.1st Run Theatre," series of sardle \$1 mser feature showings that had a lightly successful monthly run on WCB5-TV. New York CBS flag-sim.

s haefer reportedly pa.d \$35,000 a show for "First Run Theatre." Big Preview" was o'tered for hing, e spensorship at \$12,50 an outing for 14 weeks with anytime or the schedule available.

in turndown after turndown, adin turndown after turndown, advertiser and agency excess vipped out slidervies and other transpines of the numbers game. Against summer dearth viewing and network recent figure "Big Preview" for more tach as a 8.0 rating. In fact, most optimistic WOR estimate was a 12.0 average.

a 12.0 average.

Still figuring the strong, new feature titles as a solid draw even in summer. WOR switched selling stateties and peddled the selles to 12 advertisers at \$1000 a menute. It meant doubling the spois on a show, but still allowed for opproximately 20 menutes of straight programming with the births scheduled back-to-tack.

In its 14 week summer our Rich

straight programming with the blimbs scheduled back-to-lack. In its 14-week summer run, "Big Preview" dominated the Thursday 9 pur it conclusion of picture time. The Arbitron average 1:1ing of 14.7 and Nielsen et 15.8 was an casy winner in the secon-channel market. In Medison Are, prince, the cost-per-thousand viewes was a low low 66c.
"Big Preview" has been respected to Surday nights at 9 for the fall, and the spot price has in respected to Surday nights at 9 for the fall, and the spot price has in respected to Surday nights at 9 for the fall, and the spot price has in respected to Surday nights at 9 for the fall, and the spot price has in respected to Surday nights at 9 for the fall, and the spot price has in respected to Surday nights at 9 for the latter of surface of spot of spot of the fall, and the spot market of spot of spot of the latter of the surface of distribution of the pursue of the spot are constituted for the power of the preview. I letter to the six of the preview. A lot of the power of the Preview. Under the six in stilling

it a never list reaking the specula-tion media rie.

A lot of the pawer of "Bri Pre-view." Leder feels, is in shillful pre-gramming. Station of feel 40, weeks in advance with close at-tention to Harrison Reports. Veffery's lox office renderin and at ention to local events, s asons, he leavs, availability of kill uffi-cross etc. A mistake of NEC-TV's Serie day night network feature re-press, be says, is the packing of strong films at the outset. "Big Livview's" pix, from Seven Arts, Paranount, United Artists and Choise, have been "Birth and it of Mighty." "Barefoot Cortiessa." "John Story," "Ring of Fran," atoi "Ine Dammed Don't Cry".

Blurb Must Go On

appear with Johnny Ray.

appear with Johnny Ray.

As some kind of consolation,
Miss Hayes will get a twofer in the
operation. When they go after the
probe, they'll snatch out her appendix too—and all of it maybe in time for her to make a top-hilling date at New York's Living Room.

Tapped for Tape

Videotape Productions has launched a series of vidtape re-fresher sessions to give ad agency execs a rundown on new tech-

Luncheon meetings have been held with reps of Ogilvy, Benson & Mather and Lennen & Newell with future sessions slated with Warwick & Legler; Compton; Morse International; Fuller & Swith & Presended Chillian Charles

Morse International: Fuller & Smith & Ross; and Sullivan. Staufer. Colwell & Bayles.

Tp & down: Esty Stowell. who joined the agency five years ago as exec veepee, has been named president of Ogilvy. Benson & Mather. David Ogilvy becomes chairman.

Veeree stripes for Ronald McCulloch and Eugene Rayen at Foote. Cone & Belding, New York office.

office.

New Biz: Dutch Master Cigar to
Papert. Koenig. Lois, effective Jan.

1, 62. Account is at Erwin, Wasey,
Rüthrauff & Ryan.

Walt Disney's Buena Vista film
distribution wing to C. J. LaRoche
& Co., which has handled Disneyland for five years.

NBC-TV's Animated Pilot Based on Laurel & Hardy

Definite deal has been made by NBC-TV for a pilot animated film based on Stan Laurel & Oliver Hardy. Larry Harmon Pictures will produce the 30-minute "Laurel & Hardy" in partnership with Jayark Films.

& Hardy" in partnership with Jayark Films.

Network is putting up all the coin. Stan Laurel, surviving member of the comedy team will serve as consultant and Carl Kohner will be writer. It's the first time a cartoon series will do ecognizable raricatures of real personalities.

Boone, N. C.; and KVML, Sonora, Cal.

Atlanta—Edward Forrest is the mew general manager of WAKE, the radio outlet here. Appointment was made by Ira Herbert, prexy of WAKE.

Revue Into Live Prod. With Cleffer Series; Set Canada Break-In

Hollywood, Oct. 17.
Revue Productions, most prolific vidpax outfit in the biz for past several years, is expanding its operations to include live production for the first time—and in Canada.

Gil Rodin has been circulated.

for the first time—and in Canada.

Gil Rodin has been signed by
MCA to produce a series of 13
half-hour shows later this year,
over Canada's commercial network
of eight cities, CTV. Titled "Music Masters," each program will
spotlight a prominent American
poptune composer, who will play
his ditties, sung in some instances
by name vocalists. Airing out of
Toronto, shows will be taped for
offering in America, with web sale
sought in this country, of course.
Rodin conceived the format and
sold it to Revue, which then came
up with the Canadian "break-in"
jidea.

idea. Series will follow on Canadian air another Revue skein of half-hours, "Revue '61," this one on. film. It started airing over CTV's eight outlets last Sunday and continues weekly. "Revue '61" was started by MCA through its eight outlets last Sunday and con-tinues weekly. "Revue '61" was started by MCA, through its Australian subsid, late last season, and telefilmed there for airing over ATN, Sydney, and a number of other Aussie stations.

Syracuse Addition Brings ABC Radio Affils to 385

ABC Radio has added a 'new Syracuse outlet, WQSR, which beran operating last week, bringing the total network up to 385 stations. That's 29 more than the network had in October of last year and now gives the web coverage of 95.47° of all U.S. homes.

WQSR is owned and operated by
Friterialment. & Amusements of

WQSR is owned and operated by Entertainment & Amusements of Ohio Inc. with Myron H. Bolotin, prexy. During the Fast month, ABC also added KNIN, Wichita; WBOS, Boston; WPOM, Ft. Lauderdale; WGSV. Guntersville. Ala.: WTYS, Marianna, Fla.: WBEU, Beaufort, S. C.; KSIS Sedalia. Mo.; WATA, Boone, N. C.; and KVML, Sonora, Cal.

With the Station Reps

Autemation hit the business America's research director Ed-le of broadcasting last week in ward Martin, pinned the broadcast

side of broadcasting last week in a flurry of announcements.
First was a Wednesday press conference held by Central Media Bura au revailing results of a depth study and announcing a new electronic system to speed up "cash end data flow in the SII billion and industry."
Thursday the competition Broadcasting Clearing House, fired a press release sketching results of an extended study and touting its "implified" billing via "Bank of America data processing equipment," which eliminates "a high secreentage of paperwork and manhours."

necrentage or paperson hours."

Friday saw arrival of a puff of flack from II-R. Television, announcing "an innovation in bill-me-invoice systems designed to climinate or reduce excess paperwork in the broadcasting industry."

The Central Media Bureau blast,

America's research director Edward Martin, pinned the broadcast industry's spot campaigning overhead at \$50,000,000 annually, and estimated that BCH's automated system could cut costs by more than 50% in most cases.

H-R also had a study—"Early this year, H-R retained the management consultant firm of Boozs, Alten & Hamilton to conduct a depth study on the 'paperwork' problems of representatives, stations and azencies. Alter several months of investigation which included trips to representative stations and markets of various sizes, as well as a review of key punch and other mechanical and electronic systems. Booz, Allen & Hamilton submitted their findings and recommendations."

H-R decided on a one-form systemas.

H-R decided on a one-form sys-

It can be expected that other rep firms—and ad agencies—will come up with answers to the Central Media Bureau study that indi-

here st his have been "His and the here seems of the here states and club seems to have touched off the whole states and club seems to have touched off the whole seems to have the hele touched off the whole seems to have the hele touched off the whole seems to have the hele touched off the whole determined to have the hele touched off the whole determined to have the hele touched off the whole determined to have the hele touched off the whole determined to have the hele touched off the whole determined to hele touched off the wh

TV-Radio Production Centres

IN NEW YORK CITY

Mike Dann, CBS-TV programming v.p., and Jerry Leider, director of special programs, to Dallas at the weekend to view "Miss Teenage America" contest for possible future telecasting. Alan Wagner, CBS-TV general program exec. will be guest speaker at Bronxville (N.Y.) Newcomers Club, Wednesday (25). Producer Palmer Williams and "CBS Reports" crew filming programs with Carl Sandburg on Lincoln's prairie years. Bob Livingstone, Pacific Coast sales manager for CBS-TV, back to Coast after a visit to N.Y. Dick Van Dyke and his three sons will host this year's airing of "Wizard of Oz" on CBS-TV, slotted Sunday, Dec. 10, from 6 to 8 p.m. Procter & Gamble will sponsor. Comedian Wally Cox in a "Candid Camera" stint Sunday (22). Billy Nalle will supply the background music for an "I Remember Mama" episode at the Goodspeed Opera House Foundation's benefit show at the Hotel Astor on Sunday (22). Nalle, currently organist on NBC-TV's soaper. "Young Dr. Malone," furnished the background organ music for "Mama" for seven and a half years. Herbert Fields, Andrew K. Leach and Francis P. (Pat) Shannon named account execs of WCBS-TV's sales staff. James Perrin and Robert Cosner named associate producers of "Accent." under producer Don Kellerman. New "Accent" director is John J. Desmond. John J. Kelly has joined CBS Radio sales department as an account exec. "Seven Wonderful Nights," the CBS-TV 30-minute promotion film previewing the new fall season, has received a special award from the International Film Festival of New York for "uniqueness in conception, execution and artistic design". WOR's first flying traffic reporter and a former New York jazz deejay Bob Garrity has rejoined the RKO General station as weekend production supervisor. Jim McAleer has been named daytime production supervisor. Jim McAleer has been named daytime production supervisor. Jim McAleer has been named daytime production supervisor. Goodson-Todman partner Bill Todman has been named chairman of the broadcasting industry's campaign in behalf of Federation of J

mental workshop.

Del Sharbutt signed by Mutual to do a series of five-minute weekend newscasts—three times Saturday, twice Sundays beginning last Saturday (14). Announcer Bill Bivens, back in action after long recovery from near-fatal accident, has just completed series of twommercials for United Spinners. Don Spark conducting new Monday night interview show from The Most Restaurant via WABC-FM. Daniel Wilson becomes veep and administrative boss of Julies Power Productions, outlit hired by ABC to package the web's "Minow kidvid shows next season. Robert Wogan's new NBC Radio title is director, programs. Wally Pfister joining the Huntley-Brinkley news unit as a writer. NBC writer Pat Tress finished "Penguins Have Square Eyes," non-fiction on his Antartic trip and due out early next year. Harpo Marx will be "silent emece" for the DuPont special, "Wonderful World of Toys," on NBC-TY Nov. 12. Betty Furness, prexy of N. Y. chapter of the TV Academy, addressed the TV & Radio Ad Club of Philly last week.

of Philly last week.

Daniel P. Galogly promoted to manger of station clearance for the ABC Radio network. He had been an account service representative. Steve Allen signed Smothers Bros. to appear on 13 of his ABC-TV show this season. They bowed on the show last week. Top honors in the annual radio performance and production competition held by the Veterans Hospital Radio & Television Guild were copped by the Hines. Ill.; Supulveda. Calif.; and Long Beach, Calif., "Bedside Network" groups. ABC-TV's next documentary outing on the "Bell & Howell Close-up" series Oct. 31 will be an hourlong study of the impact of automation on American employment. William Weston produced and directed. Lilliam Gish, honorary chairman of the American Academy of Dramatic Arts Annual Dinner Dance to be held on Dec. 3. will guest on the Martha Deane WOR show Monday (23). Fred Robbins hosts Frankie Avalon, Teresa Wright, Paul Newman, Joan Collins and Tommy Sands on his nationally syndicated radio strip "Assignment Hollywood" this week.

IN HOLLYWOOD . . .

Bill Brundidge was moved into the vacant post of sports director at KHJ-TV . . . KNX. KTLA and KRCA carried off most of the 17 awards by Radio and TV News Assn. . . . ABC-TV has designs on Bing Crosby, an avid sports fan, to tront a weekly sports series . . . Fabian's guesting on "Bus Stop" moved over to January from its original airing date on ABC-TV. Web disputes the claim it is too violent with two murders by a psychopathic killer 'Fabian' . Steve Allen's low rating brought Danny Melnick running from N.Y. to fix it up . . A Madison avenoper told the agent of a lading come "he's no longer fashionable." He's still trying to figure out what he meant . . Gloria Swanson likes Bill Spier's script of "Torst to Yesterday" and will do it on "Straightaway." Mary Astor was waiting in the wings . . Moaned the producer of a story line comedy series. "it has become a situation tragedy" . . Producer of an hour western series was told by a networker to slow down on the rough stuff. "Like how?" he asked. The rejoinder. "can't you bring a boy and his dog into it?" sent him barreling to the nearest bar for a double . . Danny Thomas took 10 days off from production to help raise funds for St. Jude's, his favorite charity . . . Gall Patrick Jackson, won the year's achievement award of Television Women of So. Cal.

IN CHICAGO . . .

IN CHICAGO

Dan Price has been hired away from WJR. Detroit by WBBM Radio. He'll do a three-hour interview-feature program Saturday nights on the order of his WJR "Composites" stanza ... Ronnie Born and Sam Ventura back from West Germany with footage for three half-hour telementaries for WBKB ... Jerry Gregoris is producing, and Bill Friedkin writing, an hour special for WGN-TV on improvisational theatre ... Steve Fox left WBBM-TV's press info staff to join the adpub unit of Balaban & Katz ... Diane David, publicist for Walter Schwimmer Productions, is touring Europe for five weeks ... Harry Semrow will give up his ownership of WNMP. Evanston, to accept the appointment as Chicago Postmaster ... Ted Weber doing a new celeb interview show from Italian Village on WFMQ ... Ike Taurins, former receptionist at WBBM-TV and now a model, will play herself in a teleplay about her escape from Fast Germany on the stations "Repertoire Theatre" Nov. 18 ... "Rep Theatre's" production of "Magnificent Humbug" will be aired in prime time on WBBM-TV next Thursday '271 ... Harry Lange, exec producer at Fred Niles Productions, got his veep stripes ... John Bell, who resigned as WIND news director last week, is now with Harshe-Rotman public relations

BBC-TV and 10 other European countries are planning to stage and screen a Terence Rattigan play on the same day (to be fixed) early in 1862. John Wolf, Anglia-TV executive, commissioned six plays from Peter Newman. It is Arthur Schnitzler's centenary next year so both commercial and BBC tv networks are dusting off some yaulted plays. Granada-TV decided to re-run its eight-week "Kips" serial". On the same lunchtime show next year. Pertrand Russell and Bob Hope. In the new year TWW, Welsh indie con-(Continued on page 46)

WEBS IN 'LOG'-ROLLING ACT

TAM's Top 20 In Britain

(Week Ending Oct. 8)

in the second se	Viewing
	(000's)
Coronation Street (Mon.)-GRANADA	7111
Val Parnell's Sunday Palladium—ATV	. 7111
Coronation Street (Wed.)—GRANADA	
Echo Four-Two-AR	6778
Emergency—Ward 10 (Fri.)—ATV	6555
Emergency-Ward 10 (Tues.)-ATV	
Probation Officer —ATV	
Double Your Money—AR	. 6222
Take Your Pick—AR	5778
Top Secret—AR	. 5667
Armchair Theatre—ABC	
Play of the Week-AR	5444
Three Live Wires-AR	5139
Mess Mates—GRANADA	5111
The General Strike—GRANADA	. 5111
Family Solicitor—GRANADA	5014
All Kinds of Music—ATV	5000
Rawhide-AR	4007
Winning Widows—ATV	4889
Television Playhouse—GRANADA	4667
Perry Mason—BBC	4667

Jewison Berates TV Networks For 'Killing Off' Live-on-Tape Shows

gavs if the tw networks are as interested as they seem to be in utilizing more "live on tape" programs in the future, why then are they killing off tape by making it uneconomical for producers

are they kining on tape by maxing it uneconomical for producers to use?

The Canadian-trained director, whose next job is "The Broadway of Lerner & Loewe" for NBC-TV. Sald last week that the charges placed on editing of vidtape by the webs far exceeds reality. Tape editing, said Jewison, who has many supporters in this thesis, is now perfected, yet the networks, or at least some of them, "for some unknown reason, declared that editing tape should cost \$100 an hour. It's too much; you can spend \$2.000 or \$3.000 for one editor, a staff man who is often not worth the price. And as a staff technician, the editor doesn't get the money."

"Instead of getting behind tape,

"Instead of getting behind tape, the networks have hurt it. Editing film is cheaper, although there is no reason why it should be."

no reason why it should be.

But everything Jewison had to
say about television was not bad.
He refuses to leave it, at least
leave live tv, "because it is much
like the theatre, only more ex-

lke the theatre, only more exciting."

Having directed shows like dramas for the old Banner-produced "Diagnosis Unknown" and then, on the other hand, several variety stanzas for CBS-TV and now NBC-TV, Jewison has a theory that a live tv director has to have three heads: "You rehearse, initially, for two weeks and build to one performance. This is the part like the theatre. Then you transfer this theatrical staging in the last four days from the rehearsal hall into something that fits the tv screen by arranging the camera angles and sound values.

"If tv is an art at all, I some—(Continued on page 47)

ABC 'Roarin' 20s' **Axed For 'Room'**

When "The Roaring '20s" exits the ABC-TV schedule next January, a new situation comedy series, "Room For One More," will fill 30 minutes of the vacated hour slot. Based on a book that was turned into a film starring Cary Grant and Betsy Drake several years ago, "Room For One More" is being produced by Ed Jurist for Warner Bros., which also did "The Roaring '20s."

"Room For One More" will star Andy Duggan and Peggy McKay. Same show was pitched to the networks a couple of years ago but it was sold on the basis of a new pilot.

Other half-hour show on Saturant are severed to the control of the control of the couple of the control of the control

pilot.
Other half-hour show on Saturday nights between 7:30 and 8:30 p.m. is being set this week.

By MURRAY HOROWITZ

Networks, in their current fight against the Federal Communica-tions Commission's new question-naire for applicants and the re-vamped logging requirements for stations. find themselves in a dilemma.

dilemma.

On one hand, the three networks have gone on record in Washington against the proposed changes. On the other hand, privately, network execs ring their hands when stations fail to clear time for news and pubaffairs shows. The fear of a strong FCC and program control from Washington apparently is greater than the disappointment of not having local stations clear for news and pubaffairs shows.

Reflecting the thinking of some

Reflecting the thinking of some top network brass is the recent anti-Minow blast of Frank Shake-

V Networks For
Live-on-Tape Shows

Bill Orr Takes Helm
For Timber Hill' Series
Hollywood, Oct. 17.
WB studio production chief Willam T. Orr personally will supervise production of new houring teleseries being prepped for next season under title of "Timber Hill." Storyline is based on series of mag articles concerning a small American town, to be scripted and directed by Montgomery Pittam and with Coles Trapnell to produce.

New show will be shot entirely on location, first time that a WB series has been filmed off lot.

Set Nov. Hearing
On Squeeze-Out

Of Little Client

Washington, Oct. 17.
House hearings are set for Nov. 6-7 on complaints by small business subcommittee headed by Rep. Dale Alford (D-Ark.), who said other aspects of network practices as they affect small firms may come in for scrutiny also.

Alford D-Ark.), who said other aspects of network practices as they affect small firms may come in for scrutiny also.

Alford and his group has received complaints that "many radio and television stations and networks require advertisers to utilize either their entire networks or a (Continued on page 44)

Fund With Theo Are

HIT FCC QUERIES Fairfax Cone Re TV: Too Much Of It Is Stupid, Dreary & Ugly'; Lashes Out at 'Bus Stop' Premiere

It's Now Touchable

Lineup of CBS-TV affils clearing for "CBS Reports" and other Thursday night pubaffairs shows this season is greater than the past season. In fact, a number of stations in one or two station markets are know, to have dummed

in one or two station markets are known: to have dumped "Untouchables" in favor of "CBS Reports"

Lineup this season is 140 stations, the number running pretty close to the approximate 155 to 160 cleared for many nightlime entertainment shows. Last season, the Thursday night 10 to 11 p.m., lineup was from 115 to 120 stations. Increase in the current clearances is attributed rent clearances is attributed to "Minow pressures" and the sponsor monies now riding the web's 10 to 11 Thursday eb's 10 to 11 Thursday night

Same Story For **Britain: Last Year** Hits Still Faves

London, Oct. 17.
At the end of a month of the fall schedules the most popular programs here are vesterseason hits. Serials (like "Emergency—Ward 10" and "Coronation" Ward 10" and "Coronation Street"; quiz games ("Take Your Pick" and "Double Your Money") and the evergreen "Sunday Night At the London Palladium" are the biggest draws. New shows, so far, rate mostly only low places in the Top 20 chart.

rate mostly only low places in the Top 20 chart.

Of the dozen fresh offerings, Associated a Rediffusion's "Echo Four-Two" is setting the pace—but this show is virtually an extension of the longrun police series "No Hiding Place." using one of the latter's stars, Eric Lander, Associated TeleVision's "Winning Widows," starring Peggy Mount, regularly manages to gain approximately 5.000.000 homes per showing. Otherwise, the established series have it.

To be fair, ATV, by far the most venturesome with the fall skeds. slotted three of its hourlong newies out of prime time—"Sir Francis Drake" and "Call Oxbridge 2000" on Sunday p.m. and "The Roaring 20s" at 11 p.m. on Saturday. "The Time, The Place and The Camera," ATV's current affairs program which alternates with ABC-TV's new "Tempo," is also Sunday teatime fare.

Particularly noticeable, too, is (Continued on page 47)

Chicago, Oct 17.
Fairfax Cone, chairman of the executive committee of Foote, Cone & Belding, an ad agency that places about \$60,000,000 worth of television advertising annually, last week told the Broadcast Advertising Club of Chicago that a great deal of teeve fare is "stupid and dreary and uzly, and some is vicious." The speech marks a switch for Cone, who up to now has more often defended tv fare than he has attacked it.

switch for Cone, who up to now has more often defended to fare than he has attacked it.

Cone, a longtime advocate of the magazine concept of revolving spot advertising on television, said that programming aimed at 100°C of the viewers will not sell that 60°C of "sensible and sensitive Americans whose taste it is much the most important to satisfy." He added that current spot advertising is the basis for an extension of the magazine idea on tv, but that two more stens are required. The first of these is to program as a responsible magazine would, i.e., to balance the weekly fare between regular and special entertainment features and regular and special features in the fields of controversy and ideas.

The second step according to Cone, is to revolve advertises through the total week's programming with exceptions for "special" shows, at a single rate for the night time period and another single rate for time and talent for the daytime. "Why should any but the very luckiest today," Cone said, not wish to remove the gamble they take alone when they, and I quote, 'pick' shows?"

In a turnabout from his previous stated attitude that thims are roit as bad as they seem on teevee, Cone railed at much of the current video fare. He said that for every step forward that television takes "and each with considerable fantare" it appears to take two steps backward. He termed the initial installment of "Bus Stop" the "nastiest, ugliest show I have ever seen on tv." and added that "some-thing is terribly wrong" when three hours pass on a Saturday afternoon in Chicago with no other choice for the viewer than a base-ball game and three foothall games.

Cone quoted researchers who stated that the public is composed

pair games and three football games.

Cone quoted researchers who stated that the public is composed of 20% whose minds are made up and cannot be changed, 20% who will try almost anything and follow almost any fad or conviction, and 60% who are open only to sensible argument and moved only by satisfactory performances. "Television," he said, "unhappily, seens to be almed primarily at the people whose tastes can't be changed and whose sights can't be raised. These are the people who represent the public's lowest taste."

taste."
In addition to the magazine approach to advertising. Cone said that television must come undersome new "conscientious, if not rigid" control. "We can have fair sailing," he opined, "together with all manner of just and pleasant rewards, not the least of which may be hands-off by the FCC."

Fun With The Arbitrons

By ART WOODSTONE

How come the premieres of NBC-TV's brand new programs made out, on the whole, much better than the preems of the brand new ABC-TV and CBS-TV programs this season?

This is one of the puzzles raised—and yet to be solved, if ever it will satisfactorily be solved—by the statistical evidence from national Arbitron.

The 15 NBC preems involved averaged just about 19 rating points, while the 10 CBS brand new starters, in the '61-62 season averaged in the '61-62 season averaged on their opening nights only 14 rating points. Another circumstance revealed in these Arbitrons is that NBC's preems were in third part of the time, but managed to wrigg into second or first when the competition against it changed from one stanza to another 'e.g., the Saturday night movies beat everything but CBS' "Gunsmoke". Neither of the other networks who any time periods with their brand new stanzas. CBS got three statistical evidence from national Arbitron. This is quite a switch for NBC-TV, whose new programs last season went virtually nowhere. One of the arguments as to why NBC seemed to do so well in showing programs everything but CBS' "Gunsmoke". Neither of the other networks who any time periods with their brand new stanzas. CBS got three statistical evidence from national Arbitron. This is quite a switch for NBC-TV, whose new programs last season went virtually nowhere. While the viewing audience is that it began it is season earlier than either CBS or ABC, and thus, was programs were in third part of the time, but managed to wrigg in into second or first when the change in those can do nother 'e.g., the statistical transportation of the time, but managed to wrigg in into second or first when the change in the seat of the time, but managed to wrigg in into second or first when the change in the saturday night end on one stanza to another 'e.g., the statistical transportation of the other raise. The statistical transportation of the other raise. The statistical transportation of the other raise. The statistical tra

newspaper ads for the first time, managed to get more into its on-the-air promotions than either of the other networks. Whether it got more on-the-air stuff than CBS and ABC is questionable, but there is no doubt that CBS and ABC continued running tune-in adswhereas NBC did not, save for the few run by the NBC o&c stations. Of course, the third argument is that NBC's new programs are just better, in the main, than the new shows of its rivals, but this could be argued back and forth indefinitely particularly when it comes to preem show ratings. (After all, how many viewers are such good dial shoppers that they can make up their minds in less than 30 minutes that NBC's "aesthetics" are superior to those of NBC's competitors? (Preferences generally take several weeks to establish. A fourth argument is that NBC's (Continued on page 44)

Mitch The Winnah Vs. 'Untouchables'

One of the mayor battles of the season was joined on Thursday (15) when the new season of ABC-TV's "The Untouchables" premiered and met NBC-TV's "Sing Along With Mitch" head on. It was close on the national Arbitrons but NBC's 10-11 p.m. "Mitch" won with an average 23.8 vs. "Untouchables" 21.7.

Many observers felt "Mitch" would do well only until the new "Untouchables" started. ("CBS Reports," third competitor in the Thursday hour, got itself an average 9.1.)



We take our

We believe in it, we mean.
We believe in the kind of good humor
you find in "Ozzie & Harriet," for instance.

And we believe in its effectiveness as a medium for advertisers.

The audience that has followed this

series into its eleventh year gives weight to our belief by once again putting it in first place in its time period.*

The audience has also chosen to keep their dial on ABC-TV. Three comedies that follow "Ozzie & Harriet" on Thursday



comedy seriously.

nights are also first in their time periods.*
They are "My Three Sons," in its second season, "Donna Reed," in its third, and "The Real McCoys," in its fourth.
You can't laugh off success like this. So if you're serious about selling, get your

laughs from the comedies on ABC-TV.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, Week: Ending Oct. 8, 1961

Why WFLA-TV bought Seven Arts' Volume II

Says George Harvey:

"The first Seven Arts package offered fine TV entertainment, but

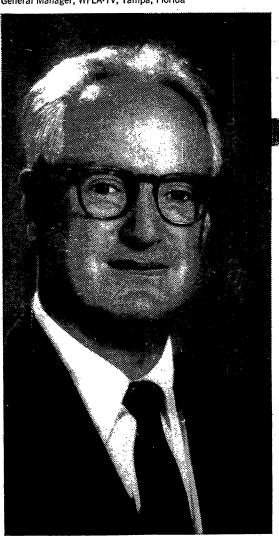
WOLU M



"It's a stronger over-all package. We bought it to improve

our Friday Night Movie. It takes an exceptional movie product to deliver maximum audience in a prime time slot against competitive network programming. Warner's 'Films of the 50's' give us the best available product for that kind of exposure."

George Harvey, Vice President and General Manager, WFLA-TV, Tampa, Florida



Warner's films of the 50's... Money makers of the 60's



SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD. Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris... Gene Kelly directing...

Theatre-"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"... Literary Properties—"Romancero" by Jacques Deval...

Real Estate—The Riviera of the Carribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6 1717
CHICAGO: 8922-D N. La Crosse, Skokie, III. ORchard 4 5105
DALLAS: 5641 Charlestown Drive ADams 9 2855
L.A.: 232 So. Reeves Drive GRanite 6 1564—STate 8 8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

JACK BENNY SHOW With Phil Silvers, Betty Johnson, Don Wilson, others Producer-Director: Fred De Cor-Producer-Director: Freq. 100
dova
Writers; Sam Perrin, George Baltzer, Al Gordon, Hal Goldman
30 Mins., Sun., 9:30 p.m.
STATE FARM MUTUAL AUTO
INSURANCE; LEVER BROS.
NBC-TV, from NY. (tape)
(Needham, Louis & Brorby;
SSC&B)
Tool Banny is the old pro, get-

Jack Benny is the old pro, getting distances with a natural swing that makes it all look so easy. On his kickoff show (15) this season, his second of regular weekly outings, Benny & Co. came up with a nifty, lightweight, low-pressure comedy stanza. It was a half-hour breeze that conformed to the basic show biz maxim: leave 'em hungry for more.

Benny had an invaluable assist from Phil Silvers who co-starred in the single comedy sketch. This bit of hokum revolved around Sil-vers' attempt to sell himself to Benny's tv sponsor. As a capper, Garry Moore, Jack Paar and Alan King also turned un as a trio of King also turned up as a trio of Benny's pals who were also trying to knife him in the back. The to knife him in the back. The script was not particularly spark-ling, but Benny and Silvers squeezed it for maximum laughs. Benny also had a good lead-in commercial routine with Don Wilson involving the fitting of some hair-pieces onto the latter's bald-ing pate.

Betty Johnson, a pert pop song-Betty Johnson, a pert pop sons-stress, provided a pleasing musical change-of-pace with her vocal of "My Kind of Guy" to Mahlon Mer-rick's musical direction. In an-nouncing that his next show would be done from Waukegan, Ill., Benny told the story of the tree that was planted in his honor in his home town but whith died shortly after he left for the Coast. Renny credited the late Fred Allen. snorty after ne left for the Coast.
Benny credited the late Fred Allen
with the following line: "How can
a tree live in Wankegan with the
sap out in Hollywood." It was the
best single snapper on the show.

Herm.

BUGS BUNNY SHOW With Mel Blanc Voices
Producers-Directors: Chuck Jones,
Friz Freleng
Writers: Michael Maltese, Warren Foster
30 Mins.; Tues., 7:30 p.m.
PARTICIPATING

PARTICIPATING
ABC-TV (animated film)
The Warner Bros. cartoon menagerie, well established via feature exhibition and maybe even overexposed in tr syndication, will meet some stiff competition for the adult audience at 7:30 this semester with the revuns of "Gunsmoke" ("Marshal Dillion") slotted against the CES-TV. How well the care TMATSHAL DILLION I STORTED AGAINST TO THE CATTOON SETIES WIll bear up with the junior set in its second season on ABC ought to depend on whether or not there is a surfeit of Bugs & Co.—and animationers, in general—in video today.

—in video today:

In the Chicago market, for instance, the independent station, WGN-TV, has two "Bugs Bunny" shows daily off the old theatrical releases. The question is, how much can the traffic bear? It would stand to reason that an 11th "Bugs Bunny" show per week—even though tailor-made for tw—might be superfluous. The Chi situation may be an isolated instance, however. Incidentally, last season the network "Bugs" met the syndicated "Bigs" head-on in the Windy City, and the local entry won the honors a good share of the time.

try won the honors a good share of the time.

The hazard of over-exposure is unfortunate because the ABC Bugs Bunny' is an amusing and skillfully produced show. The troupe of Porky Pig, Daffy Duck, Sylvester, the Road Runner, et. al., makes for an all-star cartoon cast, and the especially-for-tv scripts are satisfactory vehicles for the usual animated cartoon nonsense, the familiar slapstick and the standard mitracles that can old the standard mitracles that can only happen in fantasy-land. Somehow,

standard miracles that can only happen in fantasy-land. Somehow, repetitions though their antics are, they stand up all right and are still reasonably funny.

Opening installment for the new season was pegged on a "Reading Out Loud" theme, with the WB cast enacting absurd variations of the "Hansel & Gretel," "Robin Hood" and "Jack the Beanstalk" tales. The "retellings" bore only a coincidental resemblance to the original stories, but they afforded

BOB NEWHART SHOW With Newhart, Dan Sorkin, Mae Questel, Carol Cooke, James Milhallin

Milhollin
Producer: Roland Kibbee
Director: Coby Ruskin
Writers: Newhart, Kibbee, Bob
Kaufman, Charles Sherman,
Norman Leibman
30 Mins. Wed., 10 p.m.
SEALTEST, ALLSTATE INSUR*ANCE.

*ANCE NBC-TV, from H'wood (tape) (N.W.Ayer, Leo Burnett)

(M.W.Ayer, Leo Burnett)
In turning out two top-selling monologs LPs the third was released just this week), Bob Newhart proved himself to be a slow and methodical satirist who took his time to develop a theme before giving it a public airing. This working pattern obviously isn't possible within a weekly tv format and something's got to give.

What gaze on Newhart's preem

possible within a weekly tv format and something's got to give. What gave on Newhart's preem show was his bite and his sense of values. It's hard to believe that Newhart, an original in so many ways and at so many times, would okay such a cliche idea as a parody of "Person to Person" or a hokum greeting card, seene, which included the tasteless line, "Can I get one of those Congratulations on your escape from East Berlin cards," and which ended with a corny sight gag. Newhart had four writers (producer Roland Kibbee, Bob Kaufman, Charles Sherman and Norman Leibman) assisting him in the scripting but he was better off when he did it alone for disks. concert and clubs.

The opening sketch in which Newhart portrayed a privately-owned fire company smacked a

Newnarr portrayed a privately-owned fire company smacked a little of the satirical style New-liart's fans have become accus-tomed to, but even this dragged on too long for total impact.

Also, Newhart brought more credibility to his imaginary phone conversations when he just cupped his hand to his ear than with the actual phone prop he used on tv.

In addition to his scripting aides. more

Newhart got on camera help from announcer Dan Sorkin, and in the preem show sketches, from Mae announcer Dan Sorkin, and in the preem show sketches, from Mae Questel, James Hillhollin and Carole Cooke. The Four Preps were brought in to change the pace and they came off just fairly in a special material bit carboning some of today's popular vocal grains.

some of today's popular groups.

The show has a dual bankrofler with Sealtest picking up the tab in the eastern and central states and Allstate Insurance sponsoring in the west. However, all hands better button down if its to become a payoff proposition for them.

Gros.

ALFRED HITCHCOCK

ALFRED HITCHCOCK
PRESENTS
With Paul Ford, Billy Gray, Frank
Maxwell, Jamie Brothers
Producer: Joan Harrison
Director: Alan Crosland Jr.
Writer: Henry Slasar
39 Mins., Tues. 8:30 p.m.
LINCOLN-MERCURY
NBC-TV (film)
(Kangon & Felchardt)

(Kenyon & Eckhardt is hampered by tired format. The very elements of novelty that made the series so popular in its younger years now, in its seventh season, are limiting its scope and blunting its impact. Obsession with the twist ending—once its most lethal device—has apparently led by selection of material for the purpose of climactic surprise alone, regardless of the surprise alone, regardless of the contrived. haphazard means by which the plot paves the way for the kicker. What's more, the confirmed Hitch-niker is so conditioned to the formula of this enterprise that the expectancy of an inevitable surprise frequently telegraphs the exact surprise.

In its behalf, one must credit this series with the courage to let its criminals succeed, still a unique concept in the play-it-safe, goodalways-triumphs realm of ty-land. True, Hitchcock always turns up with the post-mortem disclaimer to iron out the crime-might-pay-after-all discrepancy that has occurred in the program proper, but this follows the closing blurb, so it may be missed by the multitudes. "The Hat Box." the season opener, registered as nothing more than a one-joke idea blown into a ragged. implausible 30-minute filibuster just for the last second punch. The four-man cast seemed uniformly awkward and uncomfortable executing this tale of a biology pro-fessor who rids himself of his naga coincidental resemblance to the original stories, but they afforded a context for the silly business. Burs Burn is a firstclass emece antestandup comic in his own right:

Les. | Content to the course of the cou

ALCOA PREMIERE With Fred Astaire, host; Lee Mar-vin, James Gregory, Arthur Ken-nedy, Katherine Squire, John Alderman, Paul Sand, Russ Conway, Jocelyn Brando, Keir Dul-lea, Joey Forman, Ralph Reed,

others
Producer-Director: Alex Segal
Writer: Henry F. Greenberg
60 Mins., Tues., 10 p.m. ALCOA ABC-TV (film)

(Fuller, Smith & Ross) "Alcoa Premiere" began last Tuesday (10), and it immediately shaped as one of the best dramas on ABC-TV this season. It tried a difficult, unpleasant theme in ar episode called "People Need episode called "People Need People," and however good this Henry Greenberg play was rela-tive to the rest of the spectrum, "People Need People" was no better than some of the middlin' cessful stanzas done in the old day cessful stanzas done in the old days on series such as Philco, Goodyear and "Playhouse 92." The Green-berg play, as directed by Alex Segal, was more melodramatic than it needed to be.

than it needed to be.
"People" was a dramatization of
a situation that is reported to have
really occured back in 1955, when
a Navy psychiatrist removed the
restraints from his violent patints in a mental institution and
broke down their hostilities
through from the reachy. These tints in a mental institution and broke down their hostilities through group theraphy. The tv program went a long way toward being adult in subject matter, but the subject matter was treated rather too broadly to be informarather too broadly to be informa-tive as well as entertaining. The psychological pecularities of the patients were undefined, and, (with an exception or two), it became hard to distinguish between one kind of psychotic and another. Too much of the clinical would prob-ably have been boring to most of the audience (and ABC is seeking as large an audience as possible). as large an audience as possible, so "Alcoa's" first outing relied for dramatic appeal more on the gen-eral outlines of each personality than on his specific psychiatric problem.

Lee Marvin, James Gregory, Keir Dullea and Joey Forman were the chief problems, and Arthur Kennedy the psychiatrist. To a man, the actors were excellent; director could have asked

whatever the failings of the new series on alternate weeks it'll only be a half-hour long, it took a fair sized step in the right direction—away from the entirely soporiphic drama" that today is prevalent

DOBIE GILLIS With Dwayne Hickman, Frank Fay-len, Florida Friebus, Bob Den-ver, Sheila James, William ien, Florida Friebus, Bob Denver, Sheila James, William Schallert, John Fledler, others Producer-Director: Rod Amateau Writer: Max Shulman 30 Mins.; Tues., 8:30 p.m. PHILIP MORRIS, COLGATE-PALMOLIVE CBS-TV, (film)

CBS-Tv, (Leo Burnett, Norma Kummel) Norman, Craig &

Opener of the new season for Dobie Gillis" had the enfant terrible of teenagers discharged from the U.S. Army. For the remainder of the season, Dobie, portrayed by

of the season. Dobie, portrayed by Dwayne Hickman, and his pals, Bob Denver and Sheila James, probably will be found at S. Peter Pryor Junior College.

The mad slice of teenage life in the preem had some broad laughs which, unfortunately, thinned out before the flip 30 minutes flopped into sentimentality. Opener, though, had sufficient ingredients to continue the series' ity. Opener, though, had sufficient ingredients to continue the series' popularity. There were some madeaps segments, obvious silliness, and a pull at the heart strings. When these ingredients clicked, it was fun watching and in this day of tired television, sufficient clicks in an episode is enough to pass muster with the populus.

Show opened on a high laugh note, a determined Army lieutenant holding a gun, flanked by two M.P.'s, barring any reentry of Hickman (Dobie) and his finger-bearded pal, Bob Denyer, into the Army after their discharge. It pearaged pal, Boly Denyer, Into the Army after their discharge. It then followed the pair's embark-ation into civilian life and their enrollment in junior college. Click scenes in this segment were the scenes in this segment were the homecoming at the Hickman fam

> More TV Reviews On Pages 39 & 42

DAVID BRINKLEY'S JOURNAL. With others
Producer: Ted Yates
Robert Do Cecil Harmsworth King

Producer: Ted Yates.
Director: Robert Doyle
Writer: Brinkley
30 Mins., Wed., 10:30 p.m.
DOUGLAS FIR PLYWOOD ASSN.,
PITTSBURGH PLATE GLASS

CO.
NBC-TV (color, film)
(Cole & Weber, Maxon)

Before "David Brinkley's Jourbegan Wednesday (11) as a regular weekly series in NBC-TV prime time, there were many industryites certain that Brinkley would exhaust his popularity by doing a nightly news program and a weekly "byline" program as well. Others felt that the "Journal" was merely another sop to a public service-hungry Washington, and there were even those who had their doubts about Brinkley as a journalist. Brinkley proved the Cassandras and the cynics wrong, which is putting it mildly.

The manner in which Brinkley handled the initial 30-minutes of this weekly feature piece left no doubt that his ingenuity doubt that his ingenuity and in-sight won't wear out their welcome for sometime. And as for "Jour-nal" being just another one of those ill-fated pubaffairs programs rooted in broadcasting's politics, it isn't going to be a program that easily written off, because Brinkley & Co., utilizing a form of excellent photographic essay, might get a decent rating—provided the great American public isn't scared. off by a man whose name is funda-mentally associated with news. As for the doubts about this writer-narrator's abilities as a journalist, he now unquestionably ranks among the highest in tv and the highest anywhere.

Brinkley, who evidently wrote all the material for the "Journal," is master of the ironic. This is no master of the ironic. This is no small achievement for a journalist. "Journal" opened last. Wednesday with a picture story of America: its rubbish heaps, tenement buildings, neon lights, cheap stores, backalley laundry lines, polluted waters, man-nude swamps, and it was reeled off to a narration that consisted solely of a choral rendition of "America the Beautiful." It was telling." tion of "Ame It was telling.

It was telling.

Equally telling, because it was also ironic, almost sardonic, was the second chapter. It was a rundown on what is happening at Cocoa Beach, Fla., near Cape Caneveral. The exploitation, the vulgarity, the gaudiness and worse things were exposed quietly but forcibly by Brinkley, who may at times show undue reverence for the old while being a mite harsh with the now. Brinkley photographed a man of religion sumining up, with obvious approval, the opinion of another man of religion's belief in rockets: "He has put his faith in God along with the missile program." It was just a photographic flash, but the Irightening impression it left will frightening impression it left will not soon disappear.

It appears that Brinkley has tar It appears that Brinkley has targets, as with any good journalist. The NBC newsman deflated with gentle authority the obscenity and uselessness of the English "penny press." He did a remarkably astute and agile interview with Cecil Harmsworth King of the London Dally Mirror. How the star of this new tv program got Harmsworth to say what he did remains a mystery, or else Harmsworth is a man of such ego that he doesn't care at all what people might think of him for almost exclusivly promulhim for almost exclusivly promul-gating "sexy" stories at the ex-pense of news.

The camerawork, by both NBC The camerawork, by both NBC staff cameramen and contract workers, was uniformly superb—an important plus to a program that relies so strongly in a picture story. And the tint (one might wonder, at first only, why the show needs color) was vivid and helpful helpful

ily store, the marriage intentions of articulate femmersidekick Sheila James, and the big brother bit.

CBS REPORTS (Eisenhower on the Presidency)
With Walter Cronkite ith water Cronkite oducer: Edward Magruder Jones Mins.; Thurs., 10 p.m. 3S-TV (film)

Ex-Presidents of the U.S. are supplying some of television's most stimulating stanzas this season. A couple of weeks ago, David Susskind gave Harry S. Truman a clear field on "Onen End" and last week Truman's successor in the White House, Dwight D. Eisenhower, launched the third season of "CBS Reports" with an hour-long conversation with Walter Cronkite filmed at the Eisenhower home in Gettysburg.

The first of a series planned around Eisenhower, the kickoff show was a fascinating personal and political document on one of the most popular Presidents in American history. In his far-ranging talk with Cronkite, the image of Eisenhower as a leader with forthrightly conservative opinions and warmly human qualities was drawn with remarkable clarity. Here was the Eisenhower "magic" seen close-up and future historians looking over this show will have no trouble explaining his massive popular support. around Eisenhower, the kickoff popular support.

no trouble explaining his massive popular support.

Under skillful and pointed questioning by Cronkite. Eisenhower spoke freely and frankly about his eight-year administration, covering such areas as his relations with the late Sen. Joseph McCarthy, the responsibilities of office in an era of atomic weapons, his various illnesses, his staff concept of leadership, and his estimate of his chief aide. Sherman Adams. In every instance, the w.k. Eisenhower coversation prose style fought its way through the syntactical jungles to its intended objective. Grammarians may sneer at Eisenhower's sentence structure, but politicians can only envy its common touch. mon touch.

mon touch.

The main segment of the show was filmed in Eisenhover's study with an iatelligent camera technique that avoided all unnecessary movement. The full focus was on Eisenhower with occasional accents supplied by facial closeups or shifts to his gesturing hands. The opening sequence in which Eisenhower commented on some great American leaders while strolling with Crockite over his estate, was another brilliant hight. Herm.

MARGIE MARGIE
With Cynthia Pepper, Penney
Parker, Hollis Irving, Wesley.
Tackitt, Dave Willock, Richard
Gering, Tommy Ivo
Producers: Hal Goodman, Larry Klein

Klein Director: Jack Sher Writers: Goodman & Klein 30 Mins., Thurs.: 9:30 p.m. PROCTER & GAMBLE ABC-TV (film)

(Compton)

The stories are the same, but the setting is different in "Margie." In a medium overrun with trite, tame situation comedies about contemporary people, this series at least harks back to the 20's for its trite, tame plots, which it has the good sense to approach in a barely perceptible satirical Vive la difference. In advein. dition to the advantageous nostal-gia factor, "Margie" benefits from occasionally snappy, idiomatic dia-log, a young and wholesome-looklog, a young and wholesome-look-ing east, witty music of the wahing cast, witty music of the Wain-wah, rinky-link variety, and the novelty of comments to the audience via subtitles at scene transitions. The show is about as weighty as a hunk of marshmallow, and it's not nearly all it might be, but it's freek amough to eather on and fresh enough to catch on and bridge the gap betwen ABC's two big Thursday attractions, "My Three Sons," and "The Untouch-ables."

Cyathia Pepper is a real find as the sweet, ingentions 17-year-old title character—Besides being a doll, she also appears to have tal-ent and enthusius—two commodi-James, and the big brother bit.

Silliness punctured the school advisor segment and the sketched in portrayals of the teachers was strictly out of stock material. The moral uplift at the finale with an impromptu rendition of the school song proved ridiculous.

Frank Faylen and Florida Friebus, as father and mother Hicklenan, were fine Supporting estimate, were fine supporting estimate, the tasked up by a solid bunch of regulars: Penny Parker, as the fickle flapper girl friend, Tommy Ivo and Richard Gerinz as the easer but oafish boy triends. Westwar fine Supporting est implier. Dave Willock as the eccentric father, Hollis Irving as the sophisticated aunt.

No Need to Wipe Noses

It's conceivable, we suppose, for the average mortal to lead a reasonably happy life without *ever* learning how to make a drinking-glass sing, how to make a coffee-can roll uphill, or how to boil water in a paper box.

But for "Watch Mr. Wizard's" Don Herbert, these aren't mere stunts. They're dramatically effective ways of illustrating scientific laws for young televiewers through the use of familiar household materials.

Tell a 10-year-old, for example, that it's possible to pick up two drinking cups by inflating a balloon, and he's all eyes. So, after placing the cups on their sides (their rims facing each other a few inches apart), you begin blowing up a balloon placed between them. Once the balloon has expanded to fit both cups snugly, the whole business can be lifted as easily as your favorite soufflé.

What instructor Herbert has demonstrated with such an experiment is that air pressure can work better than glue, a fact that none of his young viewers—or the nation's glue-making industry—is likely to forget.

Something else that Don has proved in the ten

and a half years his show has been on the air—always on NBC-TV, by the way—is that an educational program for kids can be not only painless but fascinating.

Wrote one of our most respected TV critics a few seasons back: "In my opinion, Don Herbert single-handedly is launching more children on scientific careers than all the elementary schools in the country put together."

THERE'S NO TELLING how many such launchings continue to be made each Saturday afternoon during "Watch Mr. Wizard's" 12:30 to 1, ED'I time-slot (otherwise known as the launch hour). But the affable Mr. Herbert needs no figures to buttress his enthusiasm for TV instruction.

He gives short shrift, for instance, to the argument that teaching-via-TV operates under the handicap of separating instructor and student. "What really counts," he says, "is whether or not a teacher is getting across. Just because you don't wipe noses doesn't mean you're not communicating."

Besides, the cozy, ingenuous post cards and letters written to Herbert after each show demonstrate that mere physical separation doesn't preclude closeness between TV performer and viewer.

"Our mom," wrote one youngster, "thinks the experiments are too messy with vinegar, baking soda and things like that. If you have anything like snakes and bugs, please send me some."

"I think your show is just about the greatest," scrawled another of the program's boosters, "and I hope it stays on forever. Why, even my married sister found out a lot of things she didn't know."

Herbert and staff are still pondering the significance of that last one, although they long ago stopped being surprised at the number of adult viewers in their audiences.

Believe it or not—and we're not pointing—many a presumably educated grown-up doesn't know how something as heavy as a battleship can stay affoat or why a bubble is round.

Still, it's the young 'uns that the weekly program is really aimed at, as might be gathered by Herbert's practice of having a child "assistant" on camera with him—a boy one week, a girl the next—to whom he directs each scientific investigation.

Currently, the young helpers are 10-year-old Brad Herrman and 13-year-old Irene Strom. Both are professional actors (and good ones), but Don purposely keeps their rehearsals to a minimum so that their on-the-air reactions to the various experiments will be as natural as those of the viewers at home.

Contributing to the "experimental" flavor of the proceedings is the fact that the show is done live. And although there've been no major mishaps over the years, Herbert has suffered a minor embarrassment or two along the way.

One of these was the case of the reluctant frankfurter. Don had planned to show how a frozensolid hot-dog could be smashed to pieces with a hammer. But at a sudden speed-up signal from the director, near the program's finish, Herbert removed the frank from its container a bit prematurely and then found himself hammering away at the most rubbery sausage this side of a novelty shop.

NORMALLY, however, Don makes flawless use of his props, and no one has a greater assortment of same. The thousands of well-classified items stored in his "lab-kitchen" on Manhattan's West 23rd Street give him quick access to such commodities as pie tins (to illustrate the workings of an auto clutch); ping-pong balls (to impersonate electrons); and spools strung on a length of rope (to simulate the spinal column). There's even a bin marked "miscellaneous, miscellaneous," which is about as fussy as you can get.

The fact is that some of Herbert's most rewarding programs have made use of the very simplest of materials. "How to Make an Oboe from a Soda Straw" is a case in point. Why, with that kind of knowledge, a young oboist named Mitch

Miller could have saved himself a fortune—and a certain Thursday-night TV show might currently be known as "Sip Along with Mitch."



RIETY-ARB

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's May-June 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

LOS ANGELES		STATIONS: KNXT, KRCA, KTL	A, KABC,	KHJ, KTTY, I	KCOP.	*sur	RVEY DATES: June 14 - July 17	, 1961.
TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. RTG. RK	TOP SYNDICATI PROGRAM—DAY—TIME	ED PROGRA	MS DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM STA.	AV. RTG.
1. Gunsmoke (Sat. 10:00-10:30) KNXT 2. Real McCoys (Thurs. 8:30-9:00) KABC 3. Danny Thomas (Mon. 9:00-9:30) KNXT 3. Red Skelton (Tues. 9:30-10:00) KNXT 3. Untouchables (Thurs. 9:30-10:30) KABC 4. My Three Sons (Thurs. 9:00-9:30) KABC 4. Perry Mason (Sat. 7:30-8:30 KNXT 5. Flintstones (Frl. 8:30-9:00 KABC 5. My Line (Sun. 10:30-11:00) KNXT 6. Candid Camera (Sun. 10:00-10:30) KNXT 6. Twilight Zone (Frl. 10:00-10:30) KNXT	33 2. 26 3. 25 4. 25 5. 25 5. 24 6. 24 6. 23 6.	Lock-Up; Carrolls (Sat. 700): Death Valley Days (Wed. 7:00) Manhunt (Mon. 7:00) Quick Draw McGraw (Mon. 7:00) Sea Hunt (Tues. 7:00) Huckleberry Hound (Tues. 7:00) Huckleberry Hound (Tues. 7:00) Dangerous Robin (Mon. 7:00): Best Of Post (Tues. 7:00) Jim Backus (Tues. 7:00) Jim Backus (Tues. 7:00) Tallahassee 7000 (Tues. 10:30) Honeymooners (Wed. 6:30) Heckle & Jeckle (Wed. 7:00) Yogi Bear (Thurs. 7:00)	KRCA KTTV KNXT KNXT KTTV KHJ KNXT KRCA KNXT KABC KABC KABC KTTV	Screen Gems Screen Gems Ziv-UA NTA Screen Gems Medallion Ziv-UA ITC NBC Films Ziv-UA CBS CBS	887776666666	21 23 26 17 20 15 14 21	Fight KABC Heckle & Jeckle KTTV Quick Draw McGraw KTTV Manhunt KRCA Huckleberry Hound KTTV Exclusive: Best of Post KRCA Sea Hunt KNXT Mr. Ed; Inflamable KRCA Manhunt KRCA Manhunt KRCA Sea Hunt KNXT Laramie KRCA Moore: Playhouse 90 KNXT Curt Massey KRCA Death Valley Days KRCA Assignment Underwater KNXT	12 6 8 9 7 6 8 8 9 10 11
CHICAGO		STATIONS: \	WBBM, WN	BQ, WBKB,	WGN.	*SU	RVEY DATES: June 14 - July 17	, 1961.
1. Gunsmoke Sat 9.00-9:30 WBBM 2. What's My Line? (Sun. 9:30-10:00) WBBM 3. Candid Camera (Sun. 9:00-9:30) WBBM 3. Untochables 'Thurs. 8:30-9:30 WBBM 4. Have Gun, Will Travel (Sat 8:30-9) WBBM 5. Naked City (Wed. 9:00-10:00) WBBM 6. My Three Sons Thurs. 8:00-8:30) WBBM 7. Garry Moore (Tues. 9:00-10:00) WBBM 7. Hennesey (Mon. 9:00-9:30) WBBM	24 4. 23 5. 23 2	Trackdown (Sat. 9:30)	. WNBQ . WGN . WNBQ . WGN	Ziv-UA Ziv-UA CBS MCA: ABC Screen Gems	10	27 27 22 21 20 21	Brothers Brannigan WGN Sea Hunt WGN Lock-Up WNBQ Moore; Playhouse 90 WBBM Naked City WBKB Peter Gunn WBKB June Allyson WBBM Trackdown WBBM Trackdown WBBM Thriller WNBQ Price Is Right WNBQ Huntey-Brinkley	23 17 17 24
MPLS.—ST. PAUL		STATIONS: Y	wcco, ks	TP, KMSP, V	VTCN.	*SUF	RVEY DATES: June 14 - July 17	, 1961.
1. Candid Camera (Sun. 9:00-9:30) WCCO 2. Gursmoke Sat. 9:00-9:30 WCCO 3. My Line (Sun. 9:30-10:00) WCCO 4. Garry Moore Tues, 9:00-10:00 WCCO 5. Circle Theatre: Steel (Wed. 9:00-10) WCCO 5. Ed Sullivan (Sun. 7:00-8:00) WCCO 5. Perry Mason (Sat. 6:30-7:30) WCCO 6. Price Is Right (Wed. 7:30-8:10) KSTP 6. I've Got & Secret (Wed. 8:30-9:00) WCCO 6. Untouchables (Thurs. 8:30-9:30) KMSP	25 2. 23 3. 19 4. 17 4. 17 5. 17 5.	Death Valley Days (Sat. 9:30). Manhunt (Thurs. 9:30). Suspicion (Fri. 10:00). Lock-Up Wed. 9:30) Mike Hammer (Sat. 10:30). Trackdown (Sun. 9:30). Calif.: Movie (Tues. 10:30). Divorce Court (Sat. 5:00). 26 Men (MonThurs. 10:30). M Squad (MonThurs. 10:00). (Sat. 10:00).	KSTP WCCO KSTP KSTP KMSP KMSP WCCO	Screen Gems MCA Ziv-UA MCA CBS NBC Films Storer	18 15 10 8 8 8 6 6	39 28 18 30 17 17	Fight KMSP CBS Report; Kaye WCCO Thea; Scorebri; KLBB WTCN Circle; Steel WCCO Critics Award WCCO My Line WCCO Jack Paar KSTP Golf; Peoples Choice KSTP Golf; Ranger; Kit KSTP Jack Paar KSTP Headlines KSTP Weather; Sports KSTP	14
SEATTLE—TACOMA	A	STATIONS: KOMO	o, KING, KI	RO, KTNT, I	CTYW.	*SUI	RVEY DATES: June 14 - July 17	. 1961
1 My Three Sons Thurs, 9:00-9:30°. KOMO 1. Real McCoys 'Thurs, 8:30-9:00°. KOMO 2. Lawrence Welk 'Sal, 9:00-10:000°. KOMO 3. Donna Reed Thurs, 8:00-8:30°. KOMO 3. Hawaiian Eye 'Wed, 9:00-10:00°. KOMO 4. Naked City Wed, 10:00-11:00°. KOMO 4. Candid Camera 'Sun, 10:00-10:30°. KIRO 5. Roaring 20°s Sal, 10:00-11:00°. KOMO 6. Ernie Ford 'Thurs, 9:30-10:30°. KOMO 6. Untouchables 'Thurs, 9:30-10:30°. KOMO 6. Nelson Family 'Wed, 8:30-9:00°. KOMO 6. Nelson Family 'Wed, 7:30-8:30°. KING	35 2. 28 2. 27 3. 25 4. 25 5. 23 6. 23 6.	Bold Journey (Thurs. 7:00) Death Valley Days (Wed. 7:00) Huckleberry Hound (Thurs. 6:30) Tightrope (Thurs. 10:30) Yogi Bear (Mon. 6:00) Sea Hunt (Mon. 7:00) High Land (Thurs. 6:30) Mr. Ed (Mon. 7:00) Manhunt (Tues. 7:00) Quick Draw McGraw (Wed, 6:00)	KING KING KING KING KOMO KOMO KING	U.S. Borax ABC Screen Gems Screen Gems Ziv-UA ABC MCA Screen Gems	s 13 12 12 12 11 s 11	53 53 52 54 40 36 37 48	Early Édition Silents: Closeup KOMO Dateline: Eve Report KOMO Mr. Ed KOMO Huntley-Brinkley KING Eve Report KING Soa Hunt KING	11 17 12
DETROIT		STATIONS: WJ	BK, WWJ,	WXYŻ, CKI	.W. *	SURV	EY DATES: MAY 15 - JUNE 11	1, 1961
1. 77 Suaset Strip 'Fri, 9:00-10.00' WXYZ 2. Have Gun, Will Travel (Sat. 9:30-10' WJBK 2. Untouchables 'Thurs. 9:30-10:30' WXXZ	43 2. 39 3,	Huckleberry Hound (Thurs. 7:00) Sea Hunt; JFK (Sat. 10:30) Yogi Bear (Wed. 6:30) Divorce Court; Patrol	WJBK	Ziv-UA Screen Gem	17 s 15	35	Deadline WXYZ Roaring 20's WXYZ News: Sports WWJ Huntley-Brinkley WWJ Lock-Up WWJ	24 13 13

* 77 town of Circle Fee 0.00 10 00) WYY7	1 1. Huckleberry Hound (Thurs. 7:00)CKLW Screen Gems		Deadline	8
1. 77 Suaset Strip (Fri. 9:00-10:00)WXYZ	43 2. Sea Hunt; JFK (Sat. 10:30)		Roaring 20's	24
2. Have Gun, Will Travel (Sat. 9:30-10) WJBK	39 3, Yogi Bear (Wed. 6:30)	15 44	News: Sports	13
0 7 1 1 1 17 175 0 00 10 00 1777777	99.		Huntley-Brinkley WWJ	. 13
2. Untouchables Thurs. 9:30-10:30 WXYZ	39 4. Divorce Court; Patrol WJBK Storrer; Ziv;		Lock-Up	7
3 Flintstones Fri. 8:30-9:00	San Francisco Beat (Tues, 7:00) CBS 4. Jim Backus; JFK (Thurs, 10:00)WWJNBC Films		Bugs BunnyWXYZ	17
	4. Jim Backus; JFK (Thurs. 10:00)WWJNBC Films	14 35	Kovaks, Silents	21
4. Real McCoys Thurs. 8:30-9:00)WXYZ	35 5. Grand Jury (Mon. 7:30)	13 38	ChevenneWXYZ	23
5. Naked City (Wed. 10:00-11:00) WXYZ	34 6. Quick Draw McGraw (Tues. 6:30) CKLW Screen Gems	12 39	News: Sports WWJ	8
		14.0	Huntley-Brinkley WWJ	11
6 My Three Sons (Thurs. 9:00-9:30)WXYZ	33 7. Highway Patrol (Sat. 6:30)	11. 55	G. Pierott	7
7. Checkmate Sat. 8:30-9:30	32 8. Deputy Dawg (Sat. 9:00 a.m.) WJBK CBS		Bozi	6
	8. Popeye (MonSun. 6:00)	10 40	Early Show	7
7. Gunsmoke Sat. 10:00-10:30	32		Huntley; Pierott WWJ	7
8. Hawaiian Eve Wed. 9:00-10 00)WXYZ	31 8. Felix (Sun. 10:30)	10 83	Ricky The ClownWXYZ	1
0. Hawanan 1.76 / Hed. 5.00-10 00/ W2.12			Reach of The Wild WXYZ	4

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: MAY 15 JUNE 11, 1961

	1. Sea Hunt (Tues. 7:00)	48; M Squad KPIX	11
1. Perry Meson Set. 7 30-8 50 KPIX	37 2. Divorce Court (Sat. 6:00)	55 Champ BowlingKTVU	7
2. Alfred H'tchcock Taes, 8 30-9,000 KRON	33	J. MidnightKPIX	7
3 Wagon Train Wed. 7:30-8 3c KRON	32 3. Manhunt (Tues. 6:30)	48 This Is AliceKTVU	8
4. Check-pate Sat. 8:30-9:30 KPIX	21	News-D. Edwards KPIX	11
	31 4. San Francisco Beat (Sat. 7:00) KPIX CBS 16	33 Fight KGO	20
5. Laramie 10 731830 KRON	30 4. You Asked For It (Thurs. 7:00) KTVU Crosby Brown 16	36 Lock-Up; JFK KRON	. 12
6 Untouchables Tuurs, 9:30-10:30KGO	29 5. Two Faces West (Wed. 6:30)	37 Huckleherry Hound KTVU	10
7. 77 Sunset Strip Frt. 9 (0)-10 (0) KGO	28 6. Yogi Bear (Mon. 6:30)	32 News: News-D. Edwards KPIX	13
•	7. Mr. Magoo (Wed. 6:00)	33 News KRON	. 15
8. Bachelor Pather Thurs 9:00-9:30: KRON		Huntley-Brinkley KRON	i 6
8. Candid Camera (Sun 10 00-10 30) KPIX	27 7. Lock-Up (Thurs. 7:00) KRON Ziv-UA 12	27 You Asked For It KTVU	16
8. Have Gun, Will Travel (Sat. 9:30-10 KPIX	27 7. Quick Draw McGraw (Thurs. 6:30) KTVU Screen Gems 12	29 Weather KPIX	12
	\mathbf{u}_{i}	News D. Edwards KPIX	12

POSTSCRIPT TO EMPIRE POSTSCKIPT TO EMPIRE (Intertel Documentary) Producer-Writer: Michael Sklar Director: Michael Alexander 60 Mins.; Sun. (15), 6:30 p.m. WABC-TV, New York (film)

A perceptive provocative docu mentary on Great Britain's "secmentary on creat britain's sec-ond industrial revolution's was pro-vided in this "Postscript to Em-pire," a beautifuly photographed and often moving study in con-trasts between the old and the new trasts between the old and the new in today's England. Show, the third in the series sponsored by the International Television Federation, is the first to be made by Intertel's U. S. members, the Westinghouse Broadcasting Co. Westinghouse Broadcasting Co. But the National Educational Television and Radio Center.

By focusing on the life in two Competition for the Thursday.

Nision and Radio Center.

By focusing on the life in two contrasting communities, the centuries old Isle of Dogs in London's dockyards, and the brandnew "satellite" town of Stevenage, the program managed to say a lot about the "upheaval in attitude" which have in Radia in attitude. program interacted to say a total about the "upheaval in attitude" which has taken place in Britain since World War II—an upheaval which has pertinence to all civil-zied communities during a time of change. While presenting a grimthe community while presenting a grim-ly convincing picture of life in the Isle of Dogs, where restrictive tra-ditions limit life to ancient class, patterns, the show avoided over-simplifications in presenting the benefits to be had in the ultramod-tive-ver-rold town of Stevenern, two-year-old town of Steven-

Without the present goals of life in the old town, where for generations the men have made their liping on the docks, the citizens of Stevenage can hope for a freer "classless" existence. But their spic-and-span community also must wrestle with a new problem, juvenile delinquency growing out of new ease, boredom and as one 17-year-old housewife suggested, a simple feeling of "live for today."

Producer-writer Michael Sklar the pressure of the surface o

If the other interes, up to this one, the series will be an important contribution to international understanding.

Anby, If the other Intertel shows live

SEEDS OF PROGRESS Narrator: John Facenda Producer-Director: George Dessart Writer: Bill McGowan

60 Mins. WCAU-TV, Philadelphia

Weau-TV. Philadelphia
"Seeds of Progress," third in the
WCAU-TV hour long specials
being presented in prime evening
time, followed in the interestingly
documented paths of the previous
programs — "Demons in the
Streets" and "Dead End 1970." A
little slower in pace than its forerunners, rartly due to the ca'iber
of the participants. "Seeds" sought
as solution to the problems of the
migratory workers—wages, housing, education and health. migratory workers—wages

The program viewed the prob-lem from the local level, covering farms in Pennsylvania and New Jersey, and was similar to last year's CBS "Harvest of Shame." There was a well grounded attempt at a fare presentation of the situa-tion. The wide spread between the seedy living conditions in some of the "blue sky sweat shops" was tempered with shots of clean dwill-lings, recreation facilities and ade-quate pay at other camps. The program viewed the prob-

quate pay at other camps.

Point of origin and the degree of migrancy would seem to have some bearing on conditions. A Puerto Rican group here without their infamilies, nevertheless managed to achieve a sort of permanency. Their living quarters were clean the pay good and they were alloted stime for vacations. On the other hand some Southern field hands traveling with their children seemed headed toward a stothful doom and, when interviewed were a doom and when interviewed were almost inarticulate.

almost inarticulate.

The machines that are rapidly replacing the farmhands made for interesting lensing as well as vital statistics. This was counterpointed by WCAU-TV's farm director Bill Bennett who stated that "man's gotta pick reaches" and other products that need the discenment the worker has over a machine.

THE UNTOUCHABLES

THE UNIOUS AND ASSESSION OF TOUR STORY OF THE WITH ROBERT STACK, Paul Picerni, Nicholas Georgiade, Abel Fernandez, Peter Falk, John McLiam, Vincent Gardenia, Ned Glass, Murray Hamilton, others Exec Producer: Allen Armer Producer-Director: Stuart Rosen

berg Writer: Louis Pelletier

60 Mins.; Thurs., 10 p.m. PARTICIPATING ABC-TV (film)

for the ty medium exist,

Competition for the Thursday at 10 slot finds CBS with its "CBS Reports" and other pubaffairs shows and NBC with its "Sing Along With Mitch." Mitch may sing Eisenhower may be the guest of "CBS Reports," but there remains large audience who like to rat-tat-tat with a crime meller. "Untouchables" fulfaills that rat-tat-tat with a crime meller. tat-tat yen with eclat,

tat-tat yen with eclat.
What might weaken "Untouchables" is repetition. There were echoes of other "Untouchable" episodes in a number of scenes of the preem, titled "The Troubleshooters." Probably the reason for that repetitious feeling is that the writers, unty by concern

spic-and-span community also surrounding "Untouchables" is must wrestle with a new problem, juvenile delinquency growing out for new ease, boredom and as one IT-year-old housewife suggested, a simple feeling of "live for today." like Nate and Jewish first names simple feeling of "live for today." like Nate and Jake, and some of Producer-writer Michael Sklar and director Michael Alexander wisely let the people themselves do most of the talking in short, color-ful interviews, edited and crosscut for emphasis. Narration by Joseph Julian with brief intro and epilog by Rod MacLeish, was concise, informative and never pre-tentious despite the size of the talking in the series. The the color of the series of the size of the

rotested.
Yet, whether by design or happenstance, the hoods are personalized down to their accents and mannerisms. Not so, the Federal men lad by Stack. One is given an Italian sounding name, Enrico Rossi, but he plays it straight. The others on the good side of the law are named, from the leader down, Eliot Ness, Lee Hobson and William Youngfellow, and they play their roles deadpanned and impersonal. No wonder the hoods stand out in contrast. It should be remembered too, that devils usually are far more fascinating than saints—at least in the imaginative world, he it literature, the stage, or whathave you. have you.

have you.

Peter Falk starred as the guest in the opener. He was the trouble-shooter sent into Chicago to rid the punch-board syndicate of its nemesis, Stack Eliot Ness. He made a convincing portraval of his role, willy, brutish, compelled by a thrust to power. Adroit casting filled out the remainder of the roles. John McLiam, Vincent Gardenia, Ned Glass and Murray Hamilton, all lent flair to their characterizations. ilton, all le terizations.

Script by Louis Pelletier was polished and well plotted. Major weakness was the motivation given to the corrupt newspaperman. He joined the hoods in a frame-up not against! Stack for the lood if not completely satisfying start because he wanted to be a some-body. That was the reason aircu, but his rottenness surely lay deep who leave school for wide variety who leave school for wide variety er than that.

Flurries of violence were there, rom a bomb throwing incident to a sadistic clamp off of oxygen needed by a dying man. Hoods aren't pleasant people. Direction by Stuart Rosenberg was clipped, rolling the story along with a steady and sure hand. Walter Win-chell narrated in his usual okstyle. Horo

local officials, sociologists, teachers and migratory crew leaders met to explore ways in which conditions, have improved for labor in the local agricultural belt.

Session made a good prelude for support of John Facenda's pitch to get behind pending legis-lation to upgrade this submerged labor group. Musical background gotta pick reaches, and other products that need the discernment the worker has over a machine.

Research for the special program began eight months ago at a meeting held in Merchantwill, left is a meeting held in Merchantwill, left is statisfying as well as information from the special program of the special program began eight months ago at a meeting held in Merchantwill, left or statisfying as well as information and some problems are solved, series should with work songs added flavor, the lensing heightened interest, the scripting was pungent and sympagram and showed approval by requesting a meeting held in Merchantwill, left or statisfying as well as information from the special program of the spec

ARMSTRONG CIRCLE THEATRE

ARMSTRONG CIRCLE THEATRE
(Legend of Murder; Untold Story
of Lizzle Borden)
With Clarice Blackburn, Paul MoGrath, Staats Cotsworth, Mary
Doyle, Lester Rawlins, Donald
Moffat; Ron Cochran, narrator
Producer: Robert Costello
Director: William Corrigan
Writer: Don W. Manklewicz
60 Mins.; Wed., 10 p.m.
ARMSTRONG CORK
CBS-TV, from N.Y.
(BBDO)
The exhumation of the Lizzle

The exhumation of the Lizzle Borden case as the kickoff for "Armstrong Circle Theatre's" fifth season on CBS-TV was a grisly choice that could have been justified by some striking treatment or some significant viewpoint. This show, unfortunately, had neither. It fashioned a cause celebre into a flat documentary-styled stanza which succeeded in raising only one question: what was all the fuss about?

This presentation based on the recent non-fiction tome by Edward Radin, presumed to be an objective examination of the evidence that led to the acquital of Lizzie Borden led to the acquital of Lizzie Borden who was charged with the ax-slaying of her father and step-mother in Fall River, Mass., almost 70 years ago. Using a realistic technique reminiscent of the old CBS-TV "You Are There" series, the show laboriously traced the activities and whereabouts of the various members of the Borden household on the day of the murder and hold on the day of the murder and then repeated these findings dur-ing a re-enactment of the Lizzie Borden trial.

Fundamentally, this replay of the events was devoid of impact because its central characters generated neither sympathy nor hos-tility. They were, in fact, boring. This was not the responsibility of the cast, which was wholly pro-fessional, but of a superficial approach to the historical material. It was a two-dimensional concept that fell considerably short either of reality or a neat whodunit.

At the windup, the show at-tempted to solve the murders by raising guestions about the Borden maid, who died about a dozen years ago. As narrator, Ron Coch-ran seemed to spin an incrimi-nating web which surely would have led to her conviction. How-ever, Cochran's speculations and queries about where the maid was between 9 and 9:30 a.m. on the day of the murder were certainly irrelevant, if not presumptuous, 70 years after the event. Cochran's disclaimer of attempting any post-humous conviction of the maid was clearly inconsistent with his prosecutional tone against someone who had no chance to defend herself against such a severe rap. Herm.

PERSPECTIVE OF OUR TIMES With Rolf Hertsgaard, narrator Producer-Director: Syd King Writers: John & Joyce Lewis 30 Mins, Wed. 10 p.m. WBAL-TV, Baltimore (film)

"Perspective of Our Times," new series that will be presented at various time periods in the future and which will tackle subjects such as widowhood, mental who leave school for wide variety of reasons.

Program opened with fairly ef-fective interview with teenager typical of the situation, listened to him give his reasons for dropping d. out of school, reasons why he a couldn't find work and how he spent his workless days

He was picked up later in nar-ration as he visited employment agency but meanwhile, cameras roamed about the city, interviewed leading educators and posed ques-tions largely unan werable. Method of telling might have been more effective if film had been edited with more care

Despite shortcomings, though, this was an earnest try at a serious problem and once production problems are solved, series should have a more professional sheen.

NATION'S FUTURE (Administration's Domestic Rec-ord: Success or Failure) With Edwin Newman, Abraham A. Ribicoff, Everett M. Dirksen

Producer: Producer: Arthur Barron Director: Charles Hill 60 Mins., Sun., Oct. 15, 5 p.m. LINCOLN-MERCURY

LINCOLN-MERCURY
NEC-TV (tape, from Chicago)
(Kenyon & Eckhardt)
The triumphs and setbacks in
the Kennedy administration's domestic policies todate were argued
by Secretary of Health Abraham
Ribicoff and Illinois Republican
Sen. Everett Dirksen as NBC-TV's
debate hour, "The Nation's Future," returned to the air for its
second season. Moved from its
Saturday night timesiot to Sunday afternoon, the show is clearly day afternoon day afternoon, the show is clearly at home in the intellectual ghetto

The affair Ribicoff-Dirksen was a closer battle than the New York Giants romp over the Dallas club in National League pro football on another channel, but was no doubt less exciting and less viewed. Of most interest was the contrast between the veteran Congressman's debunking wit and the Secretary's youthful enthusiasm.

Dirksen, looking and sounding like the staunch Grand Old Party man that he is, lamented the Dem's spending and retread legislation that had its start under the Eisenthat had its start under the Eisen-hower administration. Ribicoff lauded the spending as reflective of action. He repeatedly referred to the new administration as "for-ward." in sloganeering reminiscent of Chrysler Corp. a few years ago. Dirksen saw "a growth of conser-ative sentiment" in the country. Ribicoff said Kennedy today would win a presidential election by a landslide.

Booted back and forth were such domestic issues as integration, water pollution, unemployment and to education with moderator in Newman moving the argu-Edwin

Edwin Newman moving the argument along nicely when the politicking got too sticky.

Clear highlight was supplied by a femme in the live audience, a "retired but not retiring school teacher," who managed to chide Dirksen with a query on his opposition to the educational aid bill, which was ambushed in committee. She wanted to know why he thought federal school aid would lead to government control of eduladd to government control of edu-eation when the nation had a 100-year history of millions of dollars in grants to state colleges. The Senator had no quip for that one. Initialer was vidtaged in NBC's Chicago studies and will be seen Chicago studios, and will be seen every fifth Sunday through the Bill.

PARADE esemary Clooney, Nelson

With Rosemary Clooney, Nelson Riddle Orch Director: Norman Sedawie Writer: Saul Ilsom 30 Mins., Sun., 7:30 p.m. GENERAL FOODS, PEFSI-COLA CBC-TV, from Toronto (Baker, BBDO) With "Parade" avowedly anticipating the new Broadway show openings. Rosemary Clooney and the 27-man band of Nelson Riddle kicked-off the 30-minute stint which marks the continuance into fall-and-winter, for the first time, of the "Parade" formula's summer chore. chore.

models, plus several plugs from the band's recent pix and their "Love" album. With plenty of solo stepouts. Riddle's group scored: ditto Rosemery Clooney, who was in good votice.

PROSPECTS OF MANKIND
(Berlin—What Choices Remain-)
With Mrs. Eleanor Roosevelt Dr.
Paul Tillich, Henry Kissinger,
James Reston, Max Freedman
Producer: Diana Michaelis 60 Mins.; Sunday (15), 7:30 p.m. WNEW-TV, N.Y. (tape)

Co-interlocutor, Max Freedman, the British journalist, chinied in a provocative question well along in this hourlong egghead chinfest originated by the National Educational Television network. With the rationality of a fereign cbserver, he wondered if the Berlin server, he wondered if the Ect.in crisis isn't only a conjectural one so far. Our rights there, he pointed out, haven't really been burryet. Further, we say we can't trust E st German boss Ulbricht, then we turn around and claim he's en'y a puppet of the Soviets.

puppet of the Soviets.

The challenge of this garkit didn't get far, alas. More pragmatic views elbowed it aside and the viewer was brought right hack to considerations of how firm we should be, what might be concerted in East-West talks, etc.

The only other provocative term of discussion came at the outset over the question of morality in the use of nuclear weaponry. Theologian Paul Tillich discepted from the use of atomic arms, and said we could not ethically use them even if the Russians were to gobe even if the Russians were to cobble Berlin and move on west Eu-rope with conventional arms He ble Berlin and move on west in-rope with conventional arms. He urged us to proclaim renunciation of nuclear weapons. Citing our comeback against Hitler, he said even if Europe was overrun at could still be re-won. His feer was plain: that nuclear immorility meant global ruination.

Limited warfare strategist Henry Kissinger and record James Reston both suggested that for us to renounce atomic arms in a Berlin showdown would only cucourage Russia to aggress on. Reston stressed the need to con-vince the Reds we are prepared to defend our rights, though he and Kissinger agreed we must be ready to negotiate, and Reston listed several areas of negotiation

If he lacked the vigor for the ssignment, Dr. Tillich at least assignment. Dr. Tillich at least tried to steer the forensics back to the morality issue, but the expertising kept muting his reasoning. Kissinger replied with the accordance that the state of the sta cepted view that our arms building over Berlin, with a NATO nuclear tonal lity is really aimed at a g us alternatives other than death or surrender.

surrender.

Although it was explored by nersonalities with strong credentia's,
much of the ground covered d'sclosed no fresh perspective. Freedman's point about "conjectural
crisis" rated more extensive analysis than it got—nobody, not conFreedman, seemed too anxious to
pursue it pursue it.

pursue it.

State Secretary Dean Rusk appeared at the start to set the start to set with some predictable reassurances of correctness in the American position, asserting our modius for a power buildup were generally understood in the world.

THE BIG PICTURE (West Point: Education for Leader-

with States Cotsworth, narrator Producer: Robert G. Ervin Director-Writer: Dan Klugherz 30 Mins: Sat., 11 a.m. WPIX, N. Y.

chore.

Opening its new 39-week stanza, which goes to a 43-station to network of the Canadian Broadcasting Corp., the weekly half-hour segment was bound together by Norman Sedawie, director, and Saul Ilsom, writer, latter contracted to do the Bing Crosby and Dinah Shore U.S. specials.

Other "Parade" programs will include Ella Fitzgerald, Peggy Lee, Gordon & Sheila MacRae, Sammy Davis Jr. and the Limelighters.
For fall-and-winter teeoff, Rosemary Clooney opened cold with a bouncy "Get Me to the Church on Time," segued into a lullaby of "Ba, Ba Blacksheep," changed her tempo with "Cabin in the Sky." a torch rendition of "Why Shouldn't 1?" a breezy medley based on "Down by the Riverside," all ably supported by the Nelson Riddle band, with the leader exchanging relaxed patter with Miss Clooney.
Riddle's orch made its appearance emerging from manhole covers in "Running Wild," interpolated several nursery jingles with kid models, plus several plugs from the band's recent pix and their "Low" elbus blust lost of solo

Itim made its point fur dly; see "e and the cultural pursuits at "e Point are the main things, eer and by more important than that precise marching cadence for 1 ich the Academy is better known.

Norman Sedawie's direction was Strete Cross the stretch house deft and production values were na ration in a thoughtfully quiet good.

McStay, jetyle, is a thoughtfully quiet good.



Women are watching more daytime television than ever before a watching more of it on the CBS Television Network than on any other. And with good reason Day after day they can anticipate an exciting new chapter in their favorite daytime dramas—among the longest running programs in television. In fact, back in 1950, this network was the one to innovate the whole idea of daytime television, opening up to housewives a wonderful world of entertainment and information throughout the day: A world that could titillate them with inventive games. A



world where they could watch CBS News' distinguished correspondents <u>elucidate</u> the crucial issues of our time. A world in which a Captain Kangaroo could <u>fascinate</u> not only children but mothers as well. In short, a world of daytime programming that would <u>captivate</u> the biggest audiences in network television, as it has for the past three consecutive years. There's no question about it: when it comes to having a way with women, advertisers can always depend on the CBS Television Network to

To <u>authenticate</u>: CBS has 15% bigger daytime audiences than NBC...80% bigger than ABC. Also 4 of the top 5...7 of the top 10...10 of the top 15 programs. Source: Nielsen, year to date, 7 am 6 pm, Monday Friday, AA basis.

Television Followup Comment

the MPC painffairs division and the theory of the property of

al meet is of society, in one way, or agortice, are thieves, when no one's books are clean. Story deposited to much on abstractions, to livide on people. Too much of it so much an artifact without the work of people there to bring the this livide.

Idea, into life.
Frack Poretta, of the Metropolitica Opera, was fine in voice
and in acting, lending some compolling and moving moments to his
role as the thief. Rosallad Flias
v. excellent as the narrator.
Come members of the large cast,
all gendering good performances,
included Rubbh Herbert, Robert
Trieby, John Macurdy and Norman
Atkins

The sets by Macdonald Eaton were innatinative, but bewildering in their profusion and in their runde of concept. One of the humfir's sets was that of the fundative a runst a wasteland backdrop. Jack Saroth was producer-director as d. Schem Levin conducted the ABC Scombony Orchestra.

With such a bold and ambitious project in the religioso "Directions 162" slow it was a pity the network didn't evidence as much boldness in a clinch. Show after the show be truther sound went off for a few mismus due to some technical transites. Network, instead of starting a city with the village, just proceeded as if nothing happened. It in a rie with the viltage, just oro-coded as if nothing happened. It took some time before the viewer was able to catch on to the pro-codings. A lot of those station and with promas could have been shalled to bundle such an emer-gener. Horo.

shelved to bandle such an emergene Hore.

DuPont Show Of the Week Totally disappointing was the first droma on NBC-TV's "DuPont Show Of the Week" Sunday 115. "The Battle Of the Paper Bullets," band on a true experience by hard on a true experience by hard convertation camp prisoners, untortunately failed to ring of the futtlement because the situation candult have happened but principally because the characters were right out of the writers catalog of she was victims and villains. "Paper Bullets" was the story of societal original story of societal story of societal original story of societal original story of societal story distinction, and Paul Toro, once the story distinction and Paul Toro, once the story distinction at all foreible.

Lela Swift's direction was uncolesive, so that the suspense there was in the story distincted in the find scene when a few Nazis, and so called the suspense there was in the story distincted in the find scene when a few Nazis, and so called the suspense there was in the story distincted in the find scene when a few Nazis, and find scene when a few Nazis, an

Directions '62 supposedly frightened by the Imminent appearance of the Allies in 10.30, the hour contained pop to those are some rare sure. Berlin, went shuffling back and tunes, opera, ballet, dixieland, folk see a time Such was the case forth across a parquet floor in a surice and songs from Broadway stands opera was presented of terror and gigantic confusion. It was an ambitious effort by the sure of the APC printflairs division and such a confusion. It was an ambitious effort by the sure of the APC printflairs division and such a confusion. It was an ambitious effort by the sure of the APC printflairs division and such a confusion. It was an ambitious effort by the sure of the APC printflairs division and such as the sure of the APC printflairs division and su

Candid Camera

Some scloom seen views of the average Russian made Allen Funt's "Candid Camera" via CBS-TV

Sun. 15: a memorable program. The pictorial studies were mostly footage of funny things that happened to Funt while on his way from the airport to a Moscow hotel. Lest anyone wonder how he got the films in the first place he confided that the Soviet authorities said it was okay to photograph people but not, as he put it "sensitive areas."

Unfortunately, Funt couldn't resist using some of the stunts he'd employed previously on other "Camera" editions. The business of having a shapely girl flagging men to carry her sultease loaded with concrete blocks; was amusing when it was done the first time. But it was merely wearing in Moscow. However, the majority of scenes shot by Funt's staff provided striking closeups of Muscovites. Particularly interesting were Russian families posing in front of an ancient cannon, fans at the Lenin Sports Stadium, shoppers at Moscow department store and children at an amusement park.

Gilb.

Gilb.

Galo and Jan Peerce, the Brothers Pennies, and Anita Bryant.

MacRae ably hosted the show with a medley of autumnal things fowith a medley of autumnal things fowith a medley of autumnal things fowith a medley of autumnal things footane with a medley of autumnal things fowith a medley of autumnal things five with a medley of autumnal things fowith a medley of autumnal things fowith a medley of autumnal things fowith a medley of autumnal things five with a medley of autumnal things five find with a medley of autumnal things five find a medley of autumnal things five find a medley of autumnal things five find with a medley of autumnal things five find with a medley of autumnal things five with a medley of autumnal things five find with a medley of

songs from Broadway shows "Bells along travelog lines, though, but Are Ringing" and "Subways Are what it did present was a change For Sleeping." by Jule Styne; of audience and reaction and that "Bittersweet" and "Sail Away," by gave the show a brightness and Noel Coward; and "Guys and Dolls" and "How To Succeed In Dolls" and "How To Succeed In Business Without Really Trying," by Frank Loesser.

Donald Voorbear.

After CBS interviewer Winston Burdett, who handles this pubaffairs show, "Accent," and N. Y. Herald Tribune (Paris) columnist Art Buchwald gave accent to the fact that "Mr. Pierre" no surname is a sort of CIA-French Surete combination of culinary counterintelligence, in behalf of the Guide Michelin, the official credits boldly gave the said would-be anonymous epicurean appraiser the full billing of Pierre Lamalle. However, this is academic according to the informative and bright interview with Louis Vaudable, hoss of Maxim's, Paris, because Pierre proffered the information that the Michelin guidebook's appraisal of French haut cuisine is done by an anonymous team of eight. Once identified they never come back to the same place. Maxim's, he observed, was one of the four three-star restaurants in Paris; all of France has only 10 three-star restaurants.

The Guide Michelin is a snot annarisal of France's fancy gro-

three-star restaurants.

The Guide Michelin is a snob appraisal of France's fancy groceries circuit and gournets have been known to make specific pilgrimages of all 10 as part of a pleasant gastronomy circuit.

pleasant gastronomy circuit.

Insight on Maxim's operation; its caste system in tableseating; its kitchens, winecellar, etc. was informative and boniface Vaudable was sincere, informative and underplaying in his general demeanor.

underplaying in his general demeanor.

Pierre, the man from Michelin's, revealed that a team of eight in spectors hit the road 250 days of the year, alternating and scrambling their assignments from year to year, so that they become anonymous faces when they return to perhaps the same spot three or four years hence. They play it cool when ordering a meal, acting as a casual Frenchman, either in transit or a towner (when in any of the bigger cities). The control by this team of eight inspectors can't average more than 10-12 horders are to the same spot three or can't average more than 10-12 horders are the same spot three or can't average more than 10-12 horders and dinner. Once spotted, they can never come back, as would be Pierre's case vis-a-vis Maxim's. because both would be suspect of extraordinary service and preparation when, obviously, the Guide Michelin viand-and-vintage spies want to appraise the joint disapassionately. It's for that reason, also, they usually dine alone, sans either feminine or masculine company, in order to properly savor each dish and not be distracted. The tastes are also staggered: two of the inspectors are "still quite young." two are over 30, two in their 40s, and one might be touching 50. Buchwald observed "their livers probably can't take it."

Accenting incorruptibility: conceding great power to make or can't average more than 10-12 notels and restaurants in one day, in toto, and they sample only lunch and dinner. Once spotted, they can never come back, as would, be Pierre's case vis-a-vis Maxim's, because both would be suspect of extraordinary service and preparation when, obviously, the Guide Michelin viand-and-vintage spies want to appraise the joint disapassionately. It's for that reason, also, they usually dine alone, sans either feminine or masculine company, in order to properly savoreach dish and not be distracted. The tastes are also staggered; two of the inspectors are "still quite young." two are over 30, two in their 40s, and one might be touching 50. Butchwald observed "their livers probably can't take it."

Accenting incorruptibility: conceding great power to make or break a hotel or restaurant ("we're kind, because we can be so powerful." said Pierre, the Groceries Gestapo has been in operation since 1900. "Accent: A Visit to Maxim's, A Gourmet's Paradise," to give the full billing, was informative in every respect. Vaudable cited the great wine years, showed off his chefs, sauciers, et al., and Burdett was a savvy and obviously sophisticated gastronome interrogator.

Ed Sullivan Show

In the second part of his West Berlin expedition, aired on CBS-TV Sunday 115, Ed Sullivan moved his cameras out of the Sportspalast, where they were anchored throughout the first segment, to bring a wider scope to the GI scene. The show was built of scene. The show was been discussing Holiday and Vanitive in expedition, aired on CBS-TV Sunday 115, Ed Sullivan moved his cameras out of the Sportspalast, where they were anchored throughout the first segment, to bring a wider scope to the GI scene. The show was built of scene. The show was been discovered to the

by Frank Loesser.

Donald Voorhees conducted the Bell Telephone orch for the show which originated live from New York. There was some nice camera know for the Henry Jaffe production and Bob Pagent and Frederick
Franklin provided some hardly moticeable choreography. Barry Caesar scored only moderately Wood was executive producer and Fred Heider producer. Kali.

stand.

Then came the adults. Sid Caesar scored only moderately with a tired idea on how various nationalities propose. He worked hard but it was a losing proposition. He fared better later on in a briefie with Sullivan using his German professor guise. The Trio Ariston followed with some zingy acro flip-flops and warmed up the crowd for Janet Blair who made the GIs even warmer with her vocalizing of "Bewitched" and "Day In, Day Out."

Roberta Peters also kept their

In, Day Out."

Roberta Peters also kept their eyes glued as she did a brisk operatic aria in English and Louis Armstrong, a holdover from the first segment, whipped through "After You've Gone," "Blueberry. Hill" and "Muskrat Ramble" for solid results. solid results.

The show wound up with an in-fantry drill routine and a Sullivan salute to the West Berlin Com-mand. Next week: Broadway.

PM East/PM West
PM East/PM West appears to be
getting a firmer feel and sense of
direction the longer it is on.
There's a more relaxed and less
forced atmosphere around the
Mike Wallace-Joyce Davidson
stronghold which has removed
some of the earlier false pleasantness and such and which made last
Wednesday's (11) outing with Yubt
Blake and Noble Sissle the pleasant
show it was.
In addition to the warm-hearted
fun that evolved from the by-play

show it was.

In addition to the warm-hearted fun that evolved from the by-play between these principals, there was also a guest appearance by Count Basie, sans band. It all added up to a nostalgic outling with Blake at the piano and Sissle-vocalizing to some of their varied ragtime tunes like "I'm Just Wild About Harry," "Honey Suckle Time" from their tuner "Shuffle Along," "Charleston Rag," "Boogie Woogie Beguine" and others.

Basie played "Basie Boogie" and "Love Will Find a Way" with Sissle singing the latter. Wallace threw in some historical data about the duo, music and other information and Miss Davidson asked Sissle about ASCAP and songstoday. They all discussed. "Shuffle Along" and there were some film clius of Noble's, Sissle's Greenwich Village pub.

It was a pleasant and nostalgie.

Foreign TV Followups

After its polished and inventive opener, "The Jo Stafford Show" from ATV returned to a highly conventional pattern in this segment. Each hour is allotted a theme, and in this case it was love, upon which topic Miss Stafford occasionally drooled verbally and she and her guests serenaded it in song. The star's choice of number was apt but uninspired, and her delivery lacked zing. This was all the more apparent because of the presence of Ella Fitzgerald, whose vocal poise outshone the hostess. Which proved that Miss Stafford was unwise to have a better-equipped guest.

The show was ushered in with the staffar a far that the more apparent part of the staffar and the staffar and the more apparent because of the presence of Ella Fitzgerald, whose vocal poise outshone the hostess. Which proved that Miss Stafford was unwise to have a better-equipped guest.

The show was ushered in with the carlier efforts.

was thinke to have a better equipped guest.

The show was ushered in with Jo Stafford's "T\e Look of Love," accompanied by some coy terping from Lionel Blair and Johanna Rigby outside a country mansion. Then Ella took hold with an immaculate "Got a Right to Sing the Blues," followed by "What is This Thing?" and a haunting "Man Who Got Away." It made a memorable songalog, which would have been improved with a jazz-group backing 'Jack Parnell's outfit was efficient, but stolld and without the sifly gimmick of a handful of extras clapping their hands ecstatically at Ella's feet.

Claire Bloom, clad in virginal

Claire Bloom, clad in virginal gown, came up with a clutch of poems by Edna St. Vincent Millay. poems by Edna St. Vincent Millay, spoken above a bank of invisible strings. These odd and lachrymose little odes were given a glossy setting that didn't suit their tiny content, and the item would have pleased only those who like pleasing sentiments in pretty rhymes. Otherwise, the episode was soporific, and not helped by Miss Bloom's mouriful reciting.

The funny side of love was ren-

mournful reciting.

The funny side of love was represented by a sketch involving George Benson and Kathleen Harrison, two reliable comedians who had their work cut out. The sketch, written by Eddie Maguire, concerned a spinster in search of a liu-band at a marriage bureau, and had moments of fitful farce.

had moments of fitful farce.

The rest of the show was tepid, and Miss Stafford's gentle presence gave it a soft center. To achieve a place in the top 20, it needed a far more dynamic presentation than director Jo Douglas achieved here, and a less soulful approach than its star adopted.

Otta.

earlier efforts.

earlier efforts.

Betumain (Anthony Quayle) was the beastly tycoon, living with his marred features in a lonely castle, his only confidant an impudent servant, Johnson (Harold Lang). He learned that Shane (Naunton Mayne) had cooked the books of his minor rose-growing business, using the money to finance a games club. Betumain determined to ruin Shane, but the latter's daughter Bella (Natasha Parry) insisted on seeing him to change his

Owen skilling combined the faniary of the original, complete with strangely-furnished castle, with a message about the corruption of riches. Charles Jarrott's direction was exactly in sympathy throughout, and was adroitly placed in mood. Voytek's designs, which incorporated closed-circuit to for the millionaire's hideaway and aggressive masks for him to wear, equally reinforced the play. The thesps were first-rate, with Anthony Quayle giving a commanding portrayal of the tight-fisted tyrant persuaded into mercy. Natasha Parry produced a fine mixture of appeal and determination as his conquering beauty, and Naunton Wayne clicked as her erring father. Support was well-thosen, with Harold Lang registering strongly as the prankish Johnson, given to disguises. Otta.

daughter Bella 'Natasha Parry') insisted on seeing him to change his mind and turn away his wrath.
Following the old fairy-tale, Betumain fell for the girl but was corred of revealing his ugliness concealed behind a mask, lest he should lose her. Climax came when he did so, she kissed him, and his facial blemishes were smoothed into something resembling beauty—or, at least, Anthony Quayle.
Owen skillfully combined the faniasy of the original, complete with strangely-furnished castle, with a message about the corrup-

ALCOA PREMIERE

"Hollywood made a point last night: Filmed TV drama doesn't have to be shoddy and stereotyped. It can be genuine in its approach, moving in its unfoldment, expert in its framing. Such was the first 'ALCOA PREMIERE'
... Assuredly it is the finest thing in its category thus far on ABC."

- Richard K. Doan, New York Herald Tribune

"One of the best contributions made to TV this season."

— Kay Gardella, New York News

"There was much to cheer in last night's 'ALCOA PREMIERE' on ABC. Writing, acting and directing were of a very high order."

- Harriet Van Horne, New York World Telegram

"A commendable attempt to dramatize a serious and important subject on television."

- John P. Shanley, New York Times

"A rousing and sensitively-acted drama."

— Fred Danzig, UPI

"Executive Producer Richard Lewis may well be proud of the combined efforts of Producer Alex Segal, writer Henry F. Greenberg, and an excellent cast of actors."

- Hank Grant, Hollywood Reporter

"Enormously effective . . . taut, gripping drama."

— Cecil Smith, L.A. Times

ALCOA PREMIERE

PRODUCED BY REVUE STUDIOS

ABC TELEVISION NETWORK TUESDAYS — 10:00 P.M.

STATION &

AVG. RATING

10

KDKA

WIIC

STATION &

AVG, RATING

KDKA

KDKA

WIIC

STATION &

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STATION &

AVG. RATING

WTAE

WTAE

WIIC

WIIC

6

• KDKA

'Log'-Rolling

sion on license applications by Minow have been asked time and again privately by network execs when they squawk about stations dropping out of news and pubaffairs lineups. Fears, though, dictate moves against the asking of such questions by the FCC, itself.

such questions by the FCC, itself. In the current climate, the affil dropouts on news and pubaffairs shows have been few indeed. For some of the would-be dropout stations, a possible adverse reaction from Washington keeps them in the news, pubaffairs lineup. What if the FCC's wings were clipped sufficiently, though, and no pull-back of licenses were threatened for the news, pubaffairs drop-outs? What then?

Network Fears

Network Fears

That some of the network fears about the new proposed applications have a basis in fact is illustrated by recent events in Chicago. Another proposed question on applications for licensees is this: attach: a description of steps, if any, taken or proposed by applicant to encourage local musical and dramatic talent for use in connection with the applicant's program service.

In Chicago the local chapter of

program service.

In Chicago, the local chapter of American Federation of Radio & TV Artists acted again to block the license renewal of the NBC-owned stations there, WNBQ and WMAQ. The petition filed with the FCC alleged that the NBC o&o's there are not serving the local public interest. The talent union there apparently is miffed at the ty station for what it considers insufficient local "live" programming. With the Chicago situation in

cient local "live" programming.

With the Chicago situation in mind, and with the knowledge of the large monied stake the networks have in their o&c operation, it's not surprising that networks balk at the new questionnaire. Question remains though what is the affirmative answer which could be substituted for pressures from the FCC. Is the laissez-faire doctrine, espoused by Shakespeare, the only answer? It was found wanting, in the past by many involved in news, pubaffairs programming.

Cleve. Stations Continued from page 29

cating that the cornhuskers here abouts care more for singing along with Mitch Miller than they do for genuine cultural offerings on the

At WEWS

genuine cultural offerings on the tiny tube.

At WEWS

The picture at WEWS, the Scripps property, is a little cloudier because management there confines its comments to "no" when quizzed on business. Networkwise, the station is doing just as well there as ABC is doing nationally with the action lineup. One exception: WEWS dumped "The Unionables" late last season. That was its Thursday night keystone, and that night is now up for grabs between Mitch Miller and CBS Reports. WEWS put Chicago Sympinony concerts, reruns of "Suspicion" and other fillers in the "Uniouchables" spot, and the town hasn't been the same since. The ABC action leader was pulling like 45's when it was dumped, which just goes to show how far a local station can jump off the netork line when it thinks it must.

WEWS actually never had a good reason to run scared, and it wasn't when it dropped the Robert Stack Tataatatatter. Jim Hanrahan, its g.m. is given the shipping off news-camera teams to Algeria to coveriots when the "Down With Eliot Ness" whim and wham! No more "C tatouchables"

So far as rating races go, WJW is claiming tops, but the whole thing is questionable and no one is fighting very fiercely.

With "Jack Paar" on WEWS. "PM East and West" on where.

All stations have made impressive pic package buys, there is no celluloid shortage anywhere, prices are the same as last year, and everyone is laughing on the way to the old bank Monday mornings.

VARIETY ARB FEATURE FILM CHART

VARIETY

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nightime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Pittsburgh ● STATIONS: KDKA, WTAE, WIIC ● SURVEY DATES: JUNE 17-JULY 14, 1961 COMPETITION

PROGRAM

PM East West

Pitts. Tonight

12:45-1:00

11:15-1:00

PROGRAM

PM East West

11:15-12:45

Pitts. Tonight 12:45-1:00

11:15-1:00

PROGRAM

PM East West

11:15-12:45 Pitts. Tonight

12:45-1:00

PROGRAM

PM East West

11:15-12:45

Pitts. Tonight

12:45-1:00

PROGRAM

PM East West

11:15-12:45

Pitts, Tonight

12:45-1:00

11:15-1:00

PROGRAM

11:30-1:00

1:00-1:45

Movie Of Week

11:30-1:15

1:15-2:00

Wrestling

Late Show

Million \$ Movie

Jack Paar

Jack Paar 11:15-1:00

Jack Paar 11:15-1:00

Jack Paar

COMPETITION

COMPETITION

COMPETITION

COMPETITION

COMPETITION

Jack Paar

11:15-12:45

WTAE Average Rating: 13 Average Share: 42

MONDAYS 11:15-1:00 Program: MILLION \$ MOVIE

June 19 "THREE GOD FATHERS" John Wayne 1949, MGM, MGM-TV, Repeat June 26 "THREE FACES WEST"

John Wayne 1940, Republic, HTS, 1st Run "ISLAND IN THE SKY

John Wayne 1953, Warner, 7 Arts, 1st Run "UNCERTAIN GLORY" July 10

Errol Flynn 1944, Warner, UAA, Repeat

WTAE Average Rating: 9 Average Share: 36

TUESDAYS 11:15-1:00 Program: MILLION \$ MOVIE

June 20 "MRS. MINERVA" Greer Garson 1942, MGM, MGM-TV, Repeat

June 27 "THE PAINTED VEIL" Greta Garbo 1935, MGM, MGM-TV

4 "ONE FOR THE BOOKS" Ronald Regan 1947, Warner, UAA, Repeat July 11 "STOLEN LIFE"

Bette Davis 1946, Warner, UAA, Repeat

WTAE Average Rating: 8 Average Share: 32

WEDNESDAYS 11:15-1:00 Program: MILLION \$ MOVIE

June 21 "NAUGHTY MARTINE"
Dany Robin, Claude Dauphine
1953, Andre Hakin, Flamingo, 1st Run

June 28 "THE DIAMOND FARINGS"
Charles Boyer
1953, Franco London, Flaminge, 1st Run

5 "HELL DIVERS"
Clark Gable, Wallace Berry
1932, MGM, MGM-TV, 1st Run

July 12 "JUAREZ"
Paul Muni, Bette Davis
1939, Warner, AAP, Repeat

WTAE Average Rating: 10 Average Share: 37

THURSDAYS 11:15-1:00 Program: MILLION \$ MOVIE

June 22 "THE SHOWDOWN"

Walter Brennan 1950. Republic, HTS, 1st Run

June 29 "WALKING HILLS"
Randolf Scott
1949, Columbia Screen Gems, Repeat

July 6 "JUBILEE TRAIL"
Joan Leslie
1952, Republic, HTS, 1st Run
July 13 "CALIFORNIA PASSAGE"

Forest Tucker 1950, Republic, HTS, 1st Run

WTAE Average Rating: 14 Average Share: 50

FRIDAYS 11:15-1:00 Program: MILLION \$ MOVIE

June 23 "1984"

Edmund O'Brien 1956, Columbia, Screen Gems, 1st Run

June 30 "THE GOOD EARTH" Paul Muni 1937, MGM, MGM-TV, Repeat

THE ENFORCER" Humphrey Bogart 1949, Warner, Jayark, 1st Run

July 14 "LADY FROM CHEYENNE" Loretta Young 1941, Columbia, Screen Gems, 1st Run

KDKA Average Rating: 9 Average Share: 45

SATURDAYS 11:30-2:00 Program: GATE WAY STUDIO

June 24 "REAP THE WILD WIND"

John Wayne, Susan Hayward
1942, Paramount, MCA-TV, Repeat

July 1 "FIGHTING FATHER DUNNE" Pat O'Brien, D. Hickman 1948, RKO, UAA, 1st Run

July 8 "KNUTE ROCKNE ALL AMERICAN"
Ronald Regan, Pat O'Brien
1940, Warner, UAA, Repeat
Gateway studio was not shown on June 17 due to the
VARIETY CLUB TELETHON

(Continued on page 47)

Fun With Arbitron

Continued from page 31 E

new programs contain identifiable personalities, and this gives the web a built-in advantage.

web a built-in advantage.

As it happens, none of the arguments can be proven true, at least not true enough so that any of the experts dare say at this juncture that any one explanation will do. (So far, though one thing, if a generalization can be accepted, is that all the network preems are, after some weeks, doing at about the same levels they began at.)

Only thing an chargens.

Only thing an observer can validly do for the moment is to take the Arbitron evidence on preems and let it speak for itself—however inaudible the answer is most of the time:

most of the time:

"Follow the Sun" preem on ABC
on Sept. 17 (early in the season)
against the repeats of CBS' "Dennis the Menace," to which it lost
and to the repeats of Ed Sullivan,
to which it also lost. The new
"Walt Disney's World of Color"
won the time period with a 19.8,
Sullivan got a 19, "Dennis" a 15.7
and "Sun" a 12.2 average.

Yet NBC's brand new "Dick

and "Sun" a 12.2 average.

Yet NBC's brand new "Dick Powell Show" on Sept. 28 had two first-run shows to compete against, and it still won the entire hour. "Powell Show" got a 24.4 Arbitron, while CBs' well established Red Skelton, in a first-run stanza, came next, with 23.9.

came next, with 23.9.

If there's any value to the argument that names make audience, NBC's "Joey Bishop Show" on Sept. 20 tends to prove it. He got. a 24.8 against ABC's new "Tom Cat's" 17.9. Of course, Bishop's cause was probably helped as much by the week competition on CBS as by his own name; CBS ran up a 7.5 for "American Musical Festival" that night.

val" that night.

On the other hand, Steve Allen never had a bad name either. Indeed, his exposure, it might be argued, has been better on tv than Bishop's, but again that's really moot. Yet pre-tested Allen ran third in his Sept. 27 preem on ABC to reruns of CBS "Malibu Run." That doesn't even count NBC's clean first (by 14 raging points over the nearest competitor) with the new stuff of "Wagon Train."

Take any case and what does it

Take any case, and what does it prove except that the tastes of the American public, however well tabulated and pigeon-holed, are still somewhat enigmatic:

taoutated. and pigeon-noted, are still somewhat enigmatic:

"Dr. Kildaire" (NBC) hit 17.3 vs. "My Three Sons" (ABC) 23.3; CBS was not competing that night, Sept. 28. NBC's "Hazel" got a 25.7 on the same night, and beat "Untouchables," the only competition at the time. Yet CBS' "The Investigators" lost out to another "Untouchables" repeat when it preem—a week later.

An established show like "Robert Taylor's Detectives," which had become "new" by expanding from 30-minutes to an hour for '61-'62, still ran third to ABC's "Flintstones" and CBS' "Route 66," both in their new seasons on Sept. 29.

This kind of confusing, contradictory evidence typifies the ratings for all 37 brand new shows this season.

Little Client

Continued from page 31

major portion thereof at prime broadcasting times and, thereby excluding small business."

"The Subcommittee will investigate these allegations and, if true, will then make appropriate recommendations to the full House Small Business Committee," Alford added. His unit has no legislative authority.

Representatives from the networks and small business firms are expected to be on tap for the hearings, although the witness list has not yet been drawn up.

In addition to Alford, the investigating subcommittee is com-

not yet usern mawn with the investigating subcommittee is comprised of Reps. Joe Evins (D. Tenn.), James Roosevelt (D. Calif.), William Avery (R.-Kans.) and Howard Robison (R.N.Y.).

Alford issued a statement saying: "It is universally conceded that advertising can properly be called the life blood of business. That being true, it appears to be of paramount importance that the small business segment of the economy may have access to adequate radio and television advertising."

'Secret' Coin Ceiling on W. German TV **Makes Show Biz Unions Hit the Roof**

Frankfurt, Oct. 17. powerful 12,500-member Assn. of German Employees has threatened to boycott the entire West German television industry unless the ty outlets discontinue their newly-enforced pay scale.

The West German stations, which come under the control of the various states of the country but fungtion as a network in producing the shows over two channels, have reshows over two channels, have re-cently agreed to a new pay scale which gives a top limit of 7,000 German marks (about \$1,750) for the performance of any entertainer or actor on a German show, re-gardless of the length of the show (a three-hour drama or a two-min-ute song) and regardless of the status of the star.

The stations made this agreement

The stations made this agreement secretly and word of it has just broken out through the protests of the performers. The pay scale is roughly similar to that enacted last year by the German Producers Union, which limits the salary of an actor by a sliding scale with a top fee of \$25,000 for the leading role in a film in West Germany. And of course the film salary categories have met with considerable objections from the German actors. In addition, it has been claimed that some producers went under the table to make extra payments in order to obtain the services of certain popular stars.

Objections have already come The stations made this agreement

Objections have already come from many top German entertainers, who state they will never again appear on the German television cens at this ridiculously

There are now 5.500,000 televi-sions sets in West Germany, and the seven televison stations, plus Sender Free Berlin, have agreed to this 7.000-mark top fee.

to this 7,000-mark top fee.

However, according to one television performer, this is certainly unjust when an actress may have to work an entire week at rehearsals for a three-hour television drama, and when an Italian night-club with only 450 seats pays a singer far more than this 7,000-mark fee for a one-night engagement

In Holland, it has also been noted, the salary scale for television is higher than it is here, despite the fact that Holland is a much smaller land with considerably fewer television sets.

Caterina Balks

Caterina Balks
Record and film star Caterina
Valente, whose musicals were
among the favorite productions on
the West German television
screens, was among the first to reject the 7,000-mark top fee.

sut, noted television director Horst Jaedicke of the Stuttgart station, "According to her husband, Miss Valente will not work for less than 10,000 marks (about \$2.500). But we can still make a musical with Swedish singer Bibl Johns."

Director Steigner of Sender Free Berlin said: "The salary scale binds our arms." At Frankfurt, a station official confirmed only, "Yes, there is a salary scale, but it is an internal matter and we will not discuss it."

And noted Dr. Helmut Jedele of the German Television, "Film-like salaries are not possible for tele-vision. For the marvelous produc-tion of 'Hamlet' we had to pay Maximilian Schell 6,000 marks v\$1.500, Italian singer Vico Tor-riani costs 8,000 marks 'about \$2,000 and German actor Johannes." Heesters costs about 6,000 marks.

Germany's leading quizmaster, Hans Joachim Kulenkampff, com-plained that he had been told to cut costs on his new television quiz series.

And in Hamburg, Heinrich Wuellner, president of the Assn. of German Stage Employees, urged his members to fight against the low price-scalings, promising to call a boycott against the screen medium unless the salaries were increased.

"The television industry is utilizing its power as a monopoly unfairly," Wuellner noted. "Artists must be paid for performing at the smallest villages theatre in Ger-

many.
"When an artist, signs a 12-month

or longer contract, then it is p sible to discuss a salary scale. I it is unsocial and unfair to hold on engaging the actors and then force them to work at the lowest possible price," he noted.

possible price," he noted.

In addition, the actors protested, one of the rich German television stations, that at Hamburg, has just asked its performers to forget about extra fees for repeats on filmed shows.

about extra tees for repeats on filmed shows.

Via a printed letter, dated September 18, 1961, the Hamburg station used a political plea in phrasing. "In the interest of the national political situation, we ask for your understanding that you receive no fee for a repeat of the show. Otherwise, it would not be possible to repeat the afternoon program in which you performed the following morning." The letter offered the performers eight days in which to reply, noting that if no objection was raised during that brief, period, the performer would receive no additional fee for the repeated program.

(In addition, if the actor or entertainer did complain he would receive only 10% of his additional salary for the rerun, the Association official commented.)

STAR WITNESS' AS GE'S PILOT SPECIAL

"Star Witness," starring Barbara Stanwyck and Lloyd Bridges, is the first of a series of six CBS-TV pilots to be aired this season by 'General Electric Theatre."

Last season the web had a similar arrangement with the GE. half-hour anthology showcase, produced by MCA TV's Revue, and produced by MCA TV's Revue, and aired Sundays at 9 pm. CBS-TV currently is securing the rights and developing four other pilot properties for airing on "G. E. Theatre." Second pilot property, already secured, is Max Shulman's "Little Amie."

Casting of Miss Stanwyck and Bridges marks the first time that the two have appeared together on tv. "Star Witness" is described as modern-day courtioom drania.

Rifkin's TeleP Post

Murrow Pushing U.S. Show From Space to Recoup Yank Prestige

Brit. Com'l TV Prods. Train Legit Directors

London, Oct. 17.

ABC-TV, commercial program contractor for the Midlands and North of England at weekends, has selected another five candidates to train as directors in stock theatres in the web's region. They are Frank Evans, Leila Blake, Kenneth Loach, Edward Gilbert and Bryan Stonehouse. Another appointment is to be made later.

This is the second year of the

is to be made later.

This is the second year of the network's scheme to encourage new blood into legit ("tv depends on a healthy and vital theatre") and again a sum of \$2.100 will be granted to each theatre concerned. Three members launched by ABC-TV's scheme last year are now with the company as trainee tv directors.

Rifkin's TeleP Post.

Monroe M. Rifkin, secretary treasurer of TelePrompter Corptor the past two years, has been ammed to the new position of vice prexy and assistant to president Irving B. Kahn.

William V. Sargent, who joined the company as v.p. in 1958, has been designated v.p. over special projects. Edmund R. McCauley, Borntoller, will assume additional duties as principal financial and accounting officer.

and again a sum of \$2.100 will be granted to each theafte concerned. Three members launched by ABC-TV's scheme last year are now with the company as trainee two directors.

Greensboro, N. C. — The Blue Ridge Broadcasting Corp., a non-profit corporation headed by Dr. Billy Graham has been granted a permit by the FCC to build and operate a 10,000-watt radio station at Black Mountain, N.C.

Washington, Oct. 17.

Uncle Sam may try fer a video score where it missed out on heing the first to orbit a man. National Aeronautics & Space Administration reportedly is considering a worldwide telecast from space of America's first manned orbital flight.

U.S. Information Agency Director Edward R. Murrow is said to pushing for the telecast as a propaganda coup to help make up for the scientific prestige lest when the Soviets got the jump in placing a man into orbit.

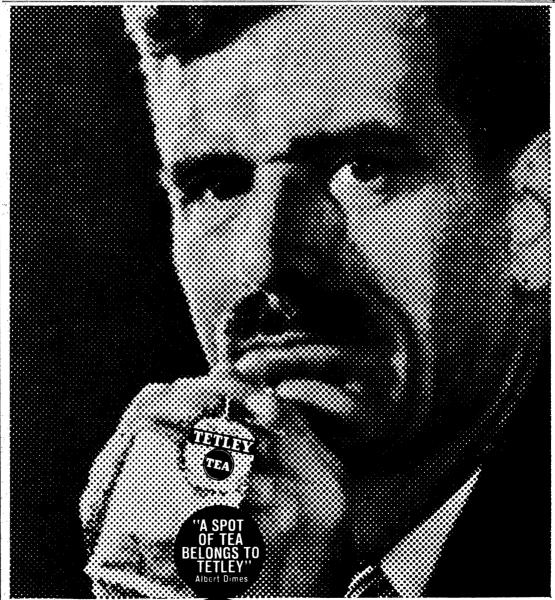
ing a man into orbit.

The around-the-world to show would be made possible by a t.ny, four-pound camera duth.cd the "Thompson Automatic." Two the areas would be used, one tocusing on the astronaut and the other on the earth as the capsule orbits.

The owner meded by the Decaretic forms of the capture of the capture or t

the earth as the capsule orbits.

The camera, made by the Dage Division of the Thompson Ramo Wooldridge Co., goes under the scientific appellation of a Radison-de videcon transistorized ty Camera. They would be hooked up with a transmitter weighing as little as 12 pounds, but a more powerful one of 25 pounds could be used and still be lighter than photographic equipment used in the first two manned space shots.





. Tea Time or anytime of the day or night SPOT RADIO brings the Tetley Tea sales message to millions of listeners.

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Interested?... Your HR man will show you all the facts.Call him today.

*The Totley Tea Tea

From The Production Centres

tractor, is set for "major modifications and developments of its main Cardiff studio". . Granada-TV taped its first opera, "Orpheus in the Inderworld," so far unslotted. Cecil McGivern is executive producer . . Guy Paine promoted to Controller of Advertisements for Associated-Rediffusion . . Associated TeleVision opened studio A at its Elstree production centre.

IN WASHINGTON . . .

American Univ. goes on the air with a new FM station here Oct. 23. It will be operated by A.U.'s Speech Arts Department, with Professor. Donald M. Williams serving as director of broadcasting. Call letters are WAMU-FM... WTOP-TV, already with the largest local feature finin library has bought 23 foreign motion pictures from Flamingo. Films and will use them as a mid-day feature starting Nov. 21... CBS' Nancy Hanschman, back from a month in Europe, found a pile of mail regarding her "People on the Way Up" Satevepost plug... Del Malkie, WMAL newsman, has resigned for a post in the Maryland government... Jerome J. Klasman is a new account executive for WTOP-TV, replacing Hal Teagle, who resigned... Mutual is busily redecorating its Sheraton-Park Hotel studios.

IN TORONTO . . .

Bob (Camelot) Goulet will commute by plane from New York Sundays, to host the CBC's "Playdate" 60-mins. drama series after formerly turning down the CBC offer of some \$30,000 for 10 shows.

Howard da Silva in town for his rehearsal as the Swede in Harvey Hart's production of Stephen Crane's "The Blue Hotel," to receive the CBC-TV's full trans-Canada treatment in January . Pierre Berton to debut on a daily series of commentary on the news for CFTO-TV ... Donald Davis, who is currently doing his "Krapp's Last Tape" at the Crest Theatre here, has been cast as Raleigh in Robert Allen's CBC-TV production of "Elizabeth the Queen" and will play opposite Judith Evelyn. Tape is skedded for Oct. 31, with broadcast for New Year ... Al Bruner, last of the Old Guard at CFTO-TV, has switched to CHCH-TV as director of sales and marketing, with h.q. in the Park Plaza Hotel here ... Earl Wrightson guest of "The Juliette Show" on Oct. 21 at 10:15 p.m., before flying back to Atlantic City, Chicago and Baltimore for stage performances in "South Pacific" ... Jay Sparks has replaced Bob Laine as all-night deejay at CHUM, with latter after a four-years stint, going into daytime radio.

IN MELBOURNE ...

Sydney producer Warwick Freeman, of station TCN9, reports his Melbourne talent scouting trip unsuccessful for young performers to appear in his national teen show "Bandstand"... Station GTV9 hopeful of finding new femme star to replace their much-missed dumb blonde Panda who switched to HSV7 earlier this year ... Larty Adler set for musical special from State-owned station ABV2 ... Professor Browne, popular GTV9 educationalist, off to New Zealand for holidays and to search for new material for his nightly show ... John Aldons, for three years assistant sales manager at GTV9, is the new sales manager at country station BCV8 Bendigo ... Ron Sambell to 3XY from 3HA as radio roundsman on station's 24 hour daily news service ... Johnny Ladd, successful English comedian, back in Melbourne after 16 weeks round-the-world jaunt and at work on new musicomedy series for ABV2 with English musical comedienne Sheila Bradley- and Aussie vocalist Bill French ... GCV10, new Victorian country station at Traralgon, filmed highlights of Latrobe Valley Football League grandfinal as first assignment when station begins transmissions in December.

IN MILWAUKEE . . .

WAUX. Waukesha (Wis.) bombarding Milwaukee listeners with car and bus cards using "most powerful station in Eastern Wisconsin" pitch. Recently, FCC approved 10,000 watts for station . . . Carol Begel (onetime Billie the Brownie on WTMJ) currently producing Milwaukee Public Library's "Young Moderns Talks Books," on WTMJ-TV Saturdays . . . Gordon Thomas, supervisor of WTMJ-AM announcers on new show "The Gordon Thomas Show," 4:05-5:55 pm. weekdays. Thomas emceed "Tōp'o The Morning" 19 years, with Gordon Hinkley now handling same show weekdays 6-9 a.m. . . . New WTMJ staffer Dave Adams does "Top" Saturdays 6-9 a.m. . . . John Drury emcees "Dial Drury," 3:05-4 p.m. cross-the-board . . . WFMR in two dramas broadcasts, "Death of a Salesman," Oct. 4, and "Julius Ceasar," Oct. 28 A new series from Canadian Broadcasting Corp., "Relays," kicked-off on WFMR Oct. (17) . . . Broadcasts are chosen from French, English and bilingual FM nets of BBC and relayed on WFMR . . . "The Zeidler Roundtable," on WTMJ covered Milwaukee's community development



Sukiyaki-Styled Minow

Tokyo, Oct. 17. Ministry of Postal Services has earmarked \$28,000 for survey of

earmarked \$28,000 for survey of tw and radio programs of both commercials and government(NHK) stations beginning next April 1.

Date is two months before all stations must apply for renewal license. Opinions gathered in survey will be used in weighing renewal applications. Move is being made primarily to force change of policy of certain stations with heavy programming of entertainment shows despite license which calls for educational programs.

THE TOP GUN IN ACTION!

and expansion scope, with former Mayor Frank P. Zeidler, Don Hansen, community development department's title examiner and Joseph Lamping, supervisor of the same department . . On WMVS-TV the Milwaukee Vocational School and Adult educational station, "Town Hall." lecture series kicks off Monday (23) with Ambassador Chandra Shekhar Jha, of India's permanent UN delegation.

IN CINCINNATI . . .

George Palmer, vet Cincy radio and tv personality, has been appointed general manager of Jupiter's WSAI, which he recently joined ... Bob Braun, a top miker of WLW and WLW-T, has been selected to emcee the 1962 America's Junior Miss Pageant at Mobile ... Paul Sommerkamp, who exited as WCKY news director to join the Farson, Huff & Northlich ad agency, continues as evening sports show on the L. B. Wilson station and also holds as announcer at Crosley's Cincy stations, told about the use of radar at WLW at a Professional Broadcast Engineers. Society meeting in Washington ... Taft Broadcasting Co. tv stations in Cincinnati, Columbus, Birmineham and Lexington, Ky., are carrying morning and evening five-minute news programs for the younger set.

IN DETROIT . . .

S. Campbell Ritchie is the new president and general manager of CKLW radio and television, succeeding the late J. E. (Ted) Campeau. Ritchie has been with the Essex Broadcasters station since 1936, serving as announcer, vocalist, traffic manager, program director and operations manager . . . Floyd Starr, founder and president of the Starr Commonwealth for Boys, will be the subject of WWJ-TV's "Profile," with Don Perrie interviewing. Starr Commonwealth is a school for delinquent boys . . WXXZ-TV is asking its listeners to send in questions which they wish to ask Detroit's two candidates for mayor who will appear in separate half-hour question answering programs . . WJBK-TV is playing host to a series of groups of Detroit area employees who are nearing retirement age. The groups go to the station headquarters for a meeting and to view a film "The Later Years" a half-hour "Project 2" documentary produced by the station's news and public affairs department.

IN PITTSBURGH . . .

Glenn Tryon has a new jazz show on WAZZ FM. He is also a staffer on WMCK . . . William Steinberg, conductor of the Pittsburgh Symphony, will present word previews of the orchestra concerts each Thursday on "Program PM" on KDKA. Steinberg has also done many jazz shows on WAZZ FM . . . George Thomas, WTAE news editor, was presented with an Award of Merit from the Pittsburgh Chapter of the Producers' Council at a luncheon on Thursday (12) . . . Ken Kirk has, replaced Steriling Yates on the weather show on KDKA TV. Yates is the new auctioneer on "Junior Auction" which is seen here on KDKA-TV and in over 100 other markets . . . WWSW is again rebroadcasting all the Syria Mosque concerts of the Pittsburg Symphony Orchestra . . . Bill Cardille of WIIC is now doing the closing announcements on "Sing Along With Mitch" for NBC.

IN MINNEAPOLIS . . .

WCCO had sportscaster Bob Casey covering World Series. Station carried Casey's post-game interviews with Yankee hitting star Johnny Blanchard, a Minneapolitan and off-season WCCO-TV staffer . . . WDGY, converting to near total automation in its technical setup, plans to drop its downtown studios and transfer all studio work to its transmitter station . . . Time-Life Broadcast exec Ole Morby here last week for visit . . KTCA-TV general manager John Schwarzwalder, named chairman of the Metropolitan Planning Commission's planning and research committee . . . WTCN-TV personality Frank Seifert has branched into the nitery big. taking over the Seventh Corner, bar here and renaming it The Inn-Tuition. Bistro is offering jazz and floor shows, starting this week with comic Don Marlowe, a WTCN associate of Seifert's . . WCCO resumed its "Prep Parade" show with Bob DeHaven and Sid Hartman last month . . . KUOM offered George Bernard Shaw comedy, "Candida." on its, "Minnesota Theater of the, Air" series Saturday . . . WCCO general manager Larry Haeg on air trip around the world.

IN PHILADELPHIA . . .

Connie Stevens will be the "Sweetheart" of the Gimbels Thanksgiving Day Parade to be televised over CBS-TV ... An episode of the "Untouchables" to be filmed here is tagged "City of Brotherly Love" ... WCAU-TV began a series of 10 pro football games telecasts including all the Eagles away contests (15). Jack Whitaker does the play-by-play; Bosh Pritchard provides color ... Economic issues of our times discussed in 13 week series, "Can We Afford Tomorrow?" on WRCV-TV, with staffer Bob Bradley as moderator ... Hy Lit, recently with WCAM, Camden, returns to Philly with nightime show on WDAS ... Dick Clark's ("Bandstand") Drexe Films Corp. has changed its name to Dick Clark Productions, Inc. ... Pat Taylor, of WPEN's Pat & Jack team, recouping at home after emergency appendectomy" ... Wally Erlekson, farm director for the Triangle Stations, honored with the "Outstanding Service Plaque" of the Future Farmers of America, at convention in Kansas City.

Replacement Shows

Continued from page 27

ment. It's not a matter of subbing some game show, or experimenting with an idea, built around some comedian, for example. An hour must have plusses, dictated by the

time span.

To get another hour yidfilm series as a replacement means pressing the go-ahead button now

for a January start. It takes at least three months to get a new vidfilm series rolling for weekly telecast-

series rolling for weekly telecasting.

Among the hour series hurting on the Arbitrons are "New Breed," "Target: The Corrupters," "87th Precinct," "Investigators," "Cain's Hundred," "Follow the Sun," and "Robert Taylor: Captain of Detectives:" All are understood to be 13-week deals, Network break-down runs: three, ABC-TV; three, NBC-TV; and one CBS-TV. These are not the only rating trouble spots, as indicated by the initial national Arbitrons, but they are illustrative of some of the dilemmas.

illustrative of some of the dilemmas.

There is some foreign film product available for midseason replacements, but, according to a web program chieftain, the foreign vidfilm product falls in the action-adventure category, a category which isn't coming une with the Arbitron numbers this season. All the above spells crisis meeting after crisis meeting, with few clear solutions in immediate sight.

Dallas—WFAA radio farm director Murray Cox leaves this week for Kansas City, Mo., to receive the "Outstanding Service Plaque" at the Future Farmers of America 34th National Convention

Don Fedderson Expands With TV Blurb Adjunct

Hollywood, Oct. 17.

Don Fedderson is diversifying into production of tv commercials. into production of tw commercials. Adjunct to his packaging company will be headed by Jack Minor, formerly with Chrysler and with a vast background in industrial sales, advertising and administration. Second in command as veepee and general manager is Peck Prior with two wiselesses particles. pee and general manager is Peck Prior, who two weeks ago resigned from Campbell-Ewald agency. He won last year's Film Festival award for his Delco tv commer-cial.

New company has taken space at Desllu-Gower as headquarters and for the production of com-mercial and industrial films.

'Ironic Gurtain'

Continued from page 1

said, "there are signs of a growing tendency to erect a barrier separating us. Call it a wall, a fence; if you will, an ironic curtain. It's there. And it is ironic for never has there been a greater need for the free flow of ideas and a closer working relationship between the television networks and the advertising agencies."

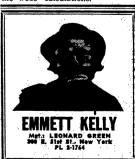
Treyz voiced confidence about the inture of the American syatem of television. "Despite some dire predictions—and the cynics who boast that they watch less television—the public appetite and hunger for tr has never been stronger. During the first nine months of 1961, including the summer, the typical U.S. home viewed over five hours of television per day—an alltime record in the Nielsen books. In the new season, viewing is at an alltime peak for this time of the year."

Treyz said it was "an interesting commentary on our medium that the chairman of the FCC has been

peak for this time of the year."
Treyz sald it was "an interesting commentary on our medium that the chairman of the FCC has been described as the most publicized member of the New Frontier administration after the President himself. This is not simply because Mr. (Newton) Minow is a highly articulate leader of a body of public opinion; it is also because Mr. Minow is talking about the communications medium that is closest to the heart and mind of the American family. The result of Mr. Minow's efforts have been interesting in some unexpected ways. He has increased not only the public's criticism of ty, but its praise for it and the public's awareness of television. All of which has helped produce the largest and most responsive audience in ty history."

Treyz asked the agencies to do their sheve in network planning

Treyz asked the agencies to do their share in network planning in the following three areas: (1) ascertaining early enough the tentative television needs and desires of the agencies' clients; (2) setting of the agencies' clients; (2) setting goals as to the amount of time, types of program, nights of week; and (3), consulting with one or more of the networks on their thinking so it can be taken into the webs' calculations.





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2 Gradboard 100 for \$3.78

FREE Spographic Costing Directory with any purchase. MINIATURE BILLBOARD CO.

Source: ARB, June, 1961.

HAWAII 53%

CHARLESTON-HUNTINGTON 54%

For Further Details Contact



BIRMINGHAM 72%

711 Fifth Avenue, New York 22 FL 1-4432
DETROIT CHICAGO DALLAS HOLLYWOOD

FACES WEST"

TORONTO

VARIETY ARB FEATURE FILM CHART

KDKA Average Rating: 19
Average Share: 76

SUNDAYS 1:00-5:00 Program: FEATURE

June 18 "MARY OF SCOTLAND" Katherine Hepburn, Fredric March 1936, RKO, UAA, 1st Run

June 25 "CHICAGO DEADLINE" Alan Ladd, Donna Reed 1949, Paramount, MCA-TV, Repeat

July 2 "A LIKELY STORY"
Bill Williams, Barbara Hale
1947, RKO, UAA, Repeat July 9 NO FEATURE THIS DATE— MAJOR LEAGUE BASEBALL COMPETITION

PROGRAM	STATION & AVG. RATIN
Wide World Sports	WTAE
3:00-4:30	8
Mattys Funnies	WTAE
4:30-5:00	7
Play, Nite Future	WIIC
3:00-4:00	3
Play, Best Post	WIIC
4:00-4:30	3
Play, Accent	WIIC

Inside Stuff—Radio-TV

Radio-tv directors of eight colleges and universities in the Chicago area have formed a cooperative organization called University Broadcasting Assn, to represent the "talent" pool of educators and specialists available to the broadcasting media in the Windy City. In the aggregate, the eight faculties total 9,000 persons who might be used in discussion and educational programs.

UBA currently is feeding professional talent to "Seminar 61," a crossboard lecture series on WBBM-TV; "News Perspective," four-aweek commentary series on educational station WTTW; and "Meeting of the Minds," once a week panel show on WTTW.

The institutions represented are Lake Forest College, Northwestern U., De Paul, Roosevelt, Loyola, Illinois Institute of Technology, and the Universities of Chicago and Illinois.

The grand award for the best tv commercial, presented at the end of the fifth annual industrial film & audio visual exhibition in New York last week, went to Fuller & Smith & Ross for an Alcoa commercial, "Workability," produced by On Film. The three-day exhibition wound up Thursday (12) evening.

Mayor Robert F. Wagner was guest of honor at the exhibition's luncheon Wednesday. Herbert Rosen, organizer of the show, presented the mayor with a trophy citing Wagner's "encouragement and support in organizing and staging" of the industrial and commercial film fest which was a part of the exhibition.

NBC-TV's deal with Meredith Willson for a new series during the 1962-63 series has an unusual exit proviso. Willson insisted upon the right to get out of his commitment at the end of any season that he desires even if the series is a smash hit. ABC-TV exces say they had talked with Willson about a show for next year but balked at accepting his quit-at-any-time clause.

Hubbell Robinson Jr. is guest speaker at the Oct. 20 Newsmaker luncheon by the Radio & Television Executives Society. The indie packager ("87th Precinct" and "Thriller") and former CBS-TV program chief was asked to define "the new role of tv programming in the 1990s."

As with the opening Newton Minow Newsmaker lunch on Sept. 22 this one will be held at the Hotel Roosevelt in N.Y.

Production of radio and television sets, after slipping badly in July, made a comeback in August to hit the second highest peak of the year. And, for the first time, output of tv sets was ahead of the 1960 pace.

pace. Electronic Industries Assn. reported that 514,674 tv sets were turned out in August, as against 383,378 the month before. June production of 615,118 sets was the best monthly total so far this year. Output through August totalled 3,699,188 compared with 3,694,184 for the same 1960 span. During the early part of 1961, production lagged far behind the 1960 pace as result of the economic dip.

WBBM Radio broadcast the entire opening night performance of Chicago's Lyric Opera last Saturday in stereo on its AM and FM channels, without sponsorship. The production was Donizetti's "Lucia di Lamermoor" with Joan Sutherland and Richard Tucker top featured. It lasted nearly four hours, with the pre-curtain interviews.

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DISC - JOCKEYETTE!

Presently employed PENNA.; writes own show, commercials, etc.; ten own show, commercials, etc.; ren years experience radio-ty, major steriom; singer; actress; trick voices; telegenic, with dynamic per-sonality. Desires employment New York area. For photograph, resume and references, write Box V-3137, Yarlety, 154 W. 46 St., N.Y. 36, N.Y.

Big Wilson has not yet selected the network for

his first TV spectacular.

Jewison

Continued from page 31 i

times think it's a technical art," he said speaking of the third chore of the video director: "Once on the air, the director is not only moving his cameras, he is his own on-the-spot editor."

noving instances, no is his ownon-the-spot editor."

Like Herb Brodkin and others
before him. Jewison thinks that
the value of video tape is further
being abused because the nets are
still using it, in great measure, as
though it were film—taking brief
scenes, painstakingly editing the
minute or minute-and-a-half of
tape footage resulting and thus losing the sense of fluidity that "live
on tape" should, he feels, achieve.
As for its comparability to film,
"tape has a greater depth of field;
it is much clearer and can take
pictures that film cannot possibly
duplicate, making it technicatly
far superior to film."

While a strong exponent of tv,

far superior to film."

While a strong exponent of tv,
Jewison is not about, he says, to
take any of the job offers he is
known to have gotten from the
telefilm producers. "I will do film,
but not for television; you have
to shoot tv film fast and what can
you do in six days? I don't believe
a fine one-hour motion picture can
ever be done in six days. Why it
takes me six weeks on a tv special
alone."

Pintoff's ABC Shorties

After successful showing of two of his animated short subjects, Ernie Pintoff has contracted with ABC-TV for six more shorties to be aired via the Steve Allen variety hour.

Allen show preemed with Pin-toff's "The Interview," which had been in arty theatrical distribu-

'Native' Aussie TV Products Head For Sharp Upbeat

Sydney, Oct. 17.

Aussie-produced tv shows are now gaining a greater degree of acceptance and support from both advertisers and public and the output is upbeating strongly, with a higher production ratio seen in '62, according to the Australian Board of Control, government-body handling both radio and teevee here.

Board spokerson

Board spokesman said it was hoped all commercial stations here would televise at least one hour of Aussie-made fare in the key viewing time, 7:30 p.m. and 9 p.m., building up to two hours or more nightly.

or more nightly.

Spokesman pointed out that the temporary reduction in advertising expenditure brought about by an economic downbeat in the middle of '61 had had its effect on local production. However, sponsors were now coming forward to back local shows, spokesman said.

Board spokesman said it was now pleased to see that local stations were exercising considerable care in selecting overseas' material for Australian consumption, consequently many programs which

for Australian consumption, consequently many programs which have been strongly criticized by U.S. authorities have not been screened here, especially those featuring crimes of violence. Local censorship authorities are also clashing sex and crime fare in order to keep shows within bounds for general family consumption.

Aussie Actors' Equity is now hopeful that more homebrew product will go before the teevee cameras in the year ahead via key sponsorship. AAE would like to see a 60% Aussle program setup in '62 and is pressing for political backing in this direction.

BRITISH SCRIPTER HITS CBS WITH 500G ACTION

CBS WITH 500G ACTION

Daphne Padell, of Kent, England, has filed a pleglarism suit against CBS. The suit originally brought in Washington, D. C., was transferred to the jurisdiction of the N. Y. Federal Court.

Complaint charges that in 1954 the plaintiff created a radio show called "Once Upon A Time," now known as "Tell the Tale." In 1955 she claims she submitted a tape recording to the office of the defendant in Washington with a view for CBS usage. The complaint charges that in 1958, CBS plagiarized the plaintiff's property by telecasting a program called "Keep Talking," which was allegedly an identical program such as she submitted.

The sult asks for \$500,000 damages, plus an injunction, claiming to have been deprived of the henefits of her creation. In papers filed in Washington,

Just Like It's Done on TV, FCC Tracks Down Kilocycle Outlaws

British TV Hits

Continued from page 31

the decline in the popularity of U.S. shows on the commercial web as a whole. Only "Rawhide" and "Perry Mason" have just made the network chart in the last four weeks. In certain regions, though, "Bonanza"; "Route 66" and "77 Sunset Strip" are still prominent. ATV exec Val Parnell notes, however, that weekend viewing on the commercial channel has considerably increased over last year. "Among homes with a choice (of commercial and BBC-TV channels) we have been getting audiences three or four times larger than equivalent presentations screened at the same time on the rival network," he says. "Our policy of hourlong shows seems to be paying off."

TV Satellite

ing to the danger of possible domi-

ing to the danger of possible domination of the system by one of the bigger carriers. This was taken to refer to the glant AT&T, many times larger than any of the other common carriers.

Members of the committee, in addition to Western Union and AT&T, are: American Cable & Radio Corp. (Commercial Cable Co., All America Cables and Radio, Inc., Globe Wireless, and Mackay Radio and Telegnaph). Hawaiian Telephone Co., Press Wireless, Radio Corp. of Puerto Rico, RCA Communications, South Puert to Rico Sugar Corp., and Tropical Radio Telegraph.

Meanwhile. Senate Commerce Chairman Warren Magnuson (Dwash). called on the Administration to give high priority to pushing for reservation of frequencies for satellite transmission of both radio and tv educational fare at the 1963 special session of the International Telecommunications Union. The meeting, called to hash over the snace communications problem, will be the first held since 1959.

Speaking to the American Rocket Society, Magnuson said swift action is necessary if Uncle Sam is to have ready an overall. coordinated plan for presentation to the international confab. Pointing out that the radio spectrum is limited, he said:

"ITU already has allocated most, if not all, of the frequency bands that can be used for international communications. But of these only 12 have been designated for space communications. And these 12 are

communications. But of these only 12 have been designated for space communications, And these 12 are reserved solely for research pur-poses and shared equally by all nations."

mations."

Making his pitch for educational use of space relays, the Senator declared: "Everywhere in the world, peoples, regardless of the stage of their advancement will welcome visual instructions on how, by the adoption of simple health measures, they may decrease mortality, particularly infant mortality... Increase food production and early warnings of violent storms and floods."

Washington, Oct. 17.
When Federal Communications
Commission officials tire of big
problems in Washington, they can
always relax with small ones from
over the country.

over the country.

In New York, FCC monitoring recently intercepted programs from Station "WHTR Home Town Radio." Engineers traced the illicit broadcasts to a backyard shack. They were greeted by a youth who shushed them until his 16-year-old partner and disk jockey finished playing a record. Then the station told its listeners it was signing off permanently.

tion told its listeners it was signing off, permanently.

In St. Louis, a 15-year-old added a transmitter to his school science fair exhibit and started broadcasting. He covered a radius of about 20 miles and FCC received about as many complaints. When the feds cracked down, the boy signed off as "Engineer No Longer in Charge."

In Minneapolis, a woman com-plained about disrupted Channel 5 reception. FCC found a chiro-practor next door with an old, il-legal type of diathermy machine. He bought a new one and tv recep-tion improved.

A Chicago neighborhood com-plained of similar interference on Channel 2. The culprit was germi-cidal lamp in a nearby flower shop.

cidal lamp in a nearby flower shop.

Also in Chicago, a veterans hospital picked up a local FM station on an electroencephalograph, aninstrument used to record brain waves. A shield over the gadget halted its reception.

But perhaps FCC's most prideful recent case resulted in ticketing a Louisiana town's police department for using radar without a license.

BBC Exec Raps Stiff Brit. Equity Demands As Threat to Thespers

London, Oct. 17

If the commercial tv companies meet Equity's demands for a 530% increase in minimum fees for roles involving the use of 10 words or involving the use of 10 words or more, show biz in Britain generally will be faced with inflation, opines BBC-TV booking mamager Holland Bennett. Not least to suffer would be BBC which, paying slightly below the independent ty rates, runs up an artists bill of almost \$6,500,000 pounds a year.

BBC-TV would cartaint have to

most \$6,500,000 pounds a year.

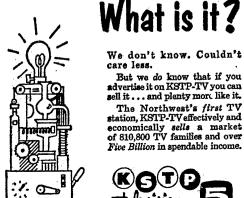
BBC-TV would certainly have to increase this budget even if Equity had accepted the last offer of \$56 for walk-on roles and \$76.40 for 10-word parts. Immediate tendency would be to use fewer actors per show, says Bennett, and new talent (which could be paid at a lower rate) would be sought. The very people who should be supported middle-of-the-road-actors who have worked for years to gain a high degree of competence, would be dropped. And the percentage of shows not using actors would rise.

Another ramification of inflated

Another ramification of inflated fees would be a flood of get-rich-quick-thesps to swell the 40% idle Equity numbers.

100,000 WATTS . NBC

MINNEAPOLIS . ST. PAUL



....LOSING YOUR LOVE

B'way's 'Sail Away,' H'wood's 'Story,' Berman's 'Personal' Top Current LPs

Berman's Personal Top Current LPs

"SAH. AWAY": Capitol Despite a street of the many and the set same to be a side on a flow of the orthal teach of the orthal teach of the orthal teach of the orthal of the a side of the orthal case points as in many of the orthal orthal as and the many of the bassist in the trio. Scott Lateral orthal or

music of U.Is music. A colorful double-fold jacket, with stills from the film, gives this offering a delive quaith.

SHELLLY BERMAN: "A PERSONAL APPEARANCE" 'Verve. The comed cycle on LP has tapered off its hot clip of last year, but She'lev Berman figures to be one of the durable talents in this field. Berman has been considerable funnier in previous LP outledge, but he still racks up a solid laugh score. Berman has become broader and more obvious in his attack and perhaps this also means more commercial.

RAY MARTIN ORCH: "EXCITE MENT, INCORPORATED" (RCA Victor). Another entry in RCA Victor). Storen Action contact this

por the durable talents in this field. Berman has been considerable functions of the durable talents in this field. Berman has been considerable functions of the durable talents in this field. Berman has been and though Orlando gives 'em a force the holiday market. The choir though Orlando gives 'em a force of the diday market. The choir functions field elivery.

DAVID ROSE AND ORCH.:

The message comes through like the trill of a bird. Herm.

Herindon of message comes through like the trill of a bird. Herm.

Checker's Chubby 70G

Philadelphia Oct. 17.

Chubby Checker, rock 'n roll singer, earned \$70,000 in the last work of the particular episons and contains soms post price with the five of mod year the flavor of a particular epison and content ranging from dramatic to sentimental to light. The concert flavor pega particular episons and content ranging from dramatic the flavor of a particular epison and content ranging from dramatic to sentimental to light. The concert flavor pega particular episons and content ranging from dramatic to light. The concert flavor pega particular episons and content ranging from dramatic flavor pega particular episons and content ranging from dramatic flavor pega particular episons and content ranging from dramatic flavor pega particular episons and content ranging from dramatic flavor pega particular episons and content ranging from dra



Probably P

THE LENNON SISTERS

group. Bud Dashiell having been formerly of the Bud & Travis duo. The trio gets a good showcasing on the set, displaying tight and effective harmony in varied rhythms and languages. Their repertoire, mostly in the folk vein, offers mixed and stylish interpretations, including pop. Spanish, Hawaiian and calypso. Their guitar playing is crisp and complex enough to please buffs along with their vocal designs and is quite Spanish in flavor.

RAY ELLIS PLAYS THE TOP 20" 'RCA Victor'. Ray Ellis has taken 20 recent pop hits and given them a stylized arrangement setting that will appeal to spinners who like their music handled with taste. It's mostly an instrumental package but there are several vocals interpolated to give it a neat change of pace. Among the goodies are "Michael" and "Hurt."
THE OBERNKIRGIEN CHIL-

goodies are "Michael" and "Hurt."

THE OBERNKIRCHEN CHILDREN'S CHOIR: "CHRISTMAS
SONGS" (Angel: This German
children's choir, already an established concert attraction, turn up
with a surefire program of Christmas carols and seasonal songs for
the holiday market. The choir
sings in German, English and
French but whatever the language,
the message comes through like
the trill of a bird. Herm.

Capitol Records Distributing Corp. will offer all Capitol and Angel ditional parodies on various things, political and non-political. This is way out humor with a sharp sense of the absurd which frequently hits a real target. In addition to an expanded, version of the "Presidential Press Conference," there's a nifty takeoff on "Exodus," United Nations, Frank enstein, and a Krushchev press conference.

CHARLIE McKENZIE: "FABULIOUS SONGS OF THE '40s' (Dot). The decade of the 1940s was the last before the onslaught of rock in 'roll changed the sound and the direction of the music biz. In this offering, Charlie McKenzie wraps up a dozen standards from that era in his pleasingly rhythmic pianistic style. The tunes are all part of the classy, or adult tradition of Tin Pan Alley and include such nifties as "My Foolish Heart." 'How High the Moon," "There. Tre Said It Again," "Baby It's Cold Outside," "The Nearness of You" and "Swingin on a Star."

"HLL EVANS TRIO: SUNDAY A: THE VILLAGE VANGUARD" (Ruserice) Bill Evans is one of the modern jazz scene and is here spot ighted in a performence during a recent sind at the Village Vanguard N. Y. Exan's evocative against in a hallad groove, is illus-quent in a hallad groove, is illus-que

Top Singles Of The Week (The 'Best Bets' of This Week's, 100-Plus Releases)

JIM REEVES. LOSING YOUR LOV
(RCA Victor). What I Feel In My Heart
Jim Reeres' "Losing Your Love" (Tree*) is a firstrate countryflavored ballad which this singer delicers in a winning growe
for a broad pop market. "What I Feel In My Heart" (Tuckahoe*)
is also a pleasing side.

KINGSTON TRIO..... COMING FROM THE MOUTAINS

(Capitol) Nothing More To Look Forward To.

Kingston Trie's "Coming From The Mountain" (Sausalitot) is
more bright folk-styled material which this combo handles for
maximum impact. "Nothing More To Look Forward To" (Chappel's, from the "Kwamina" score, is shaped into an attractive

ORNADEL ORCH..... THEME FROM 'KING OF KINGS'

LITTLE RICHARD...... HE'S NOT JUST A SOLDIER (Mercuty) ... Joy, Joy, Joy
Little Richard's "He's Not Just A Soldier" (Woodman+) is a
good topically pegged number delivered very effectively in a standout arrangement: "Joy, Joy, Joy" (Rodsheaver*) is a gospel
flavored entry with chances.

BILLY VAUGHN..... BERLIN MELODY

(Dot).

Billy Vaughn's "Berlin Melody" (Symphony House*) a German import, is an excellent melodic conception handled in this orch's usual neat and sweet style. Tied to the current headlines, it could have an extra edge.

(Shell). It's Been So Long.

Kenny Dana's "Hurricane" (Saxont) is a striking piece of material belted in dramatic style by this singer, who should pick up the marbles with this one. "It's Been So Long" (Saxont) is more

LILLIAN BRIGGS..... I WANT YOU TO BE MY BABY

THE WANDERERS...SOMEBODY ELSE'S SWEETHEART

THE HIGHWAYMEN......THE GYPSY ROVER

AMES BOOKER.....TUBBY (Peacock)...Part II

James Booker's "Tubby" (Liont) is a two-part instrumental
entry with enough arresting angles in the arrangements and a
consistently driving beat to make a big dent among the juves
who'll be dancing to this one.

(Vanguard)...Old Blue
Joan Baer's "Banks of The Ohio" gives this superb young folk
songstress a chance to win a following in the general pop market
with this romantic old folk song "Old Blue" is another finely rendered folk side.

BANKS OF 11E Unit

Old Blue

Joan Baer's

Joan Blue

Joan Baer's

Joan Blue

Joan Blue

Joan Blue

Herm.

*ASCAP. †BMI.

......BANKS OF THE OHIO

THE GIRL AT THE BRANDENBURG GATE



LAWRENCE WELK

Singing "Saf Movies" B W "I Ing t Know Why I Love You Like [D 0"

KENNY DANA.....

LOUISE O'BRIEN

ROCK: 'SO WHERE'S THE COIN?'

Expand & Diversify to Beat Economic | 'LEGIT' TALENT Squeeze, Bill Grauer Warns Indies

Divide and conquer seems to be the motto of Bill Grauer, whose Bill Grauer Productions has bur-geoned over the past few years to include six labels in almost every incude six labels in almost every market an album can reach. He figures that there's going to be a time not too far off when the smaller independent labels are going to fold and that the only way to beat the impending crisis is to expand and diversity. expand and diversify.

to beat the impending crisis is to expand and diversify.

There are several reasons Grauer feels are contributing to the situation but the biggest single factor, he believes is the dealer problem. He says that certain of the larger majors are "destroying the basic dealer structure and corrupting the market." A person can buy records practically anywhere today, he says, so there's no longer the strength in retail stores that used to be. The walk-in trade has almost become extinct, it having been absorbed by drug stores, supermarkets. department stores, cupermarkets. department stores, cupermarkets department stores, cupermarkets department stores, cupermarkets. department stores, cupermarkets department stores, cupermarkets department stores, cupermarkets department stores, cupermarkets. Dealer of the new firm was pact pear to the store that the control of the combin operation, during a recent visit operation, d doing too well.

doing too well.

Grauer opines that the industry must encourage the health of the dealer by not forcing merchandise he can't handle down his throat and making him practically give it away, and by putting disk sales back into his hands. Because of the shrinking wallshit trade, he average here. back into his hands. Because of the shrinking walk-in trade, he avers, it is harder for stores to stock catalog material. People don't come in to browse but to buy a special item. They browse elsewhere while doing marketing or whatever and this takes care of their record coin: "You can't buy shoes in a drug store," he examples.

"Victores" Composition

"There's a squeeze coming."

"There's a squeeze coming."
Grauer says. There's too much product and too many companies on the scene today. The competition is "vicious" and with the majors "weakening the basic structure of the industry." he figures the only company that will make it is a strong, well-rounded one. Diskeries have to develop new artists and labels to hit as many areas as possible with good product. The only companies that will make it will be those that can command respect, he feels, and a diskery must be strong to have this respect.

Because of the retail situation, Because of the retail situation, The bench decided upon the fine

Because of the retail situation, Grauer figures that some of the speciality indies which depend (Continued on page 54)

MGM/Verve Steps Up Grassroots Promotion Via Artists' Store P.A.'s

MGM/Verve is continuing its promotional push into the grass-roots by sending its artists into large shopping areas and retail outlets to meet the record buyer personally.

In the past week Tommy Edwards appeared at the New Harmony House record shop in Eatontown, N.J., to kick off the sale of his new MGM L.P. "Golden Country Hits." At the same time, Gene Krupa was touring three Calder Record Shops located in shopping areas in Portchester, N.Y., and in Greenwich and Norwalk, Conn., to Jaunch his Verve album, "Percussion King."

The visits were heralded in ad-

launch his Verve album, "Percussion King."

The visits were hieralded in advance in local newspapers and radio stations as well as via announcements over the shopping areas' loudspeaker systems. The retailers also stocked up on the LPs of the visiting artists.

Both events were held in coperation with local distribs and sales representatives. Freddy Castellano, All State, N.J., handled Edwards' appearance for MGM, and Don Dempsey of Allied Records, East Hartford, supervised Krupa's visits for Verve. Sol Handwerger, MGM/Verve exploitation director, coordinated both promotions.

Pincus' Cont'l Expansion

Tincus Cont I expansion
The catalogs of George Pincus
& Sons Music and Gil Music will
be represented in Germany, Austria and Switzerland by Gil-Pincus
Musikverlage K.G. The firm will
be headquartered in Cologne and
will be administered by Dr. Hans
Gerig, a German publisher.
Deal for the new firm was pacted
by Lee Pincus, English and European coordinator of the combine's
operation, during a recent visit to
Germany.

Tripp \$500 Fine, Suspend Jailing

Peter C. Tripp, former deejay on WMGM. New York indie, who was tripped up on a payola rap, was fined \$500 and given a six-months suspended sentence in N.Y. Special Sessions Court Mon. 116. Alan Freed, another former N. Y. deejay, is slated to go on trial next Monday (23) on similar

charges.

Tripp had been convicted last June of taking \$36,050 from eight record manufacturers and distributors in 1958-59 on a program called "Your Hits of the Week." The books and financial records of more than 100 record companies were subpoenaed in N. Y. District Attorney Frank S. Hogan's investigation. The inquiry resulted in charges by a grand jury against five disk jockeys, including Tripp, a former program director and two former record librarians. They were accused of accepting \$116,580

tence will serve as a warning to others not to engage in this practice."

The bench decided upon the fine with the alternative of 60 days in jail and imposed six-month suspended sentences on 35 counts to be served concurrently.

During the trial, which ran three weeks, Tripp's lawyer, Benjamin Shedler, maintained that payola was a common practice in the radio industry and among disk jockeys. Shedler told the court, "I daresay that it is being done today."

Outside the court, Tripp said, "There is no doubt that I'm the scapegoat and the fall guy for the whole country.

"Today there are still hundreds involved in payola. There is no one in the world who can live without taking payola and giving it. It's done in the medical profession, the legal profession and in the stocks and bonds business. If I make \$50,000 on a stock tip I'm expected to give the tipster something. Everyone is in it and yet I was singled out."

In asking the court for leniency, Shedler said Tripp was "penniless."

Tripp now is a platter spinner for KYA, San Francisco, earning \$250 a. week. He made \$45,000 annually with WMGM.

2 More Cos. Join RIAA

Z More Cos. Join KIAA
Two more record companies have
joined the Record Industry Assn.
of America. They are Sets In Order
Records, an L.A. firm, and Urania
Records; based in Island Park,
Long Island (N.Y.).
This brings RIAA's total membership to 58, whose members now
account for close to 85% of all industry production and sales.

By MIKE GROSS

he pot of gold at the end of rock 'n' roll rainbow is getting

a little tarnished.

Only in exceptional cases now does an r 'n' r disclick catapult a performer into the top income bracket via royalties and an expansion into the nitery and to fields. For the most part, it remains a tough grind whether the disker is in the Top 40 or not and the financial rewards are not so impresive as they used to be.

One of the mittgating factors

mannar rewards are not so in presive as they used to be.

One of the mitigating factors working against the purveyors of the rock is that their fields of endeavor are limited. The night-club operators aren't running to book the young disclickers as they once did and even such key to showcasers as Ed Sullivan and Perry Como are putting more stress on a "legit" kind of singer. This leaves the singer virtually entirely dependent on his record royalties as his main source of income. And this too, ain't what it used to be. The 1,000,000-copy sellers are few and far between these days and a hit, if it's a big one, is lucky to hit the 250,000 sales mark.

At a going royalty of about

sales mark.

At a going royalty of about 472% of the \$1 retail, a disker with a 250,000-seller tab null in about \$11,250 for his hit. That, of course, holds true if all things remain equal and they usually don't. Disk manufacturers, especially the indies, have trouble collecting from their distributors, and the artists, in turn, have trouble collecting from their disk companies. The \$11,250 royalty, in many cases, is just a paper profit. profit.

profit.

Live Gig Bookings

The rock 'n' roll clicksters do manage to get some live gigs. though, but it usually is just enough to meet expenses. For example, they occasionally get tagged for an "all-star" rock 'n' roll show. However, the package usually comes with 10 to 15 other rocking name attractions and only (Continued on page 53)

Aussie, Japanese Cos.' 2-Way Deal

Tokyo. Oct. 17.
Festival Records of Sydney and
King Records of Tokyo have inked
a deal for distribution of the
Aussie disks in Japan. It is likely
that the agreement will be reciprocal, with select King records
marketed Down Under.
After huddling with officials at
King, Festival exec director Frederick C. Marks said papers are being drawn in for respective gov-

After huddling with officials at King, Festival exec director Frederick C. Marks said papers are being drawn up for respective governmental approval. A formal announcement of the pact will be made later.

Marks feels Australian disks could find an audience in Japan. He said, "Having studied the music played here in the past three weeks, I believe there is a close affinity in tastes." He indicated that with jet air travel separating the two countries by only 10 hours, p.a. tours in Japan by Festival artists could become feasible for record promotion.

Festival Records is 50% owned by the remaining 50% is owned by the remaining 50% is owned by the mirror Newspapers, a subsidiary of News Limited, which also has twand radio interests and in which ABC-Paramount is a minor stockholder. Festival distributes Ampar and its sister labels in Australia. King holds the same franchise in Japan.

Top artists in the Festival fold include singer Johnny O'Keefe and the Col Joye vocal group. O'Keefe recently returned to Australia after 12 months of overseas touring and vaulted to the top of the charts with song called "I'm Counting On You."

Pic Tie Tops Stage as 'Story' Score Gets More Disk Coverage Than '57

From Soup to Disks

Joseph J. Pop has joined the premium sales department at RCA Victor. Formerly with the Camden Promotions Department of the Campbell Soup Co., he will head-quarter in New York and report to Robert J. Clarkson, administrator of premium record sales.

Pop will coordinate premium fulfilment programs for clients and schedule production and shipments of disk premium product at Victoria.

of disk premium product at of disk premium product at Victor's three plant locations in Rockaway, N.J., Indianapolis, and Hollywood. The premium sales department is a division of special market sales under the direction of Irwin Tarr.

ASCAP Stabilizes Writer Credits In

New Payoff Plan

In a move to steady the payoff pace on performance credits, the American Society of Composers, Authors & Publishers will stabilize the total number of credits each year at approximately 25,000.000 irrespective of the number of surveyed performances.

The new formula works this, way: The survey year ended Sept. 33, 1980 produced 22,400,000 performance credits which were approximately 40% less than the 1959 survey year which produced 35,400,000 credits. Thus, a writer who had 10,000 credits in the Current Performance Fund in the last fiscal year and 6,000 credits (40% fewer credits) in that fund in the surrent performance Fund in the last fiscal year and 6,000 credits (40% fewer credits) in that fund in the Survey year which produced the same relative share in the Current Performance Fund, will, therefore, have a relatively higher the first of the produced and the current Performance Fund, will, therefore, have a relatively higher the same relative share in the Current Performance Fund, will, therefore, have a relatively higher the payoff of the payoff when the same relative share in the Current Performance Fund, will, therefore, have a relatively higher the payoff of the payoff when the payoff were undertook the place with set goe ause Chappell had handled Because Chappell had handled

Performance Fund.
Each credit in the October. 1961
Current Performance Fund, will, therefore, have a relatively higher value than last year. Even though a member received a smaller number of credits, his relative share of the Fund, and the amount he is paid, may be greater.

Before the advent of this new system an increase in the number of credits for a specific year would lessen the value of each credit and a member would need to maintain the same proportion of total credits as he had in the prior year.

The Society has also modified its weighting formula of hynns and anthems. According to the new ruling there will be an increasing credit for performances of copyrighted arrangements of hynns and anthems published in a collection of such works which is offered for sale in a regular trade collection of such works which is offered for sale in a regular trade

PUBLISHING LAGS SO SPORN MOVES TO PIX

Murray Sporn, president of Broadway Music, is diversifying. He's now moving into the film business with the recently formed American Metropolitan Enter-

American Metropolitan Enterprises.
Sporn's first pic entry is "Roses For the Prosecutor," now at New York's 55th St. Playhouse. He's also negotiating for the Germanmade pic, "Dreamland of Desire," starring Nana Moscouri. The film was shot in Greece and has a score by Manos Hadjikos who cleffed "Never on Sunday."
In explaining his diversification move, Sporn noted that a recent publication of his, "Portrait of My Love," which had several big recordings including Steve Lawrence and Roger Williams, only sold 35,000 sheet copies. "A few years ago," he said, "it would have sold 300,000 copies."
In addition to the film enterprises, Sporn also runs a management bureau which handles Jack Durant.

It may be that recording companies think that a pic tie is more important than a stage tie or it may be that Chappell is more aggressive than G. Schirmer: but the Leonard Bernstein-Stephen Sondheim tunes from 'West Side Story' are getting more disk coverage now as the film version is being readied for release than they did with when the musical was launched on the stage in 1957. Stan Stanley, general professional manager at Chappell, attributes the current disk company interest to the fact that the sones, even though they didn't get broad record exposure when first launched, have become established as standards and that the disk exces are surer of them now than when they were first screened. Chappell is handling the score now for its pic reincarnation in work-exchange de al with G. Schirmer. Bernstein, the musical's composer is a Schirmer nadee.

work-exchange deal with a Schirmer Bernstein, the musical's composer, is a Schirmer pactee, and Sondheim, the tuner's lyricist, is under contract to Chappell. Schirmer undertook the plugging

Adolph Green who collaborated on the lyrics.

Olman Handled Push
Incidentally Schirmer's pop push on "Story" was turned over to Abe Olman, who set up his own indie office when he left the Big Three. With the pic version of "Story" coming up, it became Chappell's turn to promote the score.

In the new push Chappell has nabbed disk versions of "Tonight in a three-way spread at United Artists (which, incidentally is distributing the film) by Ferrante & Teicher, Jay & The Americans and Ralph Marterie, and on the Warwick label with Eddle Fisher.

"Maria" has picked up diskings b, Peter Nero on RCA Victor and Pepe La Staza on Everest, and "Officer Krupke" has single entries by the Four Coins on Jubilee and Stan Kenton on Capitol. Stanley expects a number of others to be released before the first of November.

On the album end, Columbia has

ley expects a number of the first of November.

On the album end, Columbia has the soundtrack set in addition to the original Broadway cast album, United Artists has a Ferrante & Teicher package and Capitol has a Stan Kenton LP interpretation to tie in with the pic's release.

Jazz, R'n'R a Surprise Click on NBC-TV's A.M. 'Play Your Hunch' Strip

"Play Your Hunch' Strip
Rock'n' roll and jazz are making a dent on television in the unlikeliest groove — on "Play Your
Ilunch," an NBC-TV morning
game show strip.

Although it's virtually axiomatic
among programming execs that the
hausfraus who listen to daytime
tv hate jazz and the big beat, "Play
Your Hunch" has been getting
some of its heaviest mail pull on
the rock 'n' roll names.

Emcee of the show is Merv Griffin. a youthful veteran of the
music biz who came out of Freddy
Martin's band 10 years ago and
now is recording for the Carlton
label. Griffin helps integrate jazz
and rocking performers into the
show's guessing game pattern
which also includes general show
biz guests such as Victor Borge,
Jerry Lewis. Spring Byington, etc.
When Griffin delivered his Carlton version of the "Charanga" a
couple of months ago on "Play
Your Hunch," the show received
over 50.000 pieces of mail asking
for instructions on how to do the
dance. Griffin pointed out that
guests like Sam Cooke and Linda
Scott, both click rocking singers,
have also been responsible for
strong mail response. Among the
jazz artists appearing on the show
have been Cal Tjader, "Cannonball" Adderly. George Shearing,
Lionel Hampton and Gene Krupa.

Philadelphia, Oct. 17.

The 20-day strike of the Philadelphia Orchestra musicians, was strict late Saturday (14 with a part which gave the men a rise from \$177.50 to \$190 weekly. The tropear contract, which also gave the miscians a longer season from \$2.50 35 weeks, was ratified ager for Capitol Records District a vote of 63 to 27.

It may keek the first time the

gave the symphonists a voice in their own affairs this year.

The compromise agreement was reached after marathon sessions conducted by Federal mediator. Robert W Donnahoo and the last menute intervention of Mayor Richardson Dilworth. After voting acceptance the 105-man ensemble hurried from the union hall to the Academy of Music to rehearse for the evening's concert.

News of the settlement wasn't

rehearsals.

Another concession made to the men was a cut in the number of weekly services—concerts and re-hearsals—from nire to eight.

SONGWRITERS CHARGE TIME' INFRINGEMENT

Songwriters Jimmy Eaton, LarSongwriters Jimmy Eaton, LarWagner and Con Hammond
have filed an infringement suit in
N.Y. Federal Court against Hank
Hunter, Jack Keller, Aldon Music
and Choice Music. The action involves a tune by the plaintiffs
called "Turn Back the Hands of
Time"

According to the complaint, the plaintiffs assigned the song to Choice in 1951. After June, 1951, Hunter and Keller wrote a time colled "Just For Old Times Sake" called "Just For Old Times Sake"
which they assigned to Aldon, It's
civinged that the latter song was
conted from the plaintiffs' copyriented time and that, although the
deendints have been notified of
they alleged infringement, they contime to publish it.
The action seeks an injunction,
declares sustained and an accounttime Choice was named as a de-

her Choice was named as a de-fendant because it refused to join it the suit against the other de-fendants.

Court Tosses Out 250G Normar Suit Vs. Am-Par

Normar Suit Vs. Am-Par
Normar Records' suit against
An-Par Record Corp.. Maxine
Brown and her manager. Mal Willights, for an injunction enjoining
the singer figon waxing on any
offer label was dismissed last week
by Supreme Court Justice George
Liver. He ruled that he complaint
failed to plead possession of a certificate of authority.
The suit charged that Am-Par,
despite full knowledge of a Normar contract with Miss Brown,
violated Normar's rights and enteed into an agreement with the
singer for her services. Normar had
asked \$250,000 damages. Am-Par
moved for disailsad for legal instif. iency on the grounds that the f. dency on the grounds and distiff had no right to sue

ADMAN TURNS CAP FLACK

Bill Neiman has joined the pub-relations department of Capitol

SINGLES MERCHANDISING

ter who resigned to join XTRA- 1939. News, all-news radio station in L.A.

years, Brewer had been western division sales and promotion man-ager for Epic Records. Before Epic he was head of the music division for RKO Studios for a year-and-a-half.

Nets \$3,497,200

Academy of Music to rehearse to the evening's concert.

News of the settlement wasn't carried in the first editions of the Surday papers, but heavy air coverage brought about 2,000 of the 3,000 Saturday evening concert.

The new base pay puts the Philly toders on equal terms with the New York Philharmonic men, who recently settled a strike.

Six programs were cancelled at the Academy of Music during the S20,132,000 compared with the Academy of Music during the \$22,754,000 last year. British walk-out, along with two recordings and single concerts in the U. S.

The consolidated trading balance was higher, however, at \$10,628,-100 and tax.

The consolidated trading balance was higher, however, at \$10,628.-800 compared with \$9,710.000. But after heavier depreciation and tax, the net profit, including adjustments, fell only slightly to \$3.497.-200 against \$3,528.000.

Col Ups Sparling

James Sparling has been named coordinator of product development for Columbia Records. He will be responsible for the acquisition and development of consumer products other than records that are suitable for marketing by the company.

company.

In addition, he will determine the marketing potential for new products, working with the marketing organizations of various Col

Didn't Know They Cared So Much, Paul Paray May Stay With Symphony

Detroit, Oct. 17.

Petitions are being circulated here urging Detroit Symphony lovers to sign their names indicating they wish Paul Paray to defer his retirement as conductor of the Detroit orchestra at the conclusion of this season.

Paray said he was "astonished and happy" at the response. "This is a touching tribute to me. Such a thing would require a tremendous readjustment of my plans, but if asked. I would consider staying on."

asked, I would consider staying on."

John B. Ford, chairman of the orch's board, said: "The situation concerning Paray's contract with the Detroit symph orch has been explored thoroughly over the past several seasons by the executive committee of the symph association. I will be more than pleased to see that these petitions are presented at the next meetings of the committee."

Elektra Goes 'Sound'

Elektra Records is starting a new series of sound effects albums sound line will contain 14

ments, fell only signify to \$3.497. The sound line will contain 14 200 against \$3.528.000.

Reason for the near \$2,000,000 The label, which features seving in sales can be put down to real folk artists and instrumenthe current difficulties of the retailsts. has slated a classical tail tv market and the fact that guitar platter for release soon the previous year's exports were called "Sol Hurok presents the aided by sale of Decca Navigator Virtuoso Guitars of Presti and equipment to the Canadian gov- Lagoya." Also slated for presentment. And disk sales rose entation soon are a second packsharply about 5% as opposed to age of Israeli folk songs by Theolule 18 age of Israeli folk songs by Theolule 19 age of Israeli folk songs age of Israel

Inside Stuff—Music

There's a German magazine, similar to Playboy in the U. S., that's been doing an interesting bit of record promotion. The book, called "Twen," which comes out every other month, has a deal with Deutsche Phillips through which it offers an album a month, one not otherwise available in Germany, on a coupon deal.

In each issue, an article appears about the particular album being offered, written by one of the magazine's disk men. Along with the article there's a coupon which entitles the sender to the record at about a dollar less than it would be retailed at. Only Phillips material is used for the promotion and all kinds of material is offered.

Candid Records will have one of their jazz packages on the program through a special deal with their German distrib, Mikulski. For the one album Phillips will distribute instead of the diskery's regular channel. The item to be used hasn't been determined. Joachin Berendt is "Twen's" jazz man and he selects the material in the APC Berender of the country of the diskery's regular channel. The item to be used hasn't been determined. Joachin Berendt is "Twen's" jazz man and he selects the material in the APC Berender of the country of t

Am-Par Record Corp. displayed upcoming product for its ABC-Par Impulse and Chancellor labels at its annual tall-winter distributor meet last week at the Concord Hotel, Kiamesha Lake, NY. Attending the conclave were execs, artists and reps of the outfit's sales and distribu-

Also exhibited was product sampling from the Octave label which Also exhibited was product sampling from the Octave laber which Am-Par distributes. Sam H. Clark, Am-Par prexy, ran the show. Among the speakers were Clark: Simon B. Siegel, executive v.p. of parent American Broadcasting-Paramount Theatres; Larry Newion, Am-Par veep in charge of sales; Natt Hale, Am-Par ad-pub chief; Allan Parker, director of album sales and merchandising, and Robert Marcucci, president of Chancellor.

MGM Records is supplying a hefty platter push for the Metro release of "King of Kings." In addition to the soundtrack album, diskery has narrative sets by Robert Ryan and Richard Boone. MGM also has worked out special window displays and ad campaigns with such stores as Korvette's, Schirmer's, Liberty, Sam Goody and Doubleday in N.Y. There will also be a special window display of costumes from the film placed in Korvette's. For the pic's national release, similar ticins will be developed and the diskery's distribs will work the pic company's field force in arranging for special screenings, deejay spins, etc.

Paul Lavalle is the conductor-composer signed to MGM Records and not Paul Taubman as inadvertently reported in Variety last week. Lavalle had previously recorded for RCA Victor while Taubman remains contracted to Columbia Latter is scheduled to do a special album for Epic Columbia's subsid, with his "Big Brass Band."

Winner of the Second Neapolitan Song Festival held at New York's Carnegie Hall Sunday (15) was Ningio Gallo with two songs, "Moraccio O Vientio" and "Te Staie Scurdarno E Me." Runner up was Moria Paris with "A Porta E Ndriura." The fest produced by Erberto Landi."

Il. relations department of Capitol Paris with "A Porta E Ndriura." The fest produced by Erberto Landi," geossis as rows bureau editor. He grossed \$10.000.

The paris to Fred Martin, Cap's press re'stidius manager.

Tin Pan Alley has gone to the current headlines again for a song Neiman replaces. Mark Bralt, subject Now it's "The Girl at the Bran enburg Gate" a ballad of a citled to active duty with the Cali-romance between an East Berlin guy and a West Berlin girl, ponned finita Air Notonal Grand He was by Arthur Kent and Ed Warren, Louise O Brien recorded it for Epic a convenite at Carona Roberts Records, Tune is being published by E. F. Wood, an affiliate of Mills page to joicing Capitol.

RCA Goes Gospel With Grandisons,

JRC material. To date, Miss Bent-ley has signed an impressive list of name talent which has narrated kiddie stories and nursery rhymes. They include Vivien Leigh, Cicely Courtneidge, Sir Donald Wolfit, Moira Shearer, Dame Edith Evans, Ian Carmichael and Richard Atten-

lan Carmichael and Richard Atten-borough.

According to HMV, the U.S.
Riverside label has taken JRC's
entire catalog of 50 Items for re-lease there.

White AFM Local **Calls Off Pickets** In Chi Race Tiff

A possible argument as to whether Cubans are Negro or white was averted last Wednesday 111, when Local 10 of the American Federation of Musicians called off Federation of Musicians called off picketing of Fritzel's Restaurant.

a Loop showfolk hangout. The eatery redecorated recently and installed a house trio composed of two Cubans and a white musician. The Cubans belonged to Local 208 (AFM), an all-Negro local.

Both sides refused to discuss the Both sides refused to discuss the short-lived dispute, but it's understood that Local 10 wanted the Cubans to join the big white local. The picketing was reportedly called off when the potentially embarrassing aspects of the long-standing agreement between the two locals to sign members of their own race only began to come

their own race only began to come to the fore.

A Local 10 official later said that there was some argument as to whether the Cubans could belong to the AFM since there was doubt as to their American residency requirements. The official doubt as to their American residency requirements. The official, who asked that his name be withheld, said: "There's no argument between us. They take care of theirs and we take care of our We just want to make sure that the members of our local get a fair shake."

PELICAN HANDLING ROULETTE Roulette Records will now be distributed in New Orleans by Pelican Distributors The deal calls for Pelican to handle Gee, Tico, Roost and Rama labels, all Roulette divisions, as well. The diskery's distribution in the area formerly

RECORD CLUB SERIES

London, Oct. 17.
HMV is to launch a two-pronged push for its 18-month-old Junior in Record Club series next month. The label will use ty plugs for the first time and introduce to British retailers a package deal—titled "Hi Fi for Small Fry"—which will carry a 33% discount.

Campaign, which will intensfy towards Christmas, was disclosed by Fiona Bentley who, with Cyril Ornadel, is repsonsible for all the JRC material. To date, Miss Bentley has signed an impressive list of name talent which has narrated kiddle stories and nursery rhym Chey include Vivien Leight Tourneldge, Sir Fourtheads of the Same Producer Bill Capital States of the Capital States of the

ABC-Par: Eddie Fisher
Eddie Fisher will wax for Ramrod Productions and release on the
ABC-Par label. His first cutting
under the new contract will be
"Shalom" and "Milk and Honey."
both from the Broadway show
"Milk and Honey." Sid Feller,
a&r chief for ABC-Par, flew to
Rome to handle the session.

Elektra: Bob Grossman, Travelers

Three
Bob Grossman and the Travelers
Three, both folk artists, have been
inked by Elektra. Both are being
cut this month for album release in January.

Skyla: Dalton Boys
A new folk duo, the Dalton Boys, have been signed by Skyla Records. The brothers, Danny and Jack, recently finished club and college engagements in Reno and San Francisco and are due for several club and concert dates in the Southern California area. First release for the Coast label will be within two weeks.

VOGEL WANTS MARKS TO MAKE 'CHANGES'

A suit involving the renewal rights to the tune, "There'll Be Some Changes Made," written in 1921 by William Welden Higgins, and W. Benton Overstreet, was filed by Jerry Vogel Music in N.Y. Fedward B. Marks Music.
Vogel claims that Mary Weldon Higgins, sole surviving daughter of William Higgins, assigned him her share of the rights on Aug. 12, 1958.

William Higgins, assigned him her share of the rights on Aug. 12, 1958. She is known as Mary Ann Booker. Marks is the original publisher of the song. Vogel also asks for an accounting and share of the royal-ties and that Marks be restrained from interfering with Vogel's renewal rights as a partner.

Ins. Co. Paid No 'Moon'

Maxing 'Em in Nashville

Kapp Records is bringing out at the dountry and western series. It will be produced by Paul Cohen for the label in Nashville, where all the disks will be waxed.

The line will contain both albums and singles with the first singles due within a couple of the weeks. There will be one by Waring and mother by the East's Riders. Keep already has a caw album on the market called "Golden Country Hits."

An interesting sidelight to the move is that one of the original jobs Dave Kapp. Kapp Records prexy, had in the business was brilding up Decca's caw line. When he left Decca. Cohen succeeded him in that post

Guild of America and Universal Pictures was negotiated last week. The agreement, which runs through May 31, 1964, provides minimum wage scales of \$325 per week for term contract composers and lyricists and \$350 for those employed on a week-to-week basis.

sions, as well. The diskery's distribution in the area was formerly
handled by Record Sales.
Pelican is owned and operated
by Rocky Rolf, who handles promotion and singles sales, and Joe
McCarthy, who is in charge of album sales.

employed on a week-to-week basis.
The pact also provides for particiration by composers and lyricists in the Motion Picture Inmotion and singles sales, and Joe
dustry Pension Plan. The Guild
McCarthy, who is in charge of album sales.

W. Germany May Ban Foreign Orchs As Oompah Bands Lose Their Appeal

Frankfurt, Oct. 17.
In a land where there's a shortage of just about every other kind of worker, the small German orchestras and bands have suddenly developed a surplus. And in order to protect their own musicians, the German government, through the local states and music associations, is threatening to throw out all foreign bands and orchestras.

In Munich alone, according to

tions, is threatening to throw out all foreign bands and orchestras. In Munich alone, according to the local branch of the Music Assn., there are 70 German orchestras out of work. And since the summer season officially ended Sept. 30, the unions and the state governments are demanding that Italian, French, British and American bands that are playing in various nightclubs, dance cafes, coffee houses and bars lose their work permits immediately.

Oldtime piano player and recording artist Fritz Schulz-Reichel, who waxes under the name of "Crazy Otto," was recently unable to get a work permit for his planned six-weeks lour of the U.S. This fact is pointed out constantly by unemployed German musicians who are demanding that their employed foreign counterparts be given exit permits instead of working papers here.

Imports Please Owners. The squabble broke into the open recently when it came time

of working papers here.

Imports Please Owners

The squabble broke into the open recently when it came time to renew working papers of the foreigners. Club owners and restaurant directors asked to re-employ the popular foreign bands. The Italians with their hot jazzy music, the French, British and Americans with their new swing tunes, are generally out-drawing the German oompah bands with the added appeal of something different. And, claim the members of the Restaurant & Nightclub Assn. business will fall off if they have to hire the local talent.

Another aspect is that Germany has brought in about 500,000 Italian workers to help in this booming business era where there aren't enough native employees to take the jobs. And the homesick Italians, of course, prefer to hear soft Italo sung by their countrymen.

But, charged one music union official, some of the Italians who

men.

But, charged one music union official, some of the Italians who allegedly come to Germany to work as bricklayers and roadbuilders get their working permits and form a jazz band instead, playing without the proper papers.

Map Strong Protests
The pietches wares have to

Map Strong Protests
The nigatchib owners have to bring their protests to the federal government in Bonn if they lose their foreign orchestras. They note that under terms of the Common Market agreements musicians, like other artists from Common Market mapped leads should have Market member lands, should have the right to work wherever, they are hired in West Germany. The owners also claim that art-ists are exempt from German laws

with their tingle-tangle music," cannot be employed when there are enough Germans to fill the slots. They argue that the Germans with their tingle-tangle music," cannot appeal to the patrons in the same manner as the foreign music-

makers.

But in Bayaria, at least, the local folks had the last word. The Southern Bayaria Labor Office, with strong backing from the German Music | Assn. has refused to give any work permits to foreign orchestras in the vicinity of Munich for the Oct. 1 period. And throughout the rest of the country, the Music Assn. is appealing to entertainment directors to thire local talent, particularly for October and November and for next March and April, when there is generally less business.

Ewan MacColl's Injuries

Cancel Winnipeg Date
Winnipeg, Oct. 17.
Ewan MacColl and Peggy Seeger
cancelled their folksong concert
scheduled for the Playhouse Oct. 4
when word was received morning
of the show that MacColl had been of the show that MacColl had been injured in an accident in his native Scotland on the day before the performance. The Winnipeg playdate was to have kicked-off a western Canadian tour. No details of the accident were available.

But Miss Seeger, in Winnipeg when word of the accident was received, soloed at a U. of Manitoba moonday concert for a campus Banthe-Bomb movement.

Concert, sponsored by a local left-wing group, has been rescheduled for mid-November.

LP Tape Set At **A&S Points Up Big Store Tie-Ins**

Department and chain stores re-cently have been displaying a more-active interest in promotions of all types. Disks have not been reglect-ed in this area. They've been rep-resented by "guest star" appear-ances to plug records and sign au-tographs in the stores, with the stores acting as ticketsellers for music activities and other promo-tions.

music activates
tions.

A tieup has been worked out with Abraham & Straus, a large Brooklyn department store. Sandy Brooklyn department store. Sandy Baron, an actor-comedian who has recorded an album of interviews with children called "Out of the Mouths of Babes," will do a second LP of moppet sessions, taped at the store. The material will also make up some spots to be used on ABC radio's "Flair" series.

The session will take place Oct. 21 (a Saturday) all day. A&S will advertise the event in local papers and will set up displays and run specials on Baron's first album. Each moppet who does an interview will be given a copy of the disk as well as another gift from the store.

the store. For its participation in the re-cording, A&S will receive produc-tion credit "recorded live at" on the LP's jacket, in addition, a spe-cial wrapper about the session will be provided to the store for copies of the disk to be sold there. Peter Rachtman is producing the set for Shell. Records which released Baron's first effort, After the material to be used is

Baron's first effort,
After the material to be used is
selected, parents of the children
involved will be asked to sign a
release giving the diskery permission to include it in the album.
A&S will run another session with
Baron at Christmas time, worked
on the same interview principle.
Baron will be garbed as Santa
Claus.

AFM, AFTRA EXECS IN INT'L COPYRIGHT MEET

Southern Bavaria Labor Office with strong backing from the German Music Assn. has refused to give any work permits to foreign orchestras in the vicinity of Munich for the Oct. 1 period. And throughout the rest of the country, the Music Assn. is appealing to entertainment directors to hire local talent, particularly for October and November and for next March and April, when there is generally less business.

Welk's 1-Nighters

Hollywood Oct. 17.

Lawrence Welk's band is newlybooked into four additional onengight gigs in off-days from his weekend roosts at Hollywood Palladium.

Orch plays Fort Worth Auditorfum Oct. 29 at \$12,500 guarantee. against 60% of gross, and repeats same terms for stand at Des Moines ballroom following night and in Kansas City Nov. 1.

Crew plays St. Paul on Hallowe'en on benefit for Catholic Charities there and gets flat \$10,000.

Bikel's Town Hall, N.Y., Concert a Polished Event; SRO \$8,790 For 2 Perfs.

Theodore Bikel, folksinger-actor, did a two-performance stint at Town Hall, N.Y., Sunday (15) which went SRO for both sets. Produced by Harold Leventhal, the concert grossed 88.790, with tickets scaled to a \$4.50 top.

to a \$4.50 top.

Unlike most folk singers of the day, Bikel primarily attracts an adult audience. His material is largely Israeli and Russian, with an emphasis on Yiddish jokes and songs. His dynamic and personable stylings draw avid attention from the patrons and he gets heavy applause for all his efforts. The crowd at the evening session brought him back for encore after encore.

Bikel's style is one of acting the songs instead of just singing. His guitar playing is facile and used to highlight his performance rather to highlight his performance rather than just accompaniment. As such he not only delivers a song but also captures the atmosphere and feeling of the piece in a manner that oversteps the language barrier quite effectively.

In addition to the Russian and Israeli numbers, Bikel also does song in French and Spanish, as well as a cockney tune. His patter fills in brief translations of what the songs say among other things.

the songs say, among other things. In addition to the folk guitar, he occasionally uses a 12-stringer, a tambourine and does some whistl-

ing. Throughout the concert, Bikel is accompanied by Bill Lee on bass. during the second half he brought on an Israeli girl. Ruth Ben Zvi, who plays the jar drums. These are clay jars with goat skin stretched over what would be normally be the bottom. She also accompanies him and does some expressive solo work, both of which added an extra dimension of autheticity to the Israeli material. The tunes covered a wide variety of flavors and Bi-kel's expressive treatments made the proceedings a polished event.

Kali.

Kolsky Forms **Diamond Label**

Joe Kolsky, who recently exited as executive v.p. of Roulette Rec-ords, has formed his own diskery called Diamond Records. The new

firm is wholly owned by Kolsky and headquartered in New York. Diamond will initially release and concentrate on singles but future plans also call for album product as well. For the present, Kolsky is only interested in buying mas-

uct as well. For the present, Kolsky is only interested in buying masters that have potential in the singles market.

For album product, Diamond will concentrate on only those artists who have already proven their sales potential. Kolsky plans not to go in for catalog merchandise because he feels that it is "completely uneconomical to produce" in today's retail structure.

The diskery's distribution has been set up with 36 distribs covering 50 states. Foreign distribution arrangements have not as yet been firmed but are in the works. Plans call for Kolsky to handle much of the diskery's promotion himself, supplemented by some independent promotion reps and the distrib's staff. He expects to have two a&r men for the label, both to be named soon.

Indie Tooters' Union Moves to Break Strike Vs. Toronto's Royal York Hotel

Tap Len Levy as Epic National Sales Manager

National Sales Manager
Leonard Levy has been named
national sales manager for Epic
Records, the Columbia subsid. He
will be responsible for all phases
of Epic-Okeh operations, including
the direct development of merchandising programs.
Levy was most recently veep of
Modern Sound Inc., an independent producing company. Prior to
that he was associated with Coral,
Hanover and top Rank Records as
director of sales and administration.

Cont'l Label Aims To Halt Discounts With Firm Pricing

Donald H. Gabor. Continental Records prez, is making a move designed to reverse the industry's price cutting and discount selling price cutting and discount selling practices. Beginning Nov. 15, Continental will market a new line priced at \$6.98 (stereo) and \$5.98 (nonoaural) with the prices of these albums guaranteed against all discounting to protect the dis-

Inese allouins guaranteed against all discounting to protect the distributor, retailer and consumer.

To effect this guarantee, the Continental line will be marketed via franchised distributors and by numbering each record and voiding the exclusive franchise of any distributor who supplies the discount retailer. Continental will support its program with a \$450,000 ad-promotion campaign.

In explaining his innovation of the \$6.98 LP, Gabor stated that market studies show that enough people have sampled good music to warrant us producing a line of albums never before recorded at a realistic price that will provide a fair profit to the distributor and dealer. (The average LP today is peddled at a suggested retail.

a realistic price that will provide a fair profit to the distributor and dealer. (The average LP today is peddled at a suggested retail price of \$4.98 for stereo and \$3.98 for monaural.) "This," he added, "we are doing with our International, Jazz Collectors nad Foreign series on the Continental label."

Gabor began to fashion the new series 14 months ago. He brought in Bert Steinhauser as art director who designed a new trademarkand the four-color album covers. There are now 37 new albums in the Continental line, all of which were produced at Gabor's plant in Webster, Mass.

This new venture also marks a price-reverse for Gabor. Back in 1947, he launched the Remington label which had its records priced at \$1.98.

LURIDLY TAPED NOVEL OF A JAZZ BUFF'S SAGA

"The Fantastic Lodge" Hough-ton Mifflin; \$4) is the vivid, re-pugnant, beautiful first-person ac-count of a young woman drug ad-dict. Her short squalid life segued from growing-up trauma to junk-hypoed jazz kicks. She dug the progressive joynts, sharing an hallucinatory existence with nox-ious atonal soulmates—both those who tooted and those, like herself, who rooted. Her confessional is snoken rath-

Subotsky Signs British

Jazzbands For Film

London, Oct. 17.

U.S. producer Milton Subotsky has been on a signing spree here and has secured six leading Dixeland jazz bands and eight British singers for his third populaic film, "It's Trad. Dad." Subotsky who produced "Rock, Rock, R

Toronto, Oct. 17.
In an attempt to break the fivemonths' strike between the Hotel
& Club Employees Union and the
Royal York Hotel management—
which has left the latter aithout which has left the latter aithout union musicians through nonrenewal of contracts—John R. Williams has revealed that he is forming a rival musicians' union. He claimed that 395 tooters attended an organizational meeting of the new union to be called the Metropolitan Toronto Independent Musicians Assn.

sicians Assn.

Meanwhile a letter has gone to williams, under the signature of Alan Wood, prexy of the Toronto Musicians Union (Local 149, American Federation of Musicians), stating that Williams is already on Toronto's unfair list for "acting as booking agent, manager or leader of non-union musicians" and for claiming that he will "supply union or non-union musicians" for the Royal York Hotel's many unused ballrooms. Another letter has also been sent to all Toronto area musicians not to enter into any dealings with Williams.

Part-time Musicians'

dealings with Williams.

Part-time Musicians'
Williams, a violinst-director, is prepared to put in a 21-piece orth into the Royal York for a start. He said that there are approximately 1,200 union musicians in Toronto and only about one-tenth make their living from music, the remainder having other occupations by day and picking up odd engagements on the side.

gagements on the side.

Meantime, refusal of union
members of Toronto Local 149,
American Federation of Musicians,
to cross picket lines of the Hotel
& Club Employees Union vervis
Royal York Hotel may result in a
switch elsewhere of the Grey Cup
final, Canadian east-west closure
of the football season, schedulcd

A dinner and two dances, latter attended in the past by some 8.000 at the Royal York Hotel, may now be held at the Queen Elizabeth Building of the Canadian National Exhibition unless the strike is settled.

day settled.

Meanwhile, the Royal York is 80 operating with a full staff made ed, ployees and some 500 defectors from the Hotel & Club Employees Union (this comprising some 1.200 lock may be lengthy as the union attempts to wear down the Royal ark York management, latter being a crs. subsidiary of Canadian Pacstic in Railways.

Court Upholds Right Of Platters' Tony Williams To Wax Outside Merc

Chicago, Oct. 17.
Singer Tony Williams, a member of The Platters, has won what appears to be the final round in a two-year legal hassle with Mercury Records over his right to record as a single on another label.

record as a single on another laber.

The Platters are currently under a contract tto Mercury that commits them to a minimum of 13 sides every six months for a minimum annual guarantee of \$50,000. Williams has also been cutting records as a solo with Frank Sinatra's Reprise label.

Sinatra's Reprise label.

Mercury's appeal for a reversal of an earlier Federal Court ruling in favor of Williams was turned down last week by the U.S. Court of Appeals. The decision quoted the original contract between Mercury and The Platters, which listed them only collectively and not individually.



HERE WE GO AGAIN...

AS USUAL, THE GREATEST!

Ella's umpteenth tour...



S.F. Chronicle 10/2

Ella on Stage --- New Trail For Jazz?

By Ralph I. Gleaton.
Listering to Eda Fitz-gorald sing bet entrancing collector of show times, popular blacks and gaze numbers set into right to a sold out black of 1800 at the Betschev Commu-tive Theory, this receives was stored by a chilling thought.

was strong by a chilling thouse. Will at he necessary for other jazz art six to feare the context of the usual jazz scene as Mass Fizzeraid has done in or let to find an audience that we listen in reapest, and appreciation and quert.

quiet Not so many years ago Miss Fitzgerald, then as now the present pair singer regu-larly appeared here with Jazz at the Philharmonia, a tour-

at the Philharmona, a tour-ing jazz con-er.

Regularly at earm perform-ance, she would attempt to sing a ballad. Just as regu-larly, some nut in the bal-

cony would interrupt her. Equative as regularly, the ensuing hullabaloo would continue that the impression threatened to stop the snow. It got to a point where one suspected the crowd provoked the scene definerately each year.

suspected the crowd prosuspected the crowd proword the seen deforerately
earn year
FIAGWAVERS
Now Miss Pringera'd has removed brenel so far from
that audience that she can
sing twenty-three numbers
and two encores, as size did
at Berneley Sagurda, night,
in a two-hour concert and her
audience will almost hold its
breath on the soft numbers
and not even applaed until
she is finished on the vigorous file gw a er's, like 'All
Right, Oksy, You Win'
Accompaned by the Paul
Smith Trio. which offered
two entertaining exhibitions
of piano virtuosity to open
the second half of the program, Miss Zitigerald de-

lighted bewithed and excited he audience Even though her stage presence was shaken momntarily by a backstag, photographer who heps annoying her by breaking the taboo on picture taking she captured her audiences affections completely. In the singing of her slow baliabs, she was highly effective 'Cry Me a River', formstance, was delivered in acombination of style and sound that made it for mersage meaningful melody, emersage meaningful melody, entry the strength of the streng

of her style through the year.

Her stage mannet, with its combination of sophistication and leiting the audience in on the servet that she is really only a little girl, is a guaranteed winner.

It is not without significance that she the Limetics and numerous other contemporary successes in the puppuar music field share a common base in jazz Some performers need a 40 piece or chestra to heip them through a 2 hour concert. Miss Fitzgerald works with a jazz trio. Her voice combined with the three instruments offers a lot more, musically, than most or chestras. If there is really anything of value in the American popular song, performers like Ella Fitzgerald are responsible.

WELL-PROVEN

Fitzgerald Enthralls In E. Bay

By JOHN BRYAN

An evening with Ella Fitzgerald is to the jazz lover what attending church church is to the devout. Saturday night 3.52 men and women at Berkeley Community Center followed earth word the crime.

each word she sang so closely that even the scratch of the critic's pencil on his note pad seemed an intru-sion.

It was mostly the well-proven Fitzgerald package, tunes she's made famous over the last 20 years, "Mr. Pagannii," "I've Got A Crush on You." You know,

the usual.

But even on material that you'd never normally associate with Ella ("Clap Hands Here Comes Charley"), she so completely ab-

sorbed the song into her own wonderful, scatladen syluration, that you only syluration, that you only sagely femembered hearing it elsewhere.

Drummer Stan Leveyhad a bit of echo trouble in the otherwise good acoustical setting and Ella was bugged by a harsh spot that made her wince painfully and shut her eyes most of time but never made her mar a-note. Her accompanists, the Paul Smith Trio, d.d. eaactly what a socialist side-men, should do, underscored, gave it a bit of melodic contrast and kept the rhythm going but never stood out too much by themselves.

Saturday's concert was a kinnel of Bay area "opener" for Ella She'll make what's getting to be an annual "long run" at the Fairmont Hotel Venetian Room to the She's also due at Harrahs Tahoe Club Oct 19.

And Ella will probably again sing the same songs in t

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This	Last	No.	WES.
			hort

Th	is Las		A National Survey of Key Outlets) wks. hart
1	1	13	JUDY GARLAND (Capitol)
2	5	10	Judy Garland at Carnegie Hall (WBO 1569) JOHNNY MATHIS (Columbia)
8	7.	8	Portrait of Johnny (CL 1644) HARRY BELAFONTE (Victor)
4	6	7	Jump Up Calypso (LPM 2388) MITCH MILLER (Columbia)
5	9	16	Your Request (CL 1671) LAWRENCE WELK (Dot)
6	3	17	Yellow Bird (DLP 3389) ELVIS PRESLEY (Victor)
7	يكب		Something for Everyone (LPM 2370)
_	45.	4	KINGSTON TRIO (Capitol) Close-Up (T 1642)
8	2	41	CAMELOT (Columbia) Original Cast (KOL 5620)
	4	60	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
10	11	23	CARNIVAL (MGM) Original Cast (E 3946)
11	17	9	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
12	13	39	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
13	12	19	KINGSTON TRIO (Capitol) Going Places (T 1564)
14	14	7	LIMELITERS (Victor)
15	8	76	Slightly Fabulous: LPM 2393) SOUND OF MUSIC (Columbia)
16	16	7	Original Cast (KOL 5450) JOSE JIMINEZ (Kapp)
17	20	12	The Astronaut (KL 1238) FRANK SINATRA (Capitol)
18	19	45	Come Swing With Me (W 1594) EXODUS (Victor)
19	18	24	Soundtrack (LOC-1058) MITCH MILLER (Columbia)
	<u> </u>		Tv Sing Along (CL 1628)
20	10	12	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
21	23	7	EARL GRANT (Decca) Ebb Tide (DL 4165)
22	28	6	DAYE GARDNER (Victor) Ain't That Weird (LPM 2335)
23	24	29	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
24	25	7	BRENDA LEE (Decca) All the Way (DL 4176)
25	21	13	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004).
26	26	10	DAVE BRUBECK (Columbia) Time Out (CL 1397)
27	22	8	FOUR PREPS (Capitol)
28	32	39	Four Preps On Campus (T 1566) RUSTY WARREN (Jubilee)
29		87	Knockers Up (JLP 2029) LAWRENCE WELK (Dot)
30	37	2	Calcutta (DLP 2539) ELVIS PRESLEY (Victor)
31	29	4	Blue Hawaii (LPM 2426) ROBERT RUSSELL BENNET (Victor)
32		<u> </u>	Victory At Sea, Vol. III (LM 2523) ENOCH LIGHT (Command)
			35MM Stereo (RS 826 SD)
33	27	7	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
34	42	3	JOAN BAEZ (Vanguard) Joan Baez (VRS 9078)
35	39	37	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
36	41	3	AL HIRT (Victor) He's the King (LPM 2354)
37	47	4	MOMS MABLEY (Chess) Mom at the U.N. (1452)
38	40	23	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
39	35	6	PETER NERO (Victor) New Plano in Town (LPM 2383)
40		1	TENNESSEE ERNIE FORD (Capitol) Sing a Hymn With Me (T 756)
41	-	1	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
42	33	9	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
43	34	8	SOUTH PACIFIC (Victor) Soundtrack (OL 4180)
14	31	6	ROGER WILLIAMS (Kapp) Souring '60s (KL 1251)
45	_	1	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
46		19	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
47	7	1	STAN KENTON (Capitol) Kenton's West Side Story (T 1609)
48	44	3	GLORIA LYNNE (Everest) This Little Boy of Mine (LPBR 5131)
49	36	25	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)
50	50	6	GEORGE SHERING (Capitol) Mood Latino (T 1567)

MEMBERSHIP FORMAL **VOTE DISSOLVES MGA**

Hollywood, Oct. 17.

Musicians Guild of America membership formally voted itself into extinction Sunday (15) when by a tally of 334 to 28 it ballotted to dissolve and accept an offer from the American Federation of Musicians which had previously been accepted at a special meeting Sept. 24.

been accepted at a special meeting Sept. 24.

Thus MGA members now become active in AFM Local 47. Tooters' union emerges as the only recognized bargaining agent for musicians in recording, films and television contracts.

Rock

Continued from page 49

a few of the really big names ever come out financially ahead.

There are also disk jockey shows, hops, etc., which book the rockers. But here, too, the money is short and can run to as little as \$75 a performance. Some of the r 'n' r youngsters are finding salvation with bookings in the Philippines and Australia. However, in these areas, too, they have to be more than one-shotters to demand a substantial price for the tour.

Singer Anita Bryant and her husband-manager Bob Green (formerly disk jockey on WINZ, Minami) agree that a rocker's life is a hard one today but it's no bed of roses for a "legit" singer, either. But, says Green, in the long pull a straight singer has a better chance to build a career and an income.

income.

Miss Bryant, for example, who established herself as a "legit" singer in 1959 with the clicko "Till There Was You" from the Broadway tuner "Music Man" and followed with such straight ballad material as "Paper Roses" and "In My Little Corner of the World" tall on the Carlton label, is in steady demand for ty guest shots.

is in steady demand for tv guest shots.

Eyes Film Career

Last Friday '13) she did "The Bell Telephone Hour." She's appeared on the lucrative State Fair circuit, and now Music Corp. of America is working on longrange plans for a film career buildup. Few of the rock 'n' roll singers can look forward to as much and many of them have nothing more in the future than hopes of another clicko disk.

A "legit" singer, says Green, also has the album market to count on as an added source of revenue. That's why he recently switched Miss Bryant from the Carlton label to Columbia Records. Although he doesn't discount the importance of a single disclick, he admits that he'd rather have an album hit than a single hit.

He points un Columbia's impact

hit.

He points up Columbia's impact on the album field with the fact that Miss Bryant's first LP under the Col banner, "Kisses Sweeter Than Wine," went off to a larger advance order than her first Col single "The Wedding." "And after the album has had its regular run," he points out, "there'll be more royalty money coming in from the Columbia Record Club." The diskery's interest in building up a "legit" girl singer is evidenced by the fact that Col gave her a five-year contract with a hefty annual guarantee to get her Into its stable.

Material's the Problem

year contract with a hefty annual guarantee to get her into its stable.

Material's the Problem
The big problem in being a "legit" singer, according to Miss Bryant, Is material. "It's difficult to keep up your standard these days and still keep pace with the current disk trends." If country & western is in vogue, she admits. I'll look for a piece of material that touches on the fringe of the c&w mood because I'm not really a country & western singer.
The search for material, she adds, is not so difficult for the rock 'n' roll singers. There are more rock 'n' roll songs around than ever before and if a rockin' singer doesn't like what's offered, he usually writes his own.
Despite these song material difficulties (she's taking a crack at the sacred field next with an album to be recorded in Nashville this week). Miss Bryant is thankful that she broke through as a "legit" singer "It's very hard to shake off the rock 'n' roll stigma" and that she can appeal to both the teenage and adult markets.

VARIETY'S KHALL

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major

44 F	. Wk	On C	Vks. bart	Labe
1	3		RUNAROUND SUE	
2	1	5	HIT THE ROAD JACK	Lafin
3	6	7	Ray Charles	ABC-Pa
			Troy Shondell	Libert
4	14	3	BIG BAD JOHN Jimmy Dean	Co
5	4	10	CRYING Ray Orbison	
6	8	5	BRISTOL STOMP	
7	12	6	LET'S GET TOGETHER	Parkwa
8	5	11	Hayley Mills	Vist
:_			Bob Moore	. Menumen
9	7	6		Hickory
0	2	11	TAKE GOOD CARE OF MY BABY Bobby Vee	Liberty
1	15	5	THE WAY YOU LOOK	
2	9	13	MOUNTAINS HIGH	Capito
3	24	2	Dick & Deedee	Liberty
			Ricky Nelson	Imperia
4	10	10	LITTLE SISTER Elvis Presley	Victo
5	21	4	YA YA Lee Dorsey	Fur
6	25	3	FOOL NUMBER ONE	
7	11	7	YOU MUST BEEN A BEAUTIFUL	BABY Dece
8	18	4	Bubby Darin I LOVE HOW YOU LOVE ME	Atco
			Paris Sisters	Gregmarl
9	35	2	THE FLY Chubby Checker	Parkway
0	19	4	LOOKING IN MY EYES Chantelles	Carlton
1	22	6	ONE TRACK MIND	
2	17	4	Bobby Lewis I UNDERSTAND	Belton
3	13	15	G Cleffs MICHAEL	Terrace
			Highwaymen	<i>u</i>
4	4 5	3		MGM
5	37	3	DON'T BLAME ME Everly Bros	
6	31	11	CANDY MAN	-
7	16	14	HURT	Monumen
8	41	10	Timi Yuro	Liberty
9		3	Tony Orlando	Epi
	_		Duals	Su
0	_	1	WHAT A PARTY Fats Domino	Imperia
1	33	3	ANYBODY BUT ME	
2	49	14	ASTRONAUT	
3	50	16	José Jiminez	Kāpī
1	44	2	Ray Peterson	Dunct
٠			Gene McDaniels	Libert
5	23	5	BERLIN MELODY Billy Vaughn	
3	28	8	MORE MONEY FOR YOU AND M	ile .
7	36	3.	SWEETS FOR THE SWEET	
3	40	12	Drifters A LITTLE BIT OF SOAP	Atlantic
9		4	Jarmels TAKE FIVE	Laurie
	_		Dave Brubeck	Col
)	32	3	HOLLYWOOD Connie Francis	MGM
<u> </u>	-	7	FOOT STOMPIN'	
2	38	2	A WONDER LIKE YOU	•
3	_	1	Ricky Nelson PLEASE MR. POSTMAN	Imperial
			Marvelettes	Flare
1	20	10	MY TRUE STORY Jive Five	Beltone
5	=	4	HIS LATEST FLAME Elvis Presley	
3	26	13	WHO PUT THE BOMP	
7	48	5	E rry Mann	ABC-Par
	30	11	Fleetwoods	Dolter
			Johnny Tillotson	Cadence
)	_	1	OUT OF REACH Solomon Burke	
			Solomon Burke	Atlantic

Industry Hasn't Scratched Stereo's Potential, Sez Command's Enoch Light

There-can be little doubt that started has grown out of the gimmics stage into a full blown force in the record industry. But now the record industry, but now become practically a must. stered has grown out of the gim-mick stage into a full blown force it, the record industry. But now that it has arrived, what form will it they what direction will it head? Funds Light. Command Grand Fried Light, Command Grand Az ard Records prexy, has an op-timistic opinion. He feels that the future of sound recordings lies in better disks working toward the time when records will be "sheer maste—nothing distorted, nothing theoretical".

Stereo today is probably the big-gest factor in the album business. regardless of subject matter, p'atters are cut in both stereo







To meet this growing impor-tance, record companies have worked hard to develop new trade-marks, new methods and more commercially fetching sound commercially fetching sound techniques aimed at the ever-in-creasing number of stereo buffs. It has become almost a game of "can you top this?" with each disk-ery knocking itself out to get at the technical-sounding and seem-ingly effective process. ingly effective process.

"Gimmickry," Some Say
Partition systems, dubbing methods and various other devices have
been tried to give the buff greater
separation of instruments and
more and more dramatics and dymore and more granutics and oy-namics for his amusement and manipulation. Some say it's all gimmickry, that stereo is basically the two speaker setup with various instruments shoved onto different tracks so the listner can pick up one sound and tune out another.

one sound and tune out another.

But Light figures that sound recording is really headed somewhere. His latest project, one instead of tape, has been promoted and presented to the point that it is now making one of the biggest noises in the stereo market. He says the use of film is not a gimmick. In fact it's a very costly process which has many technical difficulties.

He points out that the use of

process which has many technical difficulties.

He points out that the use of film for small groups is not much of a difference maker and, in fact, the costliness of the process probably isn't justified in such dates. But with large groups, he claims it's quite effective because more sound can be recorded due to film's greater width and thickness. Light feels that the future of sound and stereo recording is in the recording of large groups such as symphonies and orchestras etc.

Quality the Key

Light feels that the industry is out of the woods as far as gimmick stereo records are concerned. He figures that there's still a market for sounds like auto horns, trains, cars, and whatever, but quality is becoming more and more the key to album sales. He believes

is becoming more and more the key to album sales. He believes these sound items have now be-come specialty material. Percus-sion albums are still big, he ad-mits, but he classes these as the transition from effects to music. He asserts that the "musical" per-cussion albums will always be in demand.

Light avers that the future of the LP business is in stereo. But not just run of the mill material. He feels that the future will see companies offering fewer releases with an emphasis on quality, promotion and radio play. He sees more and more large groups being recorded with stronger arrangements featuring greater definition

ments featuring greater definition and wider range.

Light opines that stereo possibilities are enormous and the industry "hasn't begun to explore its potential." Today there is better equipment and technique both on the recording and reproducing ends. With lower equipment prices and the product improvement growth he expects, Light sees the classical market as a rapidly growing area. Currently this market is figured at about 15% of the overall record field.

Slick Lyricist's Guide In 'Martyn Green's Treasury of G.&S.

VARIETY

Apart from the impressive at-tractiveness of "Martyn Green's Treasury of Gilbert & Sullivan" (Simon & Schuster; \$15), an ideal Treasury of Gilbert & Sullivan'' (Simon & Schuster; \$15): an ideal gift book and fun reading, the complete librettos of 11 operettas from the immortal team automatically suggest themselves as great classroom stuff for would be lyricists. Careful rereading Sir William S. Gilbert's words to Sir Arthur Sullivan's melodies is an education in wit, sagacity and rnyming.

ments and, of course, one of the foremost exponents of Gilbert & Sullivan—Martin Green—has done a yeoman job in the editing of this

a yeoman Job in the cash.

It reasury.

As with some other pre-Yule books, the \$15 price is shaved to \$12.50 until Dec. 24; thereafter the full tariff, seemingly designed to stimulate holiday gift buying.

At either price it's a bargain.

Abel.

Bill Grauer

Continued from page 49

largely on catalog to do business will go within the next year or so. The surviving company will be the one that mixes its lines and develops new talent, he feels. Grauer runs his show like a minor major and says that this is the only way to meet the growingly difficult situation. situation

situation.

Diversification and concentration is not just certain but all fields
will enable a diskery to buck the
tide. Companies must try to reach
as many markets as possible, he

as many markets as possine, ne emphasizes. It's a costly theory but in the end it is the practice that will succeed, he feels.

Promotion is of the utmost importance to Grauer who has three sales managers for his lines. Conserve the component of the component o sales managers for his lines. Contrary to some current belief, he feels that diskeries must release many packages each release period, not only in one or two markets, but all over. His schedule of releases for the next two months calls for from 20 to 22 platters to be put out. Not more than five, however, are being aimed at any one field.

Need New Material

Need New Material
New material must be developed
by diskeries along with the artists,
according to Grauer, whose lines
include jazz, folk, humor, sound
effects, children's material, pop,
spoken word, traditional and specialty materials. It's the company
with the product that will make it,
he figures. For this implementation ciaity materiais. Its the company with the product that will make it, he figures. For this implementation he constantly looks for companies to absorb. He says that the only way to survive is "to become so strong in your position that you can maintain and hold that position." This is done by expanding and diversifying. In the album field Grauer figures that it is almost impossible for a new company to be formed today without tremendous bankrolling from some source like a film company. The trend will grow increasingly away from small independents in the direction of bigger and bigger combines, more and more closely approximating the operation of the majors, he feels.

It is not an easy process, Grauer rays, but one that must be done. The companies that are unwilling or unable to expand will be gobled up by those that can, he avers. The industry will soon narrow to the majors and a few minor majors below them which are working in much the same way as they are. Specialty labels, as independent companies, will soon be on their way out, he feels, and only the fittest will survive.

Among the labels Grauer now operates under Bill Grauer Productions are Riverside, Jazzland, Wonderland, Offleat, Washington, and a pop single label—Popside. he figures. For this implementation

On the Upbeat

New York

Al Grey-Billy Mitchell Sextette signed a personal management contract with C. B. Atkins . . . Chris Connor into the Village Gate (Inris Connor into the Village Gate
Nov. 7. . . George Shearing &
Quintet concerting in the Eisner
& Lubin Auditorium of the Loeb
Student Center at N.Y.U. Oct. 28
... Eddie Lane Orch renewed contract for Fri.-Sat. eve tooting for
fall and winter season at Hotel
Astor's Hunting Room . . Irwin
Pineus planed to the Coast over and the Minister of the 102 favorite state of Fri.-Sai. eve tooting for rnyming.

The music of the 102 favorite state of Fri.-Sai. eve tooting for rnyming.

The Mikado. "Iolanties of the Tribe Mikado." "Iolanties of the Coast over the." "HMS Pinafore." "Patience." "Ruddigore." "The Sorcerer," "The Gondollers," "Trial By Jury." "Princess Ida." "Pirates of Penzance" and "Yeoman of the Guard" will appeal not only to G&S buffs, of which there are legion, but any theatre fan.

Book is handsomely illustrated by Lucille Corcos (some of the colorplates are a natural for framing) but is not without its humor in the lighter sketches. Chappell's veteran musicologist and editor.

Dr. Albert Sirmay did the arrangements and, of course, one of the ments and of course, one of the manual tract for Fri.-Sai. eve tooting for rnyming.

Italia and winter season at Hotel Pinus Guilla and winter season to the Coast over the weekend to prious Gill and winter season at Hotel a

lumbus, Ocf. 23-28.

Everly Bros. finishing tour of Manila. New Zealand, Australia and Hawaii this week. ... Lillian Briggs opened a three-week stint at the Living Room. N. Y., Monday 16 ... Duke Ellington set for Town Tall, N. Y., Nov. 22 ... Bruce Morrow, WABC radio voice, named co-chairman for the 1961 New York Muscular Dystrophy March ... Miri Claire opened at La Concha's Shell Room, San Juan, Monday (16) for two weeks.

London

Making his bow on Pye today (Wed.) is Nick Villard with "Don Quixote" and "Besame Mucho"... British pop singer Mark Wynter set for a Dick Clark tv show Nov. 17 which follows a Hollywood set for a Dick Clark tv show Nov. 17 which follows a Hollywood screen test. Another debut: Big Jim Sullivan on Decca with 'You Don't Know What You're Got.' He was onetime lead guitarist in Marty Wilde's Bobcats. Bandleader Chico Arnez opened his own club, the Tiara. Helen Shapiro set for her third-in-a-row hit 'Walkin' Back to Happiness.' Already it's zipped past the 300,000 sales point and entered the charts at 13.

charts at 13.

Six dates have been fixed for the seven-day November tour here of the John Coltrane Quartet and the Dizzy Gillespie Sextet.

That "Chewing Gum" man, Lonnie Donegan is virtually set for a month trek around Canada next May... Billy Fury chosen as Britain's top rockster for a "Dave Brinkley Journal" program. Fury's bit will be filmed in London.

Hollywood

Frank Sinatra's next Reprise album will be recorded "live" during his Sands, Las Vegas nitery stand beginning Nov. 2. It's titled "Sinatra At The Sands"; he'll record 15 minutes each night; pick the best for the album . Kip Walton, former CBS music director, cut two singles for Decca; "Hawaiian Village" and "La Plume De Ma Tante" which will be released Oct. 21 . . Les Baxter will be premiere program on new mube premiere program on new music show slated for syndication. First program was taped Mon. (16) at local KTTV... Conwya Recorders expanded its facilities and installed \$50,000 of new equipment. They handle local assignments for Marcury. Era and Benriss Mercury, Era and Reprise . . . Reprise inked 21-year-old Hillard Street and singer will cut his own tune, "Limbo," next week . . . Johnny Mathis cut a new album for Columbia this week, untitled yet . . . Elmer Bernstein will score "Birdman of Alestrae" yet . . . Elmer Bernste "Birdman of Alcatraz,

Chicago

Glenn Miller Orch set for one-nighter at south side Holiday Club-Sunday (22) . . . Johnny Mathis skedded for Medina Temple, Chi,

Oct. 28 for one session . . . Brock Benton into Robert's Show Club Benton into Robert's Show Club
Nov. 3 for a week... Ted Weems
Orch tapped to open new band
policy at south side Club Allegro
with a week starting Dec. 6...
Bobby Christian plays U. of Michlgan Homecoming soiree Saturday
'211'... Johny Long Orch, recent
signees with Orchestras Inc., doing
first midwest tour in over five
years... Mercury disker Barry
Gordon tapped for Jack Benny ty
spec later this mouth.
Don Glasser Orch, current at

spec later this month.

Don Glasser Orch, current at Chi's Melody Mill, set for Roseland, N. Y., late in November.

Russ Carlyle Orch, current Roseland residents, depart Oct. 29 on midwest and southwestern tour through January '62 . Meg Myles, recently inked to a Mercury contract, down for a week at the Alamo, Detroit, Oct. 23, following with a week at the Elegante, Brooklyn, Oct. 31.

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Vegas Busts Out in New Nudity Fuss: Bra-less Showgirls in Filipino Revue

The nudes are in the news again in Las Vegas.

A Filipino stage revue is being criticized because of nude showgirls, so its producers want a Philippine government official to pass judgment on the show's morality. Nevada state officials, including Gov. Grant Sawyer and Labor Commissioner George Jolley also have been invited to view the show and judge whether it is in good taste or not.

"Philippine Festival" whipped up a flurry of excitement in Manila when the Dunes Hotel installed Japanese girls covered from the waist up by transparent blouses. "We just wanted to create some sex," said Major Riddle, prexy of the hotel. He added that the "sex" would remain.

Ordered Daughters Home
Deeply religious Filipino parents began ordering their daughters home after four of the government authorities in Manila asked for an investigation.

The girls, upset over the nudity,

authorities in Manila asked for an investigation. The girls, upset over the nudity, still did not want to return to the Philippines. Show officials suggested they send telegrams to their parents advising them the nudity was not a major part of the revue as it is in other Las Vegas productione.

as it is in other Las Vegas productions.

Alan Lee, assistant to show producer Steve Parker, said he would ask Pedro G. Ramirez, Philippine Consul General in Los Angeles, to fly up and watch the show. Ramirez said he'd be glad to come.

"Unless you're looking for nudes," Lee said. "I guarantee half of the people in the audience don't know they're there."

The Japanese are on stage for only one number portraying washer-women at a waterfall.

The revue, featuring some of the Philippines' top singers and dancers, opened without nudes last there would be some, but a group of the Filipino chorus girls, their contracts stating specifically they will not be asked to perform nude, objected and the hotel went along with them.

Upset Few Chorines

will not be asked to perform nude, objected and the hotel went along with them.

Upset Few Chorines

Lee said that only a few of the 75 cast members were upset. "If people are embarrassed," he added, "it's 'the socialite element who just came along for a ball." He said he would pay the cast's way home if they wanted to go.

But the chorines—wide-eyed—at their first glimpse of the U.S.—said they want to stay. One insisted the nudes are not immoral. "People bring their children to see it," she said.

Lee expressed fear the publicity back home might harm careers of professional entertainers in the show. "They (Filipinos at home) don't know what a nude show is," he said. "To them it's like doing burlesque. That's why the connotation is so bad."

Sellout Likely For Dallas AGVA Benefit; Det. Holds \$25-Per-Plate Dinner

Dallas, Oct. 17.

A sellout seems assured for Mayor Earl Cabell's salute to the American Guild of Variety Artists Friday night (20) at the Playbill. Proceeds from the event are earmarked for the union's Sick Welfare Fund. Among acts slated to appear are Ford & Reynolds, the Ink Spots and Mary Taylor.

Emcee for the shindig will be Tony Zoppi, nitery columnist for the Dallas Morning News. Alton Sharpe, head of the Dallas AGVA office, will present Mayor Cabell a geld card, symbolic of lifetime membership in the org, on behalf of national prez Joey Adams.

Proceeds to Home
Detroit, Oct. 17.
William Bocaky, president of the Brass Rail Chop House, was honored last week at a \$25-a-plate testimonial dinner by AGVA for his contributions to the entertainment industry. Proceeds from the dinner, which attracted civic toppers, will go to the newly-opened AGVA Foundation home and recreation center in South Fallsburg. N.Y., for aged and indigent entertainers. A room at the home will be dedicated in Bocsky's name.

Al Marks Jr. New Prexy Of Miss America Pageant

Atlantic City, Oct. 17.
Albert A. Marks Jr., a member of the Miss America Pageant board of directors since 1955, and for several years head of its television committee, is the new president of the Pageant the Pageant.

ie Pageant. Marks was selected last week (10) Marks was selected last week (10) to succeed Robert Nesbitt Jr., who headed the nonprofit organization the past three years, Dr. David B. Allman became vicepresident, the post Marks previously held; Phillip E. M. Thompson was reelected treasurer, Lenora S. Slaughter corporation secretary, and Miss Ruth McCandliss was elected assistant corporation secretary.

Golden Gate 4, Geo. Tapps Unit On ANTA Tours

On ANIA IOURS

Harry Hirsch, company manager of the ANTA-U. S. State Dept. troupe currently touring Asia and Africa, who left the unit after differences with troupe emcee Joey Adams, has been put in charge of new units which will tour the same continents. Hirsch, following his departure from the Adams troupe, was retained by ANTA and the State Dept. to map the jaunts for the Golden Gate Quartet and the Georgie Tapps Co.

The sight acts, Hirsch asserted, are doing excellently in the Adams unit. Major hit, he said, was the balloon act, John & Bunny Shirley, who get the major appreciation whether at Embassy parties, hospital wards or playing regular shows. The rest of the troupe is also be in g received excellently. They are Chaz Chase, magico Celeste Evans, the Singing Sylte Sisters, the Step Bros. and the Buddy Rich sextet. Rich is also a top performer, especially during the drum solos, according to Hirsch.

Because of the language barrier, Hirsch said, Adams chiefly makes the announcements and the president of the American Guild of Varlety Artists has curtailed some of his act, patter, etc. His wife, Cindy, accompanying him on this trip, is representative of the North America Newspaper Alliance. Both plan writing a book based on the tour.

Hirsch's spot as company manager was essumed by Jed Horner.

Hirsch's spot as company manager was assumed by Jed Horner who had been the stage manager. Also of major importance to the show was Jerry Bell, the light man, said Hirsch. A former stage manager for the Center Theatre, N. Y., he repaired a projector for the King of Thailand, thus endearing the troupe further with that monarch. The king, incidentally, sat in with the Buddy Rich group as a saxophonist.

KAYE'S DET. BENEFIT

P.A. RAISES \$127,000

Detroit, Oct. 17.

Detroit institutions were \$127,000 richer as a result of a five-day whirlwind visit by Danny Kaye. He played his usual tricks with the baton as guest conductor of Detroit Symphony Orchestra Friday night (13). Top price of \$50 a seat at the Ford Auditorium raised about \$52,000 for the orchestra's pension and maintenance funds.

The comedian also appeared at an interfaith dinner for the benefit of Marygrove College (a Roman Catholic school) last Tuesday (10). The school was richer by \$75,000 as a result.

Mich. Band's Disk Bow

The Michigan U. Band, which scored on a tour of Europe, including some Iron Curtain countries, last spring, is making its disk bow on Vanguard Records. Album was taped in New York immediately upon the band's return to the U.S.

To the U.S.

Band, led by William D. Revelli, has cut the football marches of leading midwest colleges. It's titled "Touchdown, U.S.A."

A.C. Nitery Draws 60-Day License Suspension On 'Immoral' Show Charges

Immoral' Show Charges
Atlantic City, Oct. 17.
One of the longest license suspensions ever ordered here, two months, was imposed last week by William Howe Davis, director of the N.J. Division of Alcoholic Beverage Control, on Le Bistro.
Operators of the club had previously entered a plea of non vult (no defense) to two charges of permitting a female entertainer (Belle Barth) to perform in a "lewd, indecent and immoral manner" on their premises.
Club will shutter Wednesday, Oct. 18. and can reopen Tuesday, Dec. 12. Because of the guilty plea five days were deducted. From the resort angle, closing penalty means little to club's management, coming at the dead period in late fail and early winter when there is little business bere.

ABC agents said Miss Barth's act consisted of mostly dialog, interspersed with songs when she accompanied herself on the plano. They added that if lasted for 90 minutes and consisted of "unquestionable obscene, vulgar and disgusting references to sex and sexual behavior."
Despite this report Irv Kolker, club's operator, did SRO weekend business with Miss Barth and nearly capacity through the week.

Philly Spots Face Fresh Competish From N.J. Arena

The area around Haddonfield and Merchantville, N.J., on the outskirts of Camden, is likely to provide considerable competition for Philadelphia amusement enterfor Philadelphia amusement enter-prises. The Latin Casino, Mer-chantville, is getting the bulk of Philly's nitery business. And now the Ice House, Haddonfield, looms as a competitor for the Arena and the Convention Hall, both in the

the Ice House, Haddonfield, looms as a competitor for the Arena and the Convention Hall, both in the Quaker City.

A new development this year, the Ice House will have the Judy Garland one-nighter on Oct. 24 as its first major test. The 7,500 seater is expected to be a sellout with most of the customers crossing the bridge from Philly. According to Sid Bernstein (& John Drew), promoters of the concert, there is the possibility of a \$41,000 gross. The Ice House is so named because of its origin as an ice-skating rink. refurbished as an arena and auditorium by a new management, it's out after one-nighters and other types of stands that went virtually exclusively to the Arena and Convention Hall. Should the Judy Garland date work out as expected, then Bernstein & Drew will shuttle other eyents into that house.

The rise of the entire South Jersey area as an amusement centre was sparked by the new Garden State Track, which is in the same locale. The Latin Casino was built in Merchantville because of its proximity to Philly as well as easy accessibility.

Bernstein will also promote Miss Garland at the Boston Garden, Oct. Other possible promotions for the Ice House by Bernstein & Drew are Damy Kaye, Paul Anka and a combination of Pat Boone & Patti Page.

Asia Society Tours Indrani

Asia Society Tours Indrani

Greensboro, N. C., Oct. 17.
Indrani, India dancer, performed before an enthusiastic audience at Ayocak Auditorium Oct. 3.
Accompanying the exotic Indrani in a program entitled "Temple Rhythms of India," were Narasimha Rao, Daliram, Deva Prasad Das, dancers; Lokiah, singer, Seshadri, percussionist and Srinivasa Murthy, flutist.
Presented by the Woman's College Lecture - Entertainment Committee, the company is appearing in America through the auspices of the Asia Society Performing. Arts Program.

The dance program was a feature of the "Asia on the Campus" program being carried out in connection with the Asia Studies course offerings. Lectures, documentary silms, and art exhibitions are in the series.

Major Agencies Waging Cold War Vs. **Cafe Bookers Over Split Commissions**

H'wood Thunderbird To Operate Nitery

Hollywood, Oct. 17.

New Thunderbird Inn, 200-room hostelry being constructed on Sunset Strip in connection with the 17-story Hollywood Thunderbird Hotel, will provide nitery entertainment, according to Mar H. Siegel, exec v.p. of corporation building new projects.

Inn, to open in February, will have an orch, and hotel itself, aimed at completion by end of 1962, plans name acts.

A.C. Hotel's 'Vacation Now, Pay Later' Plan

Now, Pay Later' Plan

Atlantic City, Oct. 17.

A "pay-later" vacation plan became effective at the Ritz-Cariton beachfront resort hotel Sunday (15). It involves the usual package plans at low off-season rates plus advantages of deferred payments.

"As an example," said John Schlichter, executive v.p. and manager, "a typical off-season weekend of three days will provide an ocean-view room, full-course meals and all the facilities of the hotel for as little as \$27.50 per person, double uccupancy.

"This becomes payable at the rate of \$7.50 down and \$5 a month for four months. There are no added interest or credit charges. Schlichter admitted that the move is a "calculated risk," but said he was confident that most people are inherently honest.

It is believed that this is the first time a resort hotel has offered a deferred payment plan of an installment nature. It is certainly the first offered in Atlantic City.

Frank Fay's Will; **Adopted Son May** Rate, Tho Ignored

Frank Fay's will, filed in Los Angeles Superior Court, confirms earlier estimate of his fortune at \$200,000. In what form his estate exists is not revealed: His co-op apartment on Park Avenue in Manhattan is presumably one asset. Will does not mention an adopted son, Dion Anthony Fay of Los Angeles, who dates from Fay's marriage to Barbara Stamwyck.

Two-thirds of the estate go to the Frank Fay Foundation for the Holy Ghost Incurables at Cambridge, Mass, and one-third to St. Martin of Tours Roman Catholic Church in Brentwood, suburb of L. A. Will is dated Nov. 11, 1954.

Re California Law

Re California Law
Los Angeles, Oct. 17.
Through a technicality in California probate law, Frank Fay's estate, reputed to be around \$200,000 may go to his adopted son, Dion Anthony Fay, who was not mentioned in his will, instead of two Catholic charities to which late actor bequeathed his entire estate.

estate.

Son, who wasn't mentioned in will, was not disinherited in document. Under the law it's possible, should he elect to file a petition to determine heirship, that he will be entitled to the estate before the charities named in will.

JEAN SABLON'S 1ST N.Y. **BOOKING IN DECADE**

French singer Jean Sablon, away french singer Jean Sablon, away fro mthe Gotham scene for over a decade, returns to New York at the Hotel St. Regis next month as part of Arthur Lesser's "Continen-tal" policy in booking that hostel-ry's Malsonette. Opening with Pata-chen late month, the recen has ry's Malsonette. Opening with Patachou last menth, the reom has
Colette Renard later this month,
then Sablon, Vicki Autier and
then Sablon, Vicki Autier and
the right in the ensuing
menths. Miss Renard is the star
of the original "Irma La Douce,"
Paris edition.
Trenet, like Sablon, has been
away from the U.S. for some time,
although not quite as long.

The major agencies and cafe bookers are fighting a quiet war. The majors are refusing to split commissions almost on a united-front basis, while the bookers are retaliating by buying as little from the majors as possible. The top percenteries either are seeking to eliminate the middlemen in order to approach bonifaces directly, or are attempting to create a condition whereby the owner will pay the booker a stipulated sum for lining up shows.

The reason for the war of nevres is the recent edict of the Ameri-

lining up shows.

The reason for the war of nevres is the recent edict of the American Guild of Variety Artists which forbids an act to pay more than 10% for any engagement except in stipulated one-nighter fields. Under former conditions, where an agency found it necessary to go through an outside booker, an extra 5% was added. However, Music Corp. of America forbade the 5% payment some years ago.

The cold war now being waged has the top offices acting together. All are refusing to share their commissions with the bookers. The agencies indicate that they would continue to deal with the buyers for the cafes, but only without splitting commissions. They feel that if they keep up the funited front they will be able to lick the problem.

Bywass Some Offices

spinting commissions. They have that if they keep up the united front they will be able to lick the problem.

Bypass Some Offices
On the other hand, the bookers are buying as many acts as possible from offices that will share the cut. In some instances, they are dealing directly with acts or personnel managers in an attempt to bypass the agency. The bookers long ago indicated that they cannot ask an operator to pay them for acting as buyer and still afford the inflated talent prices.

Inasmuch as many spots need the services of a booker, the union by eliminating bookers will ultimately decimate a number of cafes. The bookers also feel that they are responsible for opening new niteries. They have solicited new accounts, thus opening more playing time for talent. Without financial incentive, the bookers say, they no longer can do this.

Whether the bookers will be able to survive the war on two fronts with the union and agencies after them, is moot. They feel that one of the majors or a combination of strong indies will relent, and some of the other offices will have to fall in line.

Conn. Gets 1st Names In Decade as Julie London Bows in Middletown Spot

Hartforc, Oct. 17.
Eyed with interest in the New England area is the seven-day, two shows per day, speculative name floor show policy inaugurated last week by the Club Russo in nearby Middletown. It marks first time in a decade that any Connecticut spot

a decade that any Connecticut spot has undertaken a program of mar-queeing top personalities. Getting the format off the ground is canary Julie London, latter's hus-band Bobby Troup and his jazz trio, plus comic Harry Shafran. To help pay cost of the operation, cover charge of \$3.50 has been initiated. most spots around the state have minimum of \$1 and up. Some only recently set \$1 cover charge when putting on live shows of no name

value.

Not since the Statler Hilton here

Not since the Statler Hilton here had names several years back have Connecticut area spots had top talent toplining their shows. Miss London is in for a nine-day stay, Pencilled in later are Tony Bennett and Jackie Leonard.

Basic intent of the operation, 'according to Frank Russo, owner of the dine and dance spot, is to break away from the stereotyped type of packaging that most nightcubs of the area engage in. This usually consists of an exotic, comic and musical trie to back same.

Club Russo has capacity for 500 persons and was recently renovated.

TEX. CLUB SUES COMO KIN

TEX. CLUB SUES COMO KIN

San Antonio, Oct. 17.

A hearing has been scheduled here Thursday (19) on a suit to force Dominic Como, brother of singer-Perry Como, to give a financial accounting of his stewardship as general manager of the nearby Seneca Futura Country Club.

Mexican Acts Sour on Soviet Tours; Trio Got Diploma, Medals But No Coin

One of the most outspoken units fed up tith the commile "paradise" the Los Plateros trio. This combo has registered a stiff complaint with the National Assn. of Actors, allegies that agent Olguin withheld 25% of a \$12,000 fee for a five-week engagement ifrom June 30 to August 6.

Sinzers had their baggage held up by an airline because excess charges were not paid by contracting Red impresarios, as stipulated in the contract.

Los Plateros were luckier than other units, especially lesser known names, also ean tinto the Soviet. Hepsilong from the Soviet with the Los Plateros were from the difference of the sound only way they are willing to part with it is via the barter route. Alfredo Serna and trumpetist miguel Martinez, having heard of red recompense tactics, prudently remained here while groups they are alleged with the contract of the sound of the contract of the sound of the contract of the co the Trio Los Mexicanos, et al.

One of the most outspoken units fed up 41th the commie "paradise" is the Los Plateros trio. This combo has registered a stiff complaint with the National Assn. of Actors, allegic that agent Olguin withheld 25% of a \$12,000 fee for a five-week engagement (from June 30 to August 6).

names, also sent into the Soviet.

Promised fees allegedly were frozen in Russia, with entertainers told to invest coin in communist produced products, and take these out of the country.

canos Trio, making a second tour of Russia, were bubbling over with



By EMIL ZUBRYN

Mexico City, Oct. 17.

There are mixed reports from Mexican entertainers who have refurned from junkets behind the Iron Curtain. While some disgusted performers speak of "fraud" others say they were enchanted with "marvelous" Russian hospitality.

Artists' rep Manuel Olguin has been acting as Red talent buyer in the Mexican market, sending to Russia such entertainers as Lucha Moreno. Los Plateros, Jose Juan, Alfredo Serna's America Mariachi group but without maestro Serna', the Trio Los Mexicanos, et al.

Once of the most outspoken units of the control of the control of the most outspoken units of the control of the most outspoken units of the control of the most outspoken units of the control of

Still Seek Dates

ly remained here while groups they manage went on to find out the truth for themselves.

And also on the Russian front, Jorge Ferretis, head of the Film Bureau, made a curious statement last week claiming that Mexico does not need any film pact with Russia, and would show up to 25 pictures a year from the Soviet if these had artistic-commercial possibilities.

Ferretis was answering a proposal made by director of the Rus-

out of the country.

Local families of some of performers on tour in Russia complained to ANDA that non-release of tunds from Russian junkets was working hardships in their homes. He has initiated an investigation of these charges.

About the only acts unaffected by Red.shyness in payoffs was Lucha Moreno and Jose Juan, as well standard to the Carlon of the Russian and Dance as the Trio Los Mexicanos. The former duo used the Russian engagement as an occasion for a gagement as an occasion for a bout the whole thing. The Mexicanos Trio, making a second tour grants exhibition permits to the of Russia, were bubbling over with United States, without any formal tional institute of Fine Arts. Ferretis pointed out that Mexico also grants exhibition permits to the United States, without any formal interchange pact because the public has a strong yen for them.

Informed opinion in the film industry because the angle strong years are described.

Informed opinion in the film industry, however, and especially American execs representing diversified Hollywood interests, don't think that the Ferretis statement means that there will be an official green light for a flood of Red pix. A handful have been shown here, including the outstanding "Bal'ad of a Soldier." But Mexico will not be an easy market for outright Russian propaganda-type films, although their embasy is making a big try at releasing so-called "documentaries" in the sticks.

NOT SICK, NOT TIRED, JUST FUNNY

SLAPP

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3-Way Deal Converts Indiana Roof Ballroom Into Nitery, Meeting Hall

Into Nuct, p. mecaling 1841 Indianapolis, Oct. 17.

A three-way deal to convert the Indiana Roof Ballroom, atop the Indiana Theatre building, into a family nightclub and convention hall was completed here this week. Involved are the Greater Indianapolis Amusement Co., which operates the Roof; the Sheraton-Lincoln Hotel and the B & B theatter-restaurant. tre-restaurant.
Selected acts featured at the B

tre-restaurant.
Selected acts featured at the B & B will be made available Sunday nights at the Roof for a dinnerdance show package through arrangements between E. J. Clumb, general manager of Greater Indianapolis, and Charles Burkett, owner of the B & B.

The new policy is scheduled for a trial run the Saturday and Sunday night before New Year's Day. The regular Sunday night operation is planned to begin Feb. 11, while the Vagabonds are playing the B & B. Indiana is dry on Sunday and niteries are closed.

The aim is to reach an entirely new audience for this type of entertainment. Burkett said. The Roof can handle 1,300 for dinner and dancing.

The other part of the deal, to use the Roof for conventions, supplementing facilities available at the Sheraton-Lincoln, which is across the street from the ballroom was completed by Clumb and Paul Ruprecht, manager of the hotel.

Sheraton will spend an estimated \$55,000 to install kitchen facil-

Sheraton will spend an estimated \$65,000 to install kitchen facilties at the Roof, which can handle 1,700 for dinner. Maurice DeSwert, manager of the Roof, will continue in charge of the expanded operation.

Winnipeg's 10th Annual Fair \$23,908 In the Red

Winnipeg, Oct. 17.
The Red River Exhibition Assn. showed a loss of \$23,908 in its 10th anniversary year. Revenue was \$193,334, down \$29,081 from last year, and expenses of \$217,242 were up by \$18,675. The Exhibition, which annually features the Royal American midway and agricultural

which annually features the Royal American midway and agricultural and industrial displays, departed this year and spent \$46,532 on Grandstand '61, which resulted in the loss of \$24,792.

The grandstand show, staged in the 3,100-seat baseball stadium on the Ex grounds, starred Gordon MacRae, Anita Bryant, Homer & Jethro, and Huckleberry Hound and Yogl Bear, who each played two dates of the eight-day run. Featured as regulars were Bud Abbott & Candy Candido, the Harmonicats, the Crewcuts and a chorus of local singers and dancers.

Although the Ex suffered a loss,

singers and dancers.

Although the Ex suffered a loss, the report said that \$75,000 had been expended for building improvements and a new building had been erected at the cost of \$31,000. General manager Bob Stewart, slightly ruffled by publicity costs and star salaries, stated that plans for a showcase offering next season were indefinite.

Set Clara Ward Singers

In Village Vanguard, N.Y.

In Village Vanguard, N.Y.

The Clara Ward Gospel Singers, who've-been concentrating on
disks and the concert field, mill
move into the nitery circuit Nov.
21 with a two-weeker at New
York's Village Vanguard.
Miss Ward will return to the
college circuit in January in a
package that may include Eddle
Condon's combo. Riverside Records is also interested in teaming
her on an LP with Cannonball Adderley. She's currently signed to
Vanguard and will have to get an
okay for the Riverside stint.

Inside Stuff—Vaude

Rusty Warren, the cocktail lounge regular who clicked with her albums on Jubilee, is another new headliner who isn't forgetting the operators who were good to her during the struggling years. With three solid LP smashes, "Songs for Sinners," "Sinsational," and "Knockers Up," she has seen her price quadrupled during the past six months.

However, to Ben Linder in Indianapolis, Lou Brutucola in Anaheim, Cal., and Mike Longo in Dayton she still has the same price and plans to continue playing these rooms for years to come. "When I needed them, they were there," she said last week between shows at the Pittsburgh Horizon Room, "and my price to them remains the same." After years on the lounge circuit the plane playing comedience

After years on the lounge circuit, the plane playing comedienne is now boxoffice over the country and is being booked into most of the better rooms. She goes from Pitt to Freddie's in Minneapolis, to the Orbit Room in Houston and later to Fack's in San Francisco. Her first New York showing in a major room was at the Roundtable.

Seattle Gets Minsky Show During World's Fair But Not on Grounds

Kingstons' SRO \$9,585 In Long Beach, Cal., Gig

Long Beach, Cal., Oct. 17.

Kingston Trio drew an SRO house of 3,810 payees for a gross of \$9,585 after taxes in a Civic Auditorium concert Saturday night (14). It was the first capacity house for such a gig in the big hall in some time.

Sucn a 545 at

Promoter Lou Robin, it's understood, had the trio in on a percentage deal similar to his recent promotion of the Kingstons in Santa Monica.

Top British Talent Set For Nov. 19 Army Fund Royal Benefit in London

Royal Benefit in London

London, Oct. 17.

The Duke and Duchess of Gloucester will be present at a Royal benefit night for the Army Benevolent Fund at the Victoria Palace Nov. 19. It is a Sunday show and it is a break from protocol for Royalty to attend such a performance on a Sunday. The Green Room Rag Society will stage the show, which is expected to raise at least \$15.000.

Kenneth Carter and Charles Henry will present "Fall In, the Stars." Those performing will consist of male artists who served with the Army and femme players who were either in the women's services or entertained the troops.

women's services or entertained the troops.

Among artists already lined up are Gracie Fields, Harry Secombe, Nigel Patrick, Jeremy Hawk, Shirley Abicair, Benny Hill, Clifford Stanton, Audrey Jeans, Arthur Haynes, Charles Craig, Ken Morris & Joan Savage, Vera Lynn, George Melachrino, Constance Shacklock, Brian Reece, Eric Sykes, Joan Turner, Jean Metcalfe, Patricia Lambert, Peter Cavanagh and the Tiller Girls.

Seattle will have a flesh or girlie show during the World's Fair, but the one set will be off the fairgrounds, Northwest Releasing Corp. has signed "Minsky's Follies" for a long run, beginning June 19 at the Orpheum and, after six weeks, moving over to the Moore, Minsky shows, now at clubs in Las Vegas and Reno, last only 45 minutes. The production scheduled for Seattle will be a two-hour show. Northwest Releasing (Zollie Vol. chok and Jack Engerman) have also set other attractions for the six month run of the fair, with some firm but dates not set. Signed are "The Unsinkable Molly Brown." with Tammy Grimes & Harve Presnell, two weeks at the Orpheum, beginning July 30; and "My Fair Lady," also at Orpheum, beginning July 30; and "My Fair Lady," also at Orpheum, beginning July 30; and "My Fair Lady," also at Orpheum, beginning July 30; and "My Fair Lady," also at Orpheum, beginning date for "The Sound of Music" has not been selected, but it will play late in the fair for a month.

The fair management has inked The Children's Theater of America

late in the fair for a month.

The fair management has inked
The Children's Theatre of America
for a week's stand in the Playhouse
beginning Aug. 27. Theatre will do
a puppet-marionette version of
The Nutcracker Suite. The pupet show joins two others—Japan's
Bunraku puppets and Poland's
Like puppets and Poland's Bunraku puppets and Poland's Llaka puppets—already scheduled for the Playhouse. First national tv show to be signed to originate from the fair is

(Continued on page 58)

"THE COMEDIAN"

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Sarah Vaughan, herself the victim recently of unprofessional tardiness when Ray Charles was late for his RKO Palace (N.Y.) one-weeker, and the Charles orchestra was woefully unrehearsed and almost snafued her act, in turn evidenced temperament at

and almost snafued her act. In turn evidenced temperament at Freddie's, Minneapolis, per the last week's Variety review.

As vet Variety reviewer Bob Rees accented, "It may have been firstnight jitters or simply temperament, but Sarah Yaughn's opening night performance here was tarnished by the star's peccadiloes. A 20-minute delay in appearing, fumbled lyrics and false starts aren't the sort of thing one expects from a headliner of Miss Vaughan's stature. Even less worthy of her was the warpher's rebuking of one of her accompanists . . She made no effort to hide her dissatisfaction, once ordering the offending instrumentalist to stop playing in the middle of a number . . At any rate, the faulty accompaniment couldn't be blamed entirely for the thrush's tardy appearance, buinbeld lines and complete muff of one offering, necessitating a fresh start'. . . Fatigue, rugged jumps and the usual artistic nerves, of course, are comprehensible, and both audiences and management usually take this in stride, but the 'accent is not so much on Miss Vaughan as in the general laxity of talent vis-a-vis normal professional and occupational obligations. When the assert that should be good enough for bandleaders, singers and those one-record-hit wonders who maybaps misinterpret juvenile, slaphappy yelps for the ultimate in verselly accelving the start of the unitimate in a procedure and continued to the ultimate in verselly. misinterpret juvenile, slaphappy yelps for the

Playboy Club Chain Opens 3d Link In N.O. to 51G 1st Wk. 'Dry Run' Take

New Orleans, Oct. 17.
The third in a projected chain

of 20 Playboy Clubs was opened officially in New Orleans Saturday (14) after a week's "dry run" that grossed a reported \$51,000. The club is the first major nitery to open in the Crescent City in 28

Patterned after the Chicago flag-ship club, the N.O. operation is located at 725 Rue Iberville in a renovated 125-year-old mansion that once housed the La Louisiane restaurant. The second Playboy Club was opened last May in Miami.

Miami.

The N.O. Playboy has been doing holdout business since it opened. There were 100 to 200 standees in front of the ropes from early evening until about 3:00 a.m. on the opening day. Currently there are about 8:000 Playboy Club keyholders in the New Orleans area, and the club's general manager Pete Moss said that key sales 1at \$35 per for charter members are running about 300 a day.

3 Acts & a Trio

3 Acts & a Trio

Main entertainment room in the New Orleans Playboy, as in the other clubs, is the Penthouse

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which has three variety acts and a house trio. It's on the second floor, as is the Library, which has two acts and a keyboarder. Larg-est room is the Living Room on the first floor, which showcases a dixieland group.

dixieland group.

The N.O. spot is the second franchised Playboy Club, although Playboy repurchased its Miami franchise a few weeks ago and reportedly would like to buy back the franchises it has let for Baltimore, Detroit, St. Louis, Boston, and San Juan, Puerto Rico.

and San Juan, Puerto Rico.

Playboy veepee Victor Lownes
3d said that the present organization will own future clubs outright or will take in investors, but
no more franchises would be sold.
Wholly or partially owned clubs
are skedded for the latter part of
January. 62, in New York, Washington, D.C., and San Francisco in
the spring of next year, and a
\$3,500,000-tabbed club-office-motel
in Los Angeles in June, 62.

Booked Through Chi

Booked Through Chi

Booked Through Chi
Talent for all clubs is booked
by Lownes through the Chi office
of Playboy. The three existing
clubs are currently using a total
of 20 variety acts and six musical
units. Acts that do well in one
club are generally rotated through
the other clubs and are booked for
three weeks at each spot.
With at least six clubs going by

With at least six clubs going by next summer, it's possible, with return engagements, that an act could work the Playboy circuit ex-clusively for six months of the year or more.

Top Talent Helps Swell Philly Hero Fund by 112G

Philadelphia, Oct. 17.
The 1961 Hero Scholarship Fund held Sept. 8 and starring Fabian, Dorothy Collins, Louis Armstrong and others netted a record \$112.000, president of City Council James H. J. Tate reported last week.

The seven annual thrill shows, staged so far in Philly's municipal stadium, have brought in a total of \$600,000 to the fund, which provides scholarships for children of policemen, firemen and park guards killed or disabled in line of duty.

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Britain's Cliff Richard Touring Aussie, Later U.S.

London, Oct. 17.

Cliff Richard, one of Britain's pop toppers, planed to Sydney Saturday 1(4) with the Shadows. They're skedded for a tour of Australia, New Zealand and Malaya. Later they'll visit the U.S.

laya, Later they'll visit the U.S.

It was a memorable day for Richard for he also celebrated his 21st birthday. To mark the occasion Columbia Records issued two Richard disks on Saturday. One is a single with two ditties from his forthcoming motion picture, "The Young Ones." The other is an LP tagged "21 Today," which opens, appropriately, with "Happy Birthday To You."

Maestro's Suit Asks 100G For **Vegas Job Loss**

Las Vegas, Oct. 17.

Benny Short, maestro of one of the three relief bands operating the three relief bands operating on the Strip, filed a complaint Fri-day (13) against the Riviera Hotel, the Musician's Union and a third party for allegedly conspiring to deprive him of a job and his band.

Short is seeking a total of \$100,000 damages for the "Malicious purpose of obstructing and interfering with the pursuit by the plaintiff of his chosen occupation."

plaintiff of his chosen occupation."

In a complaint prepared by attorney Morton Galane, Short states that he has successfully operated since 1946 as leader of a relief band which has played at most of the Strip hotels on the night off of the regular hotel house band.

His complaint states that he has

the Strip notes on the night of the regular hotel house band.

His complaint states that he has had a contract with the Riviera to work relief since Nov. 22, 1957, but on Feb. 22 a conspiracy allegedly was started to deprive him of his job as leader, persuade his musicians to quit and then take identical jobs under the leadership of Lewis Elias, who is also named as defendant in the action.

Short contends that he has exhausted all avenues of appeal through the Musicians Protective Union No. 369. He seeks \$30.000 compensatory damages from the defendants; \$35.000 punitive damages from the hotel and an identical amount from the union.

A hearing has been set for Oct. 23 before District Judge George Marshall.

Bruno Coquatrix Blames Paris Vaude Decline on Public's Appliance Spree

Pottsville Overtones In Bankrupt Jersey Spot

Philadelphia, Oct. 17. creditors have filed an involuntary bankruptcy petition against Martine's, nightclub on Route 38 Pennsauken, N. J. which shuttered last weekend. Martin "Mac" Lerner, a major stockholder of Martine's was an unwilling witness in the Pottsville "heist" trial of Mrs. Lillian Reis, who is charged by the State with using the money from the robbery to purchase the Celebrity Room, Philly midtown nightclub.

Martin Lerner and his father, Samuel Lerner, were the former owners of the Celebrity Club. The petition before U.S. Referee William Lipkin proposes to supersede a sheriff's sale scheduled for today 'Tues.'). The petitioners claimed the sheriff's sale would give some creditors preferential shares. bankruptcy petition

Joe E Lewis Finally Set For Cocoanut Grove, L.A.; New Year's Eve, No Less

INCW 16d1 3 LVC, IN LG33

Los Angels, Oct. 17.

Joe E. Lewis—who in his long cafe career has played just about all the top boites in the country—finally has been booked for one of the very few if indeed not the only) top niteries he has never played—the Cocoanut Grove.

played—the Cocoanut Grove.

"The Everglades Kid" opens
Dec. 26 and spans Jan. 14, thus
providing the Grove with its longsought New Year's Eve attraction.
Thereafter the Kingston Trio
comes in for three frames—oved
the Grove since act cancelled last
summer during its throes in reforming as Dave Guard exited and
John Stewart joined threesome.
Beyond that no Grove booking is
firm.

firm.

Jane Morgan opened last week (12) to what management declared was "very slim" advance. Johnny Mathis, whom she followed, closed after doing what a Grove spokesman called "very good" biz. Already, he states, there is a "very brisk" reservation clamor for Sammy Davis Jr. engagement beginning Nov. 2: ditto for Nat Cole, who follows, preceding Lewis.

Paris. Oct. 17.
Though he has had economic ups and downs the last few years, Bruno Coquatrix, director of the flaship Paris vauder, the Olympia, claims there is no definite music hall crisis but an overall show problem. People are just not going out as much, he asserts, because they're

lem. People are just not going out as much, he asserts, because they're spending on household appliances, cars and ty sets.

Coquatrix, however, admits that there is a shortage of names who can bring them in at a vaude house. He thinks that disk companies have started a lot of the trouble by creating song artists as key draws at houses, then foisting them off as stars when not ready or not possessing the in-person flair for vaude needs.

But he salutes rock and roll star Johnny Hallyday, now heading the Olympia show. He feels that Hallyday will bring back the needed youthful audiences to his house, which were not too evident when the emphasis was on established stars.

Coquatrix still opines the starle Coquatrix still opines the staple names are important, but many appeal to older patrons who regard music halls as the most expendable on their entertainent lists. However, the rest of the season he is counting on established talent. They include Marlenc Dietrich, Georges Brassens, Danielle Darrieux, Gilbert Becaud and Edith Piaf.

Peiaf.

He also points out that modes have to be taken into consideration and carefully watched. It is r'n'r now for a while, then it may swing back to jazz, specialty sinsers, etc. Even with the Alhambra off the vaude standard for a while. Coquatrix is still bullish on the future of the two-a-day. Only he feels more care and study are needed. He has tried turning house shows into more revue-like affairs, too.

There is the Bobino now and the ABC is going back on vaude again.

LOTSA DES MOINES BOOKINGS Des Moines, Oct. 17

Fall is bringing a waried slate of events into the KRNT Theatre here. The touring "La Plume de Ma Tante" is set Oct. 19-21 with the Goldovsky Opera Co. due Nov. 6

Nov. 6.

Mantovani orch comes in Nov.
15. Richard Tucker concert is pencilled for Nov. 17 and Fred Waring
orch and glee club on Nov. 26.
"Grand Ole Op'ry" is booked Oct.
29. Nov. 19. Dec. 3 and Dec. 31.



cluded here last week by John Krimsky for the Strollers Theatre Club, which he will unveil in the former El Morocco premises.

The entire cast of 10 to 11 per-

formers, including the chairman, is being imported from the Players Theatre in London. Krimsky has the rights to a wide variety of items from which his program will be selected His opening attraction. "Time. Gentlemen, Please!" has had a tryout run at the Players Theatre in Villiers St., where it has been doing better than average

has been doing better than average (City Commission is expected to biz.

In a bid to capture the British when it acts on an application to atmosphere, Krimsky has a man transfer the cafe's liquor license in training at Simpson's in the to the new owners.

Strand as a roastbeef carver. He will serve English beer, and is also toying with the idea of importing 70 proof Scotch whisky—the highest percentage allowed in the United Kingdom.

The Strollers The: tre Club will ager of Rainbow. Who also is a feature one show nightly Tuesdays, istockholder and corporation office wedges, and Thursdays and icer, seeks the appointment of a two performances Fridays, Saturdays and Standays. It will be closed repayment of promissory notes.

Mondays. There will also an admission is expected to wind and in the control liquor in the wild wood opporated by in a bitter court battle here. The recently divorced wife of the mandays and Standays, and trusdays and standay in the Baidwood corporation. apends, The main room seats for 199 peared before Superior Court customers and there will also be Judge John B. Wick Friday (13) an adjoining room resembling an and obtained a summary judgment receiver for the promisory to the promisory to the promisory to the promisor of the manday and obtained a summary judgment receiver for the promisor of an adjoining room resembling an English pub.

Krimsky's deal with the Players Theatre calls for a sliding scale royalty on admission fees, which should average out at about \$200

Earl Wilson. Louis Sobol. Dorothy Kilgallen, Suzy and 'Variety'all say

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The Players Theatre, a Victorian is around \$2.600 weekly. The cast vaude presentation which has been joan Sterndale Bennett, Sheila a hit in London for more than a quarter of a century, opens in New York on or about Nov. 4. Final arrangements for the unit were converged by the property of the property

Despite Legal Troubles Wildwood, N.J., Group Buys A.C. Hialeah for \$100.000

Atlantic City, Oct. 17.

Hialeah Club, mid-city nitery, has been sold by William G. Rich, principal stockholder of the 1917 corp, and owner of the spot, to a wildwood, NJ., group for a sum said to be in excess of \$100,000. City Commission is expected to wrap up the deal on Thursday '19 when it acts on an application to transfer the cafe's liquor license to the new owners.

Mrs. Zelda Levy, former wife of Harry Levy, secretary-treasurer of the Wildwood corporation, appeared before Superior Court Judge John B. Wick Friday (13) and obtained a summary judgment against the Rainbow Room for payment of approximately \$10,000 she iclaims is owed her by the corporation on the notes.

At the same time the court set. At the same time the court set. Oct. 27 for a hearing on an application by Mrs. Levy to appoint a receiver for the club and remove her former husband from his manager's job. A director and owner of 25% of the corporation's stock, she charged her husband with mismanagement and alleged that the business was insolvent.

Crash Ends Career Of U.S. Pianist Fred Marwin

Frankfurt, Oct. 17.

A tragic accident on a super-highway has ended the career of American pianist Frederick Mar-win. The young artist, who was touring Europe, was in an auto collision on the German super-highway between Frankfurt and Kassel. His right hand had to be amputated.

Bikel's Concert Tour

Theodore Bikel, actor-folksinger who recently exited his featured role on Broadway in "Sound of Music," is off on a concert spree. His appearances include dates in New York, Michigan and California

October 22 Bickel appear with a package of other folk performers in a benefit concert for performers in a benefit concert for the American Archives in Cobo Hall, Detroit. Other acts on the bill will include the Weavers, Odet-ta and the Clancy Bros. On Oct. 28 he's set for a concert in Berkeley, Cal., and Nov. 4 in Santa Monica,

Vaude. Cafe Dates

New York

Chubby Checker to play his first date at the Copacabana during the final week in June, prom season time . . Tony Charmoll to choreograph Lisa Kirk's act open-ing at the Hotel Waldorf-Astoria, Oct. 19 . . Vic Damone going to Oct. 19 . . Vic Damone going to the Caribe-Hilton, Jan. 5 . . Myron Cohen booked for the In-ternational, Nov. 1.

Hollywood

Hollywood

Mitzi Gaynor returns to Flamingo Hotel, Los Vegas, Dec. 22

Mary Kaye Trio returns to Crescendo Nov. 22 for four stanzas

Louis Prima, Sam Butera & the Witnesses reopen Frank
Sennes' Moulin Rouge Friday (20)

"Gypsy" tab troupe with
Mitzi Green which has been playing Riviera Hotel, Vegas, opens
three-weeker. Nov. 13 at Forrest
Theatre, Philly . Marie Wilson
booked into Sahara Hotel, Vegas,
Nov. 14 . Tommy Cooper begins one-week stand at Lake Club.
Springfield, Ill., Friday (20), and
does another one-weeker at Eddy's, Kansas City, Nov. 10 .

Kay Stevens swings from local
Slate Bros. to New Facks, Frisco.
starting Nov. 3 . Ann Weldon
into Executive Inn, Tucson, Nov.
1, for two weeks:

Chicago

Dick Haymes, Fran Jeffries and Allen & Rossi set for the Palmer House Nov. 23-Dec. 9 . . Barbara McNair into Mister Kelly's Nov. 6 House Nov. 23-Dec. 9. Barbara McNair into Mister Kelly's Nov. 6 for a fortnight ... Tommy Cooper plays the Cloister, Chi. Oct. 16-19, the Lake Club, Springfield, Ill., Oct. 20 for two weeks, and Eddy's. K. C., Nov. 10 for two. Singer has just completed the theme for the film, "Wild Harvest". .. "Idlewild Revue of 1962" skedded for Roberts Show Club, Chi. Oct. 20-29. Dick Gregory is set for the same spot Dec. 22 for 10 days ... Gregory is also down for the Crescendo, Los Angeles, Nov. 2-19, and Mister Kelly's. Chi. Nov. 20-Dec. 3. Lou Marsh & Tony Adams, currently at the Brown Hotel, Louisville, start a five-week tour of Europe Nov. 14 ending at the Astor Hotel, London. Pair are also booked for two weeks at LaRue's. Indianapolis, starting Jan. 1, and the Adolphus Hotel. Dallas, Feb. 20 for two.

20 for two.

Cleveland

Cleveland

Jimmy McPartland's sextet playing three-weeker at Kornman's Front Room . Dorothy Donegan at Hickory Grill and Hazel Scott at Theatrical Grill competing against each other as jazz pianists . . Pat Pace, pianist-composer with trio at LaPine's Club, having one of his concert works preemed by Akron (O.) Symphony Orchestra with himself as guest-soloist . Pace's vocalist is Patricia Scott, who worked at New York's Blue Angel . . Bill Boehm, nitery to singer, producing series of capsuled tuneshows at Luccionhis plush dinery . . Mort Sahl, backed by Joanie Sommers with Bob Florence Trio, doing another concert Oct. 28 for G. Bernardi at Public Music Hall . . Nick H. Locont's new downtown Copa Club preemed last week . . Francis (Kalam) Brown Trio and dancer Vicki Vore teamed in new Bird Cage show. Cage show.

Windsor's TV Pact

the Duke of Windsor's story ar the Duke of Windsor's story arose while he was researching the Churchill show and he realized that many of the incidents surrounding the abdication of King Edward VIII and other phases of his life had been obscured and distorted.

The Churchill show was pro-

torted.

The Churchill show was produced by Le Vien International Productions in association with Screen Gems, which, Le Vien says, came through with the money to close the deal with the British wartime leader when a number of sponsors and the networks had turned the proposal down.

On the Duke's story, Le Vien will be represented by Ted Ashley of Ashley-Steiner theatrical agency.

Chi Mayor Closes 3 More Saloons In New Crackdown on B-Girl Joint

Blame Reform Politics For Name Show Fold At Cincy's Beyhills Nitery Cincinnati, Oct. 17.

Cincinnati, Oct. 17.
Beverly Hills, Greater Cincy's ace nitery, folds big time floor shows in its 800-seat theatre restaurant Thurs. (19) upon termination of the two-framer with Dick Haymes & Fran Jeffries and Marge Cameron, but will continue operation of the adjoining Celebrity Room, which accommodates 100.

Garson Tucker, general manager of the northern Kentucky plushery, said the curtailed policy will provide bar and kitchen service and entertainment by a vocal and instrumental trio. It will hold at least until the November election.

The changes stem from reform politics which targeted gaming places in Campbell County. They cost 150 Bevhills jobs. The casino angle brought a 45-day suspension of the cafe's liquor license, which has been appealed.

nas oeen appealed.

Since its opening in 1937 Bevhills has paraded nitery stars and
top chorus lines except for scant
trief intervals to permit redecorations. Latest facelifting several months ago entailed around
\$300,000.

Business has been off since early summer when bingo, as traditional as the spot's "Old Kentucky Home" theme song, and casino activities halted. A commitment for Jane Powell, to headline the next show, was canceled by mutual agreement.

Minsky in Seattle

Continued from page 56

the Ed Sullivan Show, but others are in negotiation. The Sullivan show will be telecast live April 22, one day after the fair opens, from the Opera House. Another program will be recorded April 15 for later televising, probably in September.

Another Federal Grant

Size and scope of the Federal Science exhibit at the fair got a boost when Congress voted \$900,000 more for federal participation fair officials had asked for \$1,000,000. Congress also approved \$70,000. Congress also approved \$70,000 for a mobile library to be exhibited at the fair. Grants bring total fair's federal funds to \$9,070,000.

Seattle's position as a port will-

total fair's federal funds to \$9,970,000.

Seattle's position as a port will be acknowledged during the fair by the visit of three large sailing ships, two from Japan (Nippon Maru) and the Oriole from Canada. Ships will participate in a "world of wind-jammers" festival, to which other nations have been invited.

On the fair promotion front: Washington Gov. Albert D. Rosellini heads one of five groups now off around the world to plug the fair. Rossellini will speak to the convention of the American Society of Travel Agents in Cannes, France, Oct. 12. Otto Brandt, fair vice president and general manager of KING Broadcasting Co., heads the group visiting southern Europe.

Fair officials said food concessions are just about wrapped up, with all types of food service included, from cotton candy to pizza "pupples." with total concessions in the Food Circus numbering 55, elsewhere on the grounds, 23.

Three more saloons have be-

closed by Mayor Richard J. Dale in the biggest crackdown on B-gi in the Diggest crackdown on B-gr joints and stripperles in recei years. Daley revoked the licens of the Devonshire Lounge, it Southern Inn, and the Tudor Ir last Thursday (12) on charges the women were permitted to solic patrons for prostitution or for drinks.

In addition, four persons we In addition, four persons were arrested at the Town Casino (I cated a half-block from City Hal on the complaint of a convention eering doctor that he had bee solicited for prostitution and habeen charged \$28 for a bottle wine and a package of cigarette. The current furor was touched.

wine and a package of cigarette
The current furor was touche
off two weeks ago when three do
tors in town for a medical co
vention, were steered to Swir
City, a near north saloon, ar
allegedly fed Mickey Finns ar
rolled. The Chi newspapers agree
to aid in the prosecution by n
printing the names of the docto
if they would testify against it
joint. The saloon was immediate
closed.

Still unresolved is a continuir

closed.

Still unresolved is a continuir conflict between authorities as whether the B-joints should be permitted to operate in order maintain Chi's reputation as "swinging" city. Proponents this school say that the clipjoin are harmless and are a prime reson why conventioneers chose to city for their gatherings. The conservative forces say that the clipperies are a blot on the city peries are

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No definite date has been set for Big Wilson

to headline the Palace.

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AUSTRALIA

MELBOURE (Tivoli) — Frank Berry,
Pat Gregory, Jodie Gray, Howard Hardin,
loe Chiscion, Bill Christopher, Harvey
Weber, De Jong & Dee, Trapinos, Maria
Blanche, Ken Mackey, Adrienne Erdos,
Lewis Dunn,
Sy D NEY (Tivoli) — Don Tannen,
Lucio & Rosita, Four Kovare, McKay
Bros, & Romayne, Daniele Dorice, Hal
Roach, Yolande Rodrigues, David Fuller
Tio, Lee Arnol, Robin Hacdman

BRITAIN

BRITAIN

BLACKPOOL (Tower Crews)—Charlle
Cairvail & Cr. Schiedler Sisters, Kine's
Lippurane, S. Ponies & 6 Mules, Four
Palacios, Circus Roland's Eight Tigers,
Elwardos, Berosnis, Rudy Horn, Moni
the Talking Elephani, Captáin Danlon's
Sea Lions, Jorandos, Lilian Kenny, Sydney—Boxing Kangaroo, Trio Faber, Our
Sammy, Little Jimmy & Circusettea.

LONDON (Pailadium)—Harry Secombe,
Roy Casile, Marion Ryan, King Bros.
Eddie Calvert, Wise Guys, Audrey Jeans,
Jeremy Hawk, Michel & Carol, Grazina
Frame, We Roland Corbett, Jack Francois
George Carden Dancers, Bill Shepherd

George Carden Dancers, Bin Dispersional Control of the Month of the Mo

Cabaret Bills

NEW YORK CITY

BASIN ST EAST—Don Rickles, Billy Bokstine, Quincey Jones.
BIRDLAND—Joe Williams, Harry Edi-

Mac Barnes, Jimmle Daniels, Inc.
Flanket OT — Bobby Van, Helen Gallagher, Mariyn Lovell, Ronni Hall, Karn
Thorsell, Richard Blair,
CHARDAS—Carmen Michelle, Tibor Rakossy, Dick Maria, Lia Della, Elemar

Thorsell, Richard Dasi,
CHARDAS—Carmen Michelle, Tiber RaROSSY, Dick Martis, Lia Della Biemar
RASSY, Dick Martis, Lia Della Diemar
RASSY, Dick Martis, Lia Della Diemar
CHATEAU MADRID — Los . Chavales
Espana, Pupi Campo Orc.
COPACABANA—Sid Caesar, Tina Robe.
Ins. Paul Shelley Orc. Charles There, Roy
Ridridge Four, Ray Bryant Three,
HOTEL ASTOR—Eddie Lane Orc.
HOTEL LEXINGTON—Virginia Wing,
Lillian Knight, Denny Regor, Tony Drake,
HOTEL NEW YORKER—Milt Saunders
Orc. Verna Lee, Joe Furst
HOTEL NEW YORKER—Milt Saunders
Orc. Verna Lee, Joe Furst
HOTEL NEW YORKER—Milt Saunders
Orc. Verna Lee, Joe Furst
HOTEL SHERRE—"Sleppin" in Society
Patricia Bright, Jack Haskell, Patricia
Marand, Beich Haggedt,
HOTEL TAFT—Vinent Lopez Orc.
HOTEL ST. REGIS—Patachou, Milton
Kay Trio, Mild Shaw Ort Orl A. Lisa
Kirk, Dick Barclay, Emil Coleman Orc.
HOTEL SAVOY-HILTON—Gunnar Hansen Orc. Ray Hartley,
INTERNATIONAL—Rity Bross, June
VINTERNATIONAL—Rity Bross, June
VINTERNATIONAL—Rity Bross, June
VINTERNATIONAL—Rity Bross, June
Vinternational Colleman Pivoteau, MelloLarks, Jo Lombard Orc., Irving Fields
Orc.
HOTEL SOLOMBARD ORC.
HOTEL SOLOMBARD ORC., Irving Fields
Orc.
HOTEL SOLOMBARD ORC.
HOTEL SOL

LEFT BANK—Cal Bostic, Paul Doole, LIVING ROOM—Lillian Briggs, Alberto

LIVING ROOM—Inilian Briggs, Alberto Rochi, Arti Azenza, No. 1 FIFTH AVE. — Stan Freeman, Liza Stewart, Hankinson & Silver, ROUNDTABLE — Dorothy Donegan, Matt Monro, Jack Kelly 3. SAMBRA — Yaffa Yarkoni, Rachel & Zillia, Marin Roman, Sara Ayani, Kovesh & Mizrachie, Jeo Fuld. — Billy Daniels, TOWN & CANDER & Elsts. Ned Harter TWO GUITARS—Alya Urno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

UPSTAIRS & DOWNSTAIRS — Phily Bruns, Ceil Cabos Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber-Jim Sheridan, Bill McCutchen, Milrad &

Wilson Lovelady Powell, Freddie Webber,
Jim Sheridan, Bill McCutchen, Milrad &
Colston,
Colston, Colsten, William Colston,
William Erns, Schoen,
Villiam Erns, Schoen,
Villiam Erns, Sundan,
Villiam E

VILLAGE WANGUARD — Chico Hamilton, Carol Stoane.

CHICAGO

BLUE ANGEL—"Pablo Candela Limbo Calypso Revue," Lvdia Lora, Raphael Hernan, Lord Christo, Lord Mike, Jeanne Seuratt, Salea Caro, Tito Perez orc.

Selective Salea Caro, Tito Perez orc.

Lean, Edd Subway Orc.

CONRAD HILTON—"On La La," Dornan Brox, Margie Lee, Dru & Landell, Lothar Weidemann, Brightte Volt. Inez & Gordon, Buckvar-Dons Orc.

DOWNSTAGE ROOM (Happy Medium)

Tania Velia

Tania Velia DRAKE-Barry Sisters, Jimmy Blade Orc.
EDGEWATER BEACH — Churumbeles
De Espana, Dolores Del Carmen, Don

EDUERNAL DOLORS DEL LETARLE.

De Espana, Dolores Del Letarle.

GATE OF HORN—"Trouble in Tabiti."

Amanda Ambrose, Frank Carroll and
Alexandre Hunt, Jan & Sylvia

LE BISTRO — Randy Leeds, Johnny

Trio. Joe

rio. ROOM—Mary Kaye Trio, Joe ING ROOM—Mary Kaye Trio, Joe NIO Trio. NDON HOUSE — Barbara Carroll Eddie Higgins Trio, Larry Novak

io. MISTER KELLY'S—Phylis Diller. Johnny nis, Marx-Frigo Trio, Marty Ruben-

LOS ANGELES

BEN BLUE'S — Ben Blue's "Hullabaloo," with Cully Richards, Harry Clexx,
Sid Fields, Allison McKay, Iona Adams,
Joy Healey Dancers, The Domestrcis, Ivan
Lane & Orc.
COCOANUT GROVE — Jane Morgan,
Dick Stabile Orc.
CRESCENDO—Jack E. Leonard, Billy
Ward, Dominos. nos. Sharon Dexter, Jack Elton

CRESCENDO—Jack E. Leonard, Billy Ward, Dominos. On the Second Sec

LAS VEGAS

CARVER HOUSE — Treniers, Barbara andolph, Lon Fontaine Dancers, Mari

Randolph, Lon Fontaine Passand, Young Orc. DESERT INN — Louis Prima, Keely Smith, Dick Humphreys, Sam Butera & Witnesses, Donn Arden Dancers, Carlton Hayes Orc. Louinge Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby

Hayes Orc. Lowers mixed.

Hayes Orc. Lowers mixed.

Appollon, Milt Herth, Henri Rose, Bobby Appollon, Milt Herth, Henri Rose, Bobby DUNES—"Philippine Festival." Bobby DUNES—"Philippine Festival." Bobby Octales, Shirley Gorospe, Elizabeth Ramsey, wallan Bev, Billy Andre, Fabulous Tones, Dennis & Rogers, Joseph Mack Four.

El. CORTEL—Johnny Ukulele, Princess Lei Momi, Kahala Twina.

El. CORTEL—Johnny Ukulele, Princess Lei Momi, Kahala Twina.

Lei Corte Louis Bellson Cort.

Lei Corte Louis Bellson Cort.

Lei Momi, Kahala Twina.

Lei Cort.

Lei Momi, Kahala Twina.

Jel Balley.

Lei Malley Bellson, Dennis Bellson, Carmen De Lavallade, Louis Bellson Cort.

Lei Cort.

FREMONT—Joe King Zanlacz, Newton Bros. Make Beleve.

Judy Lynn, Jimmy Wakely, Wands Jackson, Sneed Famlly, Joe Wolverton, Annie Maloney,

HACIEMDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover.

lore 3

3. FRONTIER — Lou Mosconi Jr. ia Rae, Fritz Becker. T—Pat Moreno's "Artists & Models

MINT—Pat Moreno's "Artists & mouss of '81."

NEVADA—"Les Girls De Paris." Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.

NEW FRONTIER — "Holiday in Rio." Levine, Fred Xushom. "Irms La Douce." Julie Prowner of the Province of the Paris Catheart Orr. Levines, Vagabonds, Arthur & Bonnie.

& Bonnie,
SADDLE CLUB—Jackie Lee Cochran.
SAHARA — Sieve Lawrence: Evdie
Gorne, Moro andis Daneers. Louis Basil
Orc. Lounge: Ray Anthony. Freddie
Bell, Deedy & Bill.
SANDS — Dean Martin. Garr Nelson.
George Zak. Copa Girls. Antonio Morelli
OSHOWBOAT - Tex Williams, Wade Ray.
Twin Tunes.

Orc. Lourge: Dave Dutton. 1991. Accept SHOWBOAT Tex Williams, Wade Ray, SILVER \$11PPER—Hank Henry. Sparky Raye, Red Marshall, Danny Jacobs. Taffy O'Neil, Rudenko Bros. Silpperettes, George Redman Orc. Lourge: Charlie Testar Charlie, Happy Jesters, Feggy De Gastro. Micki Lynn, Del-Martins. THUNDERBIRD—Linde Darnell, Larry Daniels, Harry Nofal, The Henrys. Garthunglei, Harry Nofal, The Henrys. Garthunglei, Harry Nofal, The Henrys. Domingo & Norma. Frank Custo.

TROPICANA—"Folies Bergere." Coatte Riedinger, Pompoff. Thedy & Family, Pinky & Perky, The Bogdadis. Danny Lett. Florence & Frederic & Dancers. Ray Sinatra Orc. Lourge: Jerry Colonna. Varel & Bailly, All DePaulis 4, Dubonnet 3, Paul Goupi 4.

SAN FRANCISCO

LACKHAWK—Joe Loco Four. ACKSHEEP—Bill Davidson Orc. ARTHQUAKE McGOON'S—Turk Mur. phy Orc. FAIRMONT HOTEL — Billy De Wolfe,

FAIRMONT HOLE,
Ernie Heckscher Orc.
GAY 99'S—Ray K. Goman. Bee & Ray
Goman, Joan Brant, Marah Gates Dners,
HUNGRY I—Phyllis Diller, Joe & Eddie,
Clancy Knight, Olga Sbragia, Dick Crab-

THE TIME OF THE STATE OF THE ST

RENO-TAHOE

GOLDEN—Barry Ashton's Les Girls. Novelités, Golden Orc. HAROLD'S—Don Cornell, Goofers, Don Conn. Orc.

HAROLD'S—Don Cornell, Goofers, Don Conn Orc.

MARRAM'S (Reno)—Kim Sisters, Deedy & Bill, Sons of Golden West. Windsor Trio, Red Coty, John Buzon Trio.

Fig. 19 Control of Contr

ith Strings
MAPES — Buddy Greco, Nalana Kele
olynesian Revue, King Sisters, Reno
olynesian Revue, King Sisters, Reno
olynesian Revue, Minsky's Follies with
tweeler Lou Levitt Ore Lounger
elson & Palmer, Linda Leigh & Her

Lads.
WAGON WHEEL (Tahoe)— Joe Maize & Cordsmen. Johnny, Hamlin, Norman Brown, Bobby Page, Pars & Patti, Ron Rose, Magic Violins of Mexico.

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH

AMERICANA—George Annold Ice Revue, Phil Richards, Shilet Linde, Tayor & Mitchell, Johnny Flanagan, Michael Mechan, Lolo & Lita, Mal Malkin
Orc., Ice Models,
CARILLON—"Cherchez Les Femmes,"
Sue Carson, Tanya & Biggi, Jack &
Sue Carson, Tanya & Biggi, Jack &
Jenkins, Jacques Donnet Orc., Line
CASTAWAYS—Preacher Rollo S, Jerry
Geraldi & Lesley, Ralph Font Orc., Cando
Cortez, Bob Rhodes
DIPLOMAT—Mandy Campo Orc., Van
Smith, Tito.

Meren, Ron Dean, Bobby Argas & Jac-queline Verona, Les Rondettes (12), Ziggy Lane, Frank Sextette.

PLAYBOY — Wayne Roland, Stagg McMunn, Danny Apolinar, Casey Ander-son, Jackie Jackier.

THUNDERBIRD—George DeWitt, Richle Bros., Berj Vaughn Quartet, Ruth McMahon.

Unit Review

An Evening With Andy Stewart

Melbourne, Oct. 5.

G. & L. Mennie presentation of two-part show. Stars Andy Stewart, Randy Ross, Loris Synan, Johnny McLeod & his band. At Festival Hall, Oct. 4-5; \$3 top.

Andy Stewart shows clearly from the start that not only is he worthy heir to the late Sir Harry Lauder but he is something of a kilted Sammy Davis Jr. as well. Paying his first visit Down Under, where he's the first man since Elvis Presley to have three disks on local hit parades, he amply demon-strates that there's more to him than the folksy Scots tunes he writes.

writes.

Stewart's exuberant friendliness is irresistible and his infectious personality wins over more then the Macs who might be inclined to be one-eyed when it comes to heather-bred performers. He tops other Scot performers with the "furriners" mainly because his burr is not nearly so pronounced and while the Scotsflavor is always there. he's always comprehensible. there, he's always comprehensible

His singing covers a wider field than his disks would have you be-lieve and he can handle a ballad or a pop just as capably as he can his "Sctottish Soldier" which won him a Siver Disk in Britain.

nım a Siver Disk in Britain.

In the second half of the show,
Stewart warms up with some funny
story telling. He had the big
housee with him when he does a
series of standout impersonations
of Como, Ray, Presley, Whitfield
and Satchmo as they would interpret the ald Socie ditting for and Satchmo as they would interpret the old Scots ditty, "Ye Cannae Shove Yer Granny Aff A Bus."

With a weak supporting cast, Stewart was virtually a one-man show. Despite his disk popularity he failed to attract the Melbourne he failed to attract the Melbourne teen following who apparently don't dig the kill sufficiently to see it in the flesh. The big ex-patriate Scots crowd, however, en-cored the Johnny McLord band, a Down Under version of the famous thistle country's Jimmy Shand band.

Operatic singer Loris Synan and balladeer Randy Ross capably round out the bill. Burr.

Met Diva's Ad

Continued from page 1

there is really need for them they ought to be built for all by the Government and not as private property for relatives only. One citizen has been quoted as ready to shoot any interlopers on a "let em build their own" rationale.

—Ed.)

—Ed.)
Whether the Met Opera approves of the Elias kind of publicity is unascertained. There has been disapproval in the past where other sopranos have attempted to break out of the semi-obscurity of being one among 120-odd singers. Miss Elias. age 27, has rated generally good reviews from the opera critics in recent seasons but there is the typical problem of opera critics in recent seasons but there is the typical problem of getting fatter roles and more op-portunities to shine. She's been in "Otello," "Aida." "Tales of Hoffman," "Carmen." "Martha" and "Vanessa."

and "Vanessa."
A Lebanese-American from Lowell, Mass., the mezzo is the youngest of a brood of 13. Her father is a realtor there. A cousin is Litta Namoura, the moderne

Birdwell's clients and accounts Birdwell's clients and accounts through the years have been extremely varied. He recently handled John Wayne's Texas spec, "The Alamo." On at least one previous occasion Birdwell had a performer place a paid at to state her political attitude. That was the late Carole Lombard who once overheard a rich friend bellyaching about having to pay taxes. AMSTER RELLY'S-Phylis Diller, Jonny Janis, Marx-Prigo Trio, Marty Rube of Garidi & Lesley, Ralph Font Orc., Candi Robert Andre Mouse — Card Channing Frances and Cortect, Bob Rhodes — Card Channing Bernsetts OX Ber

New Acts

LES POUPEES DE PARIS Puppets (70) 43 Mins.

43 Mins.
Gilded Rafters, Sepulveda, Calif.
Here's one for the sad saloon operator tired of fighting Vegastype prices for name acts, and worn out fighting gendarmes because of risque attractions—a puppet show for adults only. Why not? Everything else has been tried to lure 'em back to the saloons.

Sid and Marty Krofft fashioned a 41-minute show which boasts Las Vegas-type near-nudes—in puppets; Vegas-like sets—in miniature;
Perisian-like costumes, plus stereo-term and his vocalizing fracture to charm and his vocalizing on the current craze in certain posh rooms for the Centerian posh rooms for

pets; Vegas-like sets—in miniature; Perisian-like costumes, plus stereophonic sound. Producer Nat Hart, former maitre-dee at Flamingo and Riviera hotels of Las Vegas, partnered with the Krofft boys to produce the show on a 16'x 8' stage in a theatre useats 60' at his push eatery. The Gilded Rafters. in San Fernando Valley. At the \$2.50 tab, with a two-a-night show policy, three on Saturday, they can't get even here but they hope this is the start of many roadshow, puppet companies. companies. It is a classy, chic, and (pardon

the expression: charmante show which could attract the better boites' attention. The show runs the full gamut of a Lido or Folies. Bergere-type revue in puppet form. It's an adult Grand Guignol, complete with puppeted or chestra (10). The numbers include, "The Beauty in Her Bath," "Crystal Palace," an iceskating puppet. "A Night of Horror" (including a tiptop skeleton dance), the inevitable juggler, operatic singer, a takeoff on the Lido's pool and waterfall sequence, "L'Amour Exotique," and a smash finale, also a la Las Vegas with fountain and fireworks on the minlature stage. expression) charmante lature stage.

fountain and nreworks on the minlature stage.

Among the legit voices used in
the show are those of Tony Martin,
and Diane DuBois.

As expected, the puppetters are
magnificent: the Kroffts, Tony
Urbano (who created 'em', Larry
Barko, and Bill Cassidy. The costumes, fancy as seen on any stage,
Bill Campbell's creation. Nicky
Nadeau's ingenious sets include
above-mentioned gimmicks plus
elevators on the small stage.
The boys claim to have \$100,000
in the show. One road company in
a Las Vegas hotel lounge could get
'em off the hook on a long stand.

a Las Vegas hotel lounge could get 'em off the hook on a long stand. The Krofits know Las Vegas, worked puppets on past Judy Garland and Tony Martin stints there. But this is an all-new show with 70 (count 'em—70) marionettes, some bare-bosomed, others bare-derriered, but all well-strung together. They are booked indefinitely. gether. nitely.

KITTY KILOWATT Exotic Dancer 20 Mins.

20 Mins.
Silver Tap, Omaha
Broadway had its "Electra" as a dancer in "Gypsy" and now the middle west has come up with Kitty Kilowatt, a darkhaired looker who peels as lights attached to her body blink off and on. In addition, the gal carries a horn similar to an old auto tooter which she blasts at customers while disrobing. Kitty works atop the bar at Sam Salzman's Silver Tap and apparently has assembled a local following. The tune in "Gypsy" declared that "You've Gotta Have a Gimmick." and Miss Kilowatt certainly qualifies in this respect. a Gimmick." and Miss Anowacc certainly qualifies in this respect. Trump.

SAM FLETCHER Songs 20 Mins.

20 Mins.

3 Rivers Inn, Syracuse
RCA Victor's Sam Fletcher has been on the nitery circuit since January but has somehow managed to elude New Acts mention.
He opens with Cole Porter's "I Love You" and segues into "You Ought to Be in Pictures." In which he is reminiscent of Nat King Cole Dramatic renditions of the theme from "Exodus" and "You'll Never Walk Alone" have a sobering effect on the audience and get nice mitting. A spirited "Long Way From St. Louis" is also well received. Fletcher's finale is an uptempo "Old Man River" which goes over well.

Mexican Lads Tour U.S.

Singing Roys of Mexica to Taylor and across the patrons' pleasure as well or the patrons' pleasure as well as the birds'. Young Jacquemont is a witty femcee. Claude Norman heads the louse orch well with a wingy orch will the Claude Bolling Orch gives Distel a needed solid attests to a growing interest in wards after waning the last few years.

Mexican Lads Tour U.S.

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Young Jacquemont is a witty femcee. Claude Norman heads the louse orch well with a wingy orch will be claude Bolling orch well with a wingy orch well with a wingy orch well.

ABC has been refurbished and attests to a growing interest in wards after waning the last few years.

Mexican Lads Tour U.S.

Well.
Singer has a distinctive personality and escapes comparison with other. Negro singers for the most part. He possesses a fine voice and is at home with swinging songs and deep ballads.

Lang.

MINATURE LAGY 10H U.J.

Singing Boys of Mexico are in U.S. at present for their first tour here since 1958. They were then handled by National Concerts.

ALBERTO ROSHI Songs 35 Mins.

has a rich sound which he accentuates on occasion with an echo microphone setup which can be clicked on and off at will. Rochi's reportoire includes such standards as "Malaguena." "Granada" and "Mama." and also sports English renditions of "Autumn Leaves" and "Portrait of My Love." He also does some numbers in two languages, English with either Italian or Sçanish.

In all, he makes a pleasant appearence and his singing is such to charm the femmes in the audiences and entertain the menfolk as well. His winning personality and well-designed delivery make his performance okay in all de-

his performance okay in partments.

House Review

ABC, Paris

Paris, Oct. 12.
Sacha Distel, Cino Peres, Tessa
Beaumont & Max Bozzoni, Claude
Bolling Orch (13), Heuri Tissot,
Dior Dancers (4), Isabelle Aubret,
Hellos (2), Eliane Knie Parrots,
Christian Nohel, Yronne Jacquemont, Claude Norman; \$2.50 top.

Sacha Distel is a young, personable good looking singer who made his way as a disk star before deciding to do an in-person stint in Paris. This coincides with the ABC returning to a house format after showcasing musicals of late.

Distel does not have the indi-viduality, projection, fervor or inner intensity needed for star singers. His crooning style makes him more an orchestra-type entry.

him more an orchestra-type entry.

Cing Peres do vocal instrumentals with clever clowning backing their sound renditions of classics. This is a neat sight and sound offbeater that scores.

Tessa Beaumont & Max Bozzoni have a fing from the Opera Ballet but their attempt at jazz ballet does not quite fit in a house. Sticking to their own format would have been better.

But Dior Dancers are more like

But Dior Dancers are more like But Dior Dancers are more like it. A pocketsize sexy girl dressed in tights is thrown about by three men. There is an Apache-type entry that has solid acrobatics and lowdown mime that skirt braura tastelessness. It's an expert entry in its genre.

Henri Tissot does an uncanny takeoff on President de Gaulle with a clever insight into his mannerisms and politics in a talk on traffic conditions. This bowls over the French and he is naturally a local phenomenon. local phenomenon.

local phenomenon.

Christian Nohel is a patter comedian with an okay format in tales of a fatuous but endearing friend. However, he needs more original material, though his delivery and timing are good.

Isabelle Aubret is a pert blonde with a small caressing voice.

Show is rounded out by two tiptop acts. Two Hellos circle on a motor bike doing juggling and acrobatics for an eyecatching interval. Eliane Knie Parrots work merry-go-rounds, climb and contort for the patrons' pleasure as well as the birds'.

Yvonne Jacquemont is a witty

NIGHT CLUB REVIEWS

Copacabana, N. Y.

St. Crear with Jim Dooley;

Rober, Andy Thomas, Jock

Robert Stand by Bill Foster & S: Criming stand by Bill Foster & Dong L. Co. da., songs, Jerry Seelen & Yor L. Tasey, orchestrations, Letter, a see a Jimmy Bidgood Criming Standard Copa Girls (8). From Seelen & Frank Marti and and

It, a tour-de-force of an hour It, a tour-de-force of an hour plus four families, one-man show of bilitary yet broad and toujours coam panto comedy, of a calibre unique unto itself for the simple reason that only few are endowed with such artistry. Sid Caesar returns to the niteries and boffs the cast overs. Erring perhaps only on according to the tall, slim, cleanger on the coments tapt attention as he must the gamut of unsubtle 10 moons, man versus woman makas he was the gamin of mistode to appear and resus woman making their morning ablutions the bedelor with a cold, to a double-tiking. Prof. Labermacher-type satant, the multilingual proposals, to the bord percussionist in the sampiony who wants to beef up the professional property.

nartly tinged with genuine concern, yet a lampoon on normal
husband-wife relations.

In showmanly manner Caesar
doesn't handicap himself when he
withzes a slight podium so that all
can view his panto. His brand of
visual humor, of course, has been
salvon trade he has culled a good
good of sketches, including the
firactured - French - Russian, etc.
martial proposals. He is given
iis a t
jord assist by Jim Dooley as an
hysteri

Show is bottom-billed by Tina Robin who belies her first name vith a large belting style of ballads, pops, rhythm and rock 'n' roll. In between she does taken's on Telesa Brewer, Kay Starr and Roberts Sierwood to a strong personal score

The new Bill Foster-Doug Coudy revue, debuted when Joe E. Lewis 'officially' reopened the fall season last month, remains a sturdy framework for the new Copa beauts, a nice octet, who get an opportunity to "shine" with couplets in "The Daughters of the Copa Giris of 1941." Andy Thomas and Jock Casasus are the fronters for the babes and keep it buoyant in between the feature act and the headline:

In cidentally, Jules Podell's interver remains an efficiently geared operation with surprisingly groof groceries, not the least of the customer relations. The boniface explains the recent rumor

geared operation with surprisingly good groceries, not the least of the customer relations. The boniface explains the recent rumor about "selling" to a chain restaurant operator as having been part of casual repartee which the latter however, elected to capitalize for publicity purposes.

Abel.

Ahel

Cave. Vancouver. B. C. Me' Torme, Evers & Delorez, Cardette Dancers (5) Dave Robbins Orch (7): \$2 admission.

Ken Stauffer and Bob Mitten ushered in the fall season at their Cave Theatre Restaurant on a high note with singer Mel Torme. He has long since outlived his one-time Velvet Fog tag, but it's been 1! years since his last Vancouver outing and it takes this engagement to reveal him as a fully rounded performer.

outing and it takes this engage-ment to reveal him as a fully rounded performer.

Torme ranges the gamut of vo-cal devicerty with 45 minutes of bot jump tunes, swinging impro-visation and delicately phrased balfads. He accompanies them with audience reaction.

has an audience willing to receive. It all adds up to a great vocal dis-

Backing on this set has to be New show opens Oct. 19. Guy.

good with tunes culled from Rodgood with tunes culled from Rod-gers & Hart, Gershwin, Porter and Mercer, and Dave Robbins and his orch make it with musicianship that matches the Torme pace. Clicks on show caught were open-er "All I Need Is a Girl." "It's All Right." "When The World Was Young" and the Torme perennial, "Mountain Greenery."

Young" and the Torme perennial, "Mountain Greenery."
Evers & Delorez warm up the room with a brief but technically adept steel wire balancing routine that wins approval. Choreography by Jack Card, and his Cardette Dancers, is well-disciplined and precise.

Danters ,...

Bill is in for nine days wi comi: Gary Morton set to follo and Ford & Hines upcoming.

Shaw.

La Tete De L'Art, Paris

Paris, Oct. 5.
Raymond Devos & Co. (7).
Fierre Jaques (4), Pierre Dris,
Fierre Cerat, Richard Marsan,
Pierre Romanet Orch (6); \$5 top.

The mime, song and delivery ous. The mime, song and delivery combine to make them one of the better choral groups in the biz with eye and ear appeal for U. S. iboite or video uses.

Raymond Devos & Co. has a

tiptoy comedian heading a series of risible sketches done in rapid tire tempo on a small stage. Devos is a type who exudes repressed fractured - French - Russian, etc... if re tempo on a small stage. Devos marital proposals. He is given is a type who exudes repressed by id assist by Jim Dooley as an interrogating reporter in the interpolation of the hysteria as an uncomprehinding little man caught in strange situ-

disarming vein. It wins lotsa

Steuben's, Boston

Boston, Oct. 5.
Levis & Dane, Markaus 42).
Elsa Valladares, Don Dennis, Tony
Bruno Orch (5): \$2.50 minimum.

Lewis & Dane, able funsters, gag it up for freres Max & Joe Schneider's partyltes in their pleasant theatrical boite in the heart of the legit district, and win the predominant femme turnout with shenanigans. Ranging from zany impresh bits to roaming the stage and romping with ringsiders, pair get off way ahead in the fast paced show.

In for two frames, the session

Cave Theatre Restaurant on a high note with singer Mel Torme. He has long since outlived his one-time Velvet Fog tag, but it's been 1! years since his last Vancouver outling and it takes this engagement to reveal him as a fully rounded performer.

Torme ranges the gamut of vocal dexternty with 45 minutes of hot jump tunes, swinging improvisation and delicately phrased ballads. He accompanies them with audience reaction.

Jazz singer is a much-abused appletation. But in Torme's case, the accolade is well and honestly earned for he proves what a jazz singer can communicate when he has an audience willing to receive. It all adds up to a great vocal diswith "Granada" and a Spanish "Jalisco" to fine audience accep-



NELSON EDDY

Now singing his third run th year at Palumbo's in Philadelphi with his partner, Gale Sherwoo VARIETY says she "comphs things."

so, ant, the multilingual proposals, to the bored percussionist in the supplient which such that the bored percussionist in the supplient which is part.

In the latter he achieves the unitery show since the heyday of existentialist boites like La Rose with the Tchaikowsky "1812 Oversuge and Fontaine Des Quatre ture," as the percussionist chews the seenery with a puny cymbal scass, or makes a production of a stantedrum roll, or just gets bored with it all in between the long symphonic passages and performs circl tricks with his fellow AFMERS.

The visinette about the husband who is uncertain about his positive errant wife, best friend, etc., is warm yet funny, betimes poignantly tinged with genuine conferent, yet a lampoon on normal husband-wife relations.

In the bored percussionist in the subject the artical and revue response the heyday of existentialist boites like La Rose distance. Jan the positive as the production of a complex at the miner of the blanch of this Times Square at Palumbo's in Philadelphia, with his promother action a vital vestpocket theatrical and revue response the heyday of existentialist boites like La Rose Rose distance. Jan the part of a subject the artical and revue response the heyday of existentialist boites like La Rose Rose distance. Jan the part of a subject the artical and revue response the heyday of existentialist boites like La Rose Rose distance. Jan the production of a statential and revue response the heyday of existentialist boites like La Rose Rose distance. Jan the part of a subject to production of a castential the beginner. At the part of a subject to product of a sub

To mark what's billed as the 20th anni of this Times Square gilded emporium, bonifaces E. M. Loew and Ed Risman have come Loew and Ed Risman have come up with a shoot-the-works spread that's surely as opulent as any yet berthed here. They have really poured it on, with a determination, to make that \$7.50 minimum on the tabs seem like a bigger bargain than the Staten Island ferry (that's a nickel still).

Tossing in the acts, there's enough pulchritude to sate a satyr, and overall, there's just about every visual value in the showmen's lexicon save a mushrooming atom cloud — which would have

atom cloud — which would have been superfluous in this layout which stretches an hour and 40

been superfluous in this layout which stretches an hour and 40 minutes.

These LQ spectaculars are institutional by now, which blunts any speculation re the boxoffice. There's no reason, really, why the firemen and a goodly quota of locals, too, should be any less willing to audition this latest edition. The Loew-Risman management, knowing they've got a good thing in their present policy, are also savvy enough to know today's world is a 24-hour superama, not to mention the home entertainment video, et all penchants that's rendered the old free-spending to virtually memory status. The bonifaces, in short, indicate with "Manhattan Holiday" an emphatic noth-

faces, in short, indicate with "Manhattan Holiday" an emphatic nothing-to-chance philosophy of cabaret showmanship that should continue to pay off strong.

That "Manhattan" in the show title is a bit curious, actually. The accent in acts suggests it should be traded for "Continental," or some such. But no mind. Topbilled is the Rafael de Cordova Spanish Ballet, assertedly making its U.S. bow. Casting may have seemed chancey, but the company operates primarily in a light groove rather than overboarding the classic flamenco stuff. That's smart programming in this spot, and the classic flamenco stuff. That's smart programming in this spot, and the stress on charm and humor gets Senor de Cordova & Co. an attentive hearing and lively handwork. However the classic balletomane public would vote, the company looks primed for a nice run of of supperclub playoffs. Pompoff Thedy Family ("Spain's Royal Family of Comedy") is, of course, a fixture in the upholstered show spots (including the Hilton outlets). Trio has past-mastered the buffoonery school of yocks.

outlets. Trio has past-mastered the buffoonery school of yocks, and even blase spenders should be hard put to resist the honorable sight gag routines concocted of prop getups and paraphernalia, with even a "trained" goose to boot. These fellows warm 'em up pronto, and more time could safely be allocated them.

Working from ropes and rings over the audience, the Wallenda Aerial Railet affords the sort of

working from ropes and rings over the audience, the Wallenda Aerial Ballet affords the sort of neck-cramming novelty that has built-in revue, quite aside from the stunts of featured ballerina Jeannine Pivoteau and her four femme acolytes positioned rectangularly

around the room. Tension is less the point of this act than the uni-son movements aloft, with Mile. Pivoteau furnishing a series of getaway "hand stands" to sew nice reaction.

The Mello-Larks (Adele Castle and her three men) know their harmonic way with a standard library, with stage aplomb to match the vocal likewise. If there's any failing, it's that the stuff they workover is a little too commercial by this time. The ASCAP library alone is a mine of worthies, one or two of which would probably elicit as much, or more, affection as a here-we-go-again "Rockabye Your Baby," to name one.

Show's comedy department offers another Continental turn in John & Rene Arnaut, who can The Mello-Larks (Adele Castle

iers another Continental turn in John & Rene Arnaut, who can make with a tangle of arms around each other while fiddling, or panto flirtatious birds, replete with feather rigging. This turn, again, is tailored for the clientele, and

feather rigging. This turn, again, is tailored for the clientele, and the laugh quota comes up to par. Julie Gibson is frankly billed in the ads as an "exotic," but while she displays ample epidermis, she's confined to being integrated in a couple of the production aspects. Off other dates, the femme has gained a nice rep for an elevated and somewhat witty concept in the peel-and-tease league. But since her own act is kept under wraps here, it almost defeats the purpose of her billing. She's a cynosure in any case, but it seems a sample of her showmanship. Charlene Rey, in blond wig or natural, projects nicely in the chirp and torso terpery department via a couple of exposures. The LQ nudes are, of course, a holdover, figuring in several tableaux-come-to-life type numbers but otherwise not much more

tableaux-come-to-life type bers, but otherwise not much more lively than Macy's mannikins; and the line girls and guys carry out their footwork with spirit and confidence

On the technical side the behind-the-scenes contingent all rate a firm bow. Ronald Field's staging makes the best of an unwieldly assignment, and Freddie Wittop's costume conceptions are properly preposterous

Other credits all shape plus, too, not to overlook for an especial nod the musical assist of Jo Lomnod the musical assist of 30 Lon-bardi's show regulars—a yeoman stint—plus the smooth dance sets divvied per usual by the Lombardi men and Irving Fields' tooters. Maitre d' Gigi and his crew should have their hands full with this one. Their Monday (16) opener was iampacked. Pit.

was jampacked.

Hotel Roosevelt, N. O.
New Orleans. Oct. 14.
Johnny Puleo & his Harmonica
Rascals (6), Jo Ann Val, Leon
Kelner Orch (12); \$2.50 weeknight
minimum, \$4 Sats.

Little Johnny Puleo and his gang are back at Seymour Weiss' plush Blue Room for a two-week stand Blue Room for a two-week stand and some through with another smash performance. They're faves here and are cinch to equal or surpass big biz pulled in on previ-ous engagements. With several conventions in town as well as weekend football crowds, the take has been heavy. And, also important, the customers leave happy.

happy.

Format of Puleo's act hasn't Format of Puleo's act hasn't changed in years, but the familiar slapstick draws big yocks and hefty palm-pouding. The little guy in the cowboy suit is a master at pantomime and slapstick. His attempted retaliations for a seeming ly unfair share of recognition are one of his most hilarious bits. Puleo and his boys do a masterful job on the mouth-organs, mixing classical, semi-classical and poptunes. The effect of the music is

tunes. The effect of the music tunes. The enect of the music is a lost at times, however, by gales of laughter resulting from the heavy doses of slapstick. Gang bows off to heavy mitting after several encores.

Diminutive Jo Ann Val, a Miliable of the best with a bit resident to the possible of the several encores.

Diminutive Jo Ann Val, a Mil-waukee thrush with a big voice, has an ingratiating charm and the ability to sell a tone. She fashions her numbers with care and a sharp sense of song. Her rapport with the audience is genuine and effec-tive. From her opening, "I Love Paris" to her romp with the cus-tomers in 'When the Saints Come Marchin' In" and "Bill Bailey," she registers easily. she registers easily.

Cocoanut Grove, L.A.

Los Angeles, Oct. 14.

Janie Morgan, Larry Daniels,
Dick Stabile Orch (18): cover
\$2.50, \$3 (Fri-Sat.); \$3 minimum.

What's in a name? In the case of Jane Morgan, it means a talented vocalist with a repertoire designed to please husband-wife and anniversary celebrants; nostalgic standards dressed up occasionally with French lyrics or skillful use of hats and clever lighting to set a mood. Nothing spectacular but pleasing to ear and eye.

The comely chanteuse opens with her best-known "Fascination," then quickly segues into one stanza, medley of "love" ditties. An upbeat version of "The Second Time Around" An upactiversion of "The Second Time
Around" wins warm mitt action
but it is her sock arrangements
and passionate Parisian bit which
includes eight strolling violinists
that get the audience's biggest
applause.

applause.

Miss Morgan sheds sequined skirt to reveal form fitting gown for her "Around the World" canto in which the blond belter musically circles the globe in eight minutes. Chirp displays her versatility on a handclapper bowoff number, "Love," and earlier on a rousing belter, "The Day The Rains Came," Love ballads, including "Where Are You," give her an opportunity to show off fine phrasing.

Standing comic Larry Daniels

show off fine phrasing.

Standup comic Larry Daniels has a breezy opener, mimicking prominent personalities but overplays his turn when he goes into imaginary phone call from an ambassador to President Kennedy and gets Caroline instead. Seriousness of world situation is too real for comic buffcon to "kid" and it fell. fat. First jet flight of wary businessman draws yocks and Daniels has some fresh material that registers.

Sammy Davis Jr. opens Nov. 2, with Joey Bishop filling in for two nights during two-week stand. Dick Stabile's orch gives fine sup-port and backing. Hous.

Room At The Bottom, Felicia Sanders, Phil Leeds; \$5

Greenwich Village got a new oom last week. There seems to be an attempt to make it a rather posh establishment. It has a lounge in addition to its main room and operates with a \$5 minimum per person. But if it keeps up the confused administration demon-stated at its opening, featuring reservation foulups, table-moving, unprepared kitchen and noise. it won't be posh very long.

won't be posh very long.

Maybe it was just opening night
jitters, but the room just wasn't
ready for its trade—and it was
filled to its small brim. Comedian
Phil Leeds and chirper Felicia
Sanders were the "Bottom's" opening acts. Leeds was off his stride
a bit although he got appreciative
mitts from the gathering an several occasions

Among his more effective bits are comments on delinquency, both previously to the state of the

For this part of town and this type of room Leeds is strangely un-hip and bland. He's an ingratiating guy who can sing well but his comedy is tired. His material could use some updating and pep.

On most of her material, Miss On most of her material. Miss sanders employs a dramatic legit-type style which she sometimes overdoes. She works hard, perhaps too hard for the small room, and presents a tailored and varied songleg. Her ballads such as "This Nearly. Was Mine" and "Hi Ho" are emotional and with a tear. Her uptempo songs are big and fulsome and she gets as much sex appeal into them as possible.

Sometimes it all works well with

appeal into them as possible.

Sometimes it all works well with
"I Wish You Love" and "Goodby
Joe," but on a lengthy "West Side
Story" medley and "Rain in Spain"
arrangement: she overwhelms the
place. Her phrasing is flexible and
varied, and overall, she's a confident performer.

A highlight is dueting between Miss Sanders and Leeds on some bright and lively tunes. However, her exuberance and hard work sometimes defeat themselves in the atmosphere of a small room like this.

Crown Room. Indols.

ndianapolis, Oct. 12.
Pat Harrington Jr., Sandy Merrill, Steve Ross Trio; \$1.25 cover, no minimum, except Saturday \$2 cover, \$2.50 minimum.

Pat Harrington opened to a big house in his first appearance here at the Crown Room which has him for a week only, ending Oct. 18. Spot will stick with the weekly change policy into December. Harrington starts nicely with his familiar "Guido Panzini" rou-

Harrington starts nicely with his familiar "Guido Panzini" routine but it really begins to swing when he steps out of that character to become himself in a widely sorted repertoire of bits featuring his fractured dialects. He is one of the few comics heard here of late who can tell dialect stories without giving offense, possibly because he kids them all.

He won the crowd easily with his stories about the golf dub with a seven-foot gorilla for his partner, the maitre d' in church and the Arkansas delegate at the Democratic National Convention. His timing was as sharp as his mimicry and the "hip" clientele at this spot helped.

helped. Vocalist helped.
Vocalist Sandy Merrill impressed in launching the bill with his soft romantic treatment of "Melancholy Serenade," "Vertigo," etc. He lowered the after-dinner sound level effectively. The house combo. Steve Rose's Trio gives him good support. Corb him good support.

Cabaret Riviera, K.C.

Kansas C.y. Oct. 6.

Johnny Desmond, Tommy Reed
Orch (7); \$3 cover.

Singer Johnny Desmond is

Singer Johnny Desmond is in for his first nightclub date in town, his only one since appearing at the Starlight Theatre couple of summers back. This entry is at the new Cabaret Riviera, uptown on the Broadway strip, and looks like it will be bright event. Show is a song-packed 50 minutes in a relaxed manner much to the customers' liking.

Leading off. Desmond does "It's Nice to Be Nice," "Almost Like Being in Love" and "Just in Time" in the intime manner, then reels off a quartet of tunes from the "Glenn Miller Show." He has audience participation on "Never on Sunday," warbles a trio of his recordings and a flock of requests. He makes a high spot of "Sorrento" and bows out with "The Party's Over."

It's all very casual, tuneful and with a varied page Backing him is

Party's Over."
It's all very casual, tuneful and with a varied pace. Backing him is Eddie Shanholtz at the piano with Tommy Reed and crew in their usual fine form. In its bid for a share of the nitery trade. Riviera keeps its pace high with this one and the fortnight should be pleasant.

Desmond stays through Oct. 19. be followed by the DeCastro

Chase Club. St. Louis

St. Louis, Oct. 11.
Gene Barry, Lewis & Christic,
Johnny Polain Orch (10); \$2-\$2.50
corer.

Gene Barry, debonair and dynamic, is charming the customers in his St. Louis nitery debut at the

amic, is charming the customers in his St. Louis nitery debut at the swank Chase Club, a big room where an entertainer has to project, but good. Along with his "Bat Masterson" fans, Barry racked up an imposing coterie of extra rooters through his vibrant starring role in "Kismet" a couple of summers ago at Municipal Opera.

But even those who heard his mellow singing voice at Muny were probably a mite surprised at his polished fling with evergreens, special material and a dance step or two in his supper club act.

The song-and-dance man bit is Barry's first love. He gives it all he's got, ranging from a happy opener, "Make Someone Hanpy," through parodies on tv westerns, a bit of kidding about Masterson ("I may not have been the fastest draw, but, you have to admit, I was neat"). a Chevalier impersonation, a frisky song virnette contrasting the gals of tyesterday with the gals of today, and a rousing closer. "Sheboygan."

Barry can belt an un-tempo tune or caress a ballad with the best of them, but he has a strong-extra asset—a personal warmth that rubs off on the most recalcitrant reveler out front. "Bat Masterson" has gone the way of other tv heroes, but his alter ego is a dapper, engaging chap by the name of Gene Barry.

As a supporting act, Le is &

them, but he has a strong extra asset—a personal warmth that rubs off on the most recalcitrant reveler out front. "Bat Masterson" has gone the way of other tv heroes, but his alter ego is a dapper, engaging chap by the name of Gene Barry.

As a supporting act, Le is & Christie, billed as a comedy-har-

monica duo, do some fine, listen-able things with the harmonicas but could use new material for but could use new material for their comedy routines. They're a personable pair, and Lewis has a wild-eyed look about him that's surefire for a sight laugh right at the start. However, the quips are pretty much from Grandma. A little more harmonica playing and a tle more harmonica playing and a until they polish up some fresh chuckles.

Johnny Polzin's orchestra backs

Johnny Polzin's orchestra backs the show to perfection and is also deft with the dancing beat. The band will be on hand all season. Barry closes Oct 21, after which the Chase Club will shutter for a week before bringing in Barry Ashton's "Playmates of Paris" girlle revue for a five-week booking.

Bob. girlie i booking.

Herizen Room, Pitt
Pittsburgh, Oct. 10.
Rusty Warren, Dino DeFino,
Dorene Milner, Gus Dolft's (9);
na cover, no minimum.

Rusty Warren, colorful and ex citing comedienne, is here in her new status as a headliner and rocked the room when caught with the bawdiest material ever heard

new status as a measure in the second for this class spot. The girl pulls no punches. Most of her material is from her besselling album, "Knockers Up," featuring the title song and a wingdinger called "Bounce Your Boobies."

The sex lines are thrown in machine gun fashlon for a full 40 minutes with huge laughs on every line. She winds up with a rhythmic "You're Nobody "Till Somebody Loves You." Perhaps Miss Warren's material is too strong for a dinner show, but on the basis of the Tues, night (10) crowd she looks like boff boxoffice wherever her albums are sold.

In the second spot, a young singer Dino DeFino demonstrates an excellent baritone tenor. With a little slimming at the waistline and better stage direction he may

an excellent baritone tenor. With a little slimming at the waistline and better stage direction, he may move into top vocalist ranks. He looks like the late Jeff Chandler and his voice is comparable to the younger Engo Stuarti.

In the opening slot, looker Dorene Milner does a well executed precision tape routine that got a well deserved mitt. Gus Dolfi's Orch 49 cuts a good show and is tops in dansapation.

Village Vanguard, N. Y. Chico Hamilton Quintet, Carol Sloane; \$2.50 minimum,

Chico Hamilton's tight, well-disciplined quintet and the controlled, mellow chirping of Carol Sloade are the current bill at the Village Yanguard. It is a nicely-balanced program that swings all the way. Hamilton's group has matured some since its last N.Y. stand a couple of months ago. Built around the ceative craftsmanship of Hamilton's drumming, the group offers something different in its chamber sound which at times is haunting something different in its chamber sound which at times is haunting as in "Younger Than Springtime" and "My Funny Valentine." Featured on these tunes are the clarmet/sax/flute and cello and guitar in an interesting blend. Nat Gershman's cello is a courtroversial asset. Harry Polk's guitar is a rhythm and solo swinger, Charlie Lloyd's alto-clarinet/flute stylings are driving and melodic as called for and Buddy Catlett's bass is a solid attribute.

Although the group sometimes

Although the group sometimes gets involved in some too-involved gets involved in some too-involved and internal things, its overall, effect is a solid one. They have to be heard for more than one set to be appreciated fully because their arrangements are long and only allow a few numbers per seg. Miss. Sloane is a relative new-comer to the club scene but her a efforts have already rated her a

comer to the club scene but her a Columbio pact and some nice notices. This is her second appearance at the Vanguard and she comes off more confident and polished. Her ballad phrasings are mellow and effective, if strongly influenced by Ella Fitzgerald. She does well with "More Than You Know" and "When My Ship Comes In."

Her uptempo work on "Pennies From Heaven" and "Chicago" demonstrates a swinging flexibility, and a pleasant personality shines through it all. She's a pretty gal



VAUGHN MONROE

NEW ARENA, Pittsburgh—Nobody can really capture the baritone's
easygoing manner, his rare relaxation...he sings like a man who enjoys, his work and the audience is
quick to recognize that quality...
a medley of Irving Berlin tunes is
among the high spots in an act that
is full of them." Pittsburgh Press.

Mgt. Irv Siders.
320 E. 54th Street, New York
PLaza 1-5166

Black Hawk, S.F.

San Francisco, Oct. 10. Carmen McRae, Norman Sim mons Trio, Merrill Hoover; admis-sion \$1.

Singer Carmen McRae is conducting a graduate course in song styling and jazz interpretation these nights and it is a delight

Although she is firmly based in Atthough she is firmly based in jazz, her performance of standard show tunes and ballads such as "Just in Time," "They All Laughed," "Porgy," "I Didn't Know What Time It Was" and "By Myself Alone" rates top classifica-tion for nightclub performance in general. She also merits a special commendation in the handling of the lyrics

Miss McRae's prime attribute is a delicious sense of timing which, when added to her ability to phrase lyrics and her intense ap-preciation of the meaning of a line, makes here into a real vocal ac who mesmerizes a crowd.

And she can belt a tune, too, as er performance of "Skyliner," e old Charlie Barnet flagwaver certifies.

One of the most interesting aspects of her current stand is the fact that the jazz hippies and the mink-and-ermine set unite in approval.

Or her performance here and Or. her performance here and at the Monterey Jazz Festival. where she all but stôle the show from such vets as Dizzy Gillespie and George Shearing, Miss McRae rates as surefire boxoffice in almost any sort of room from the jazz club to the smart supper boite. Pianist Norman Simmons, Bob Cranshaw, bass, and Walter Perkins drums nrove are accompanies. kins, drums, prove ace accompa-nists. Merrill Hoover provides pleasant intermission piano sounds.

Miles Davis Quintet, Sextet Quartet opens Oct. 24. Rafe.

Harolds Club, Reno

Reno, Oct. 10.

Don Cornell, Goofers (6), Don Conn Orch (7); no cover no mini-

Current bill for Harolds Club marks a playback for both Don Cornell and the Goofers—and it is ditto for the material used by both acts, what with Cornell estaying the usual pops and standards, and the Goofers (as the name implies) leaning heavily on the visual, (i.e., playing instruments while swinging on trapeze, kangarooing about the stage on pogo, sticks) and the uptempo instrumental work.

For Cornell, his selected catalog is apparently tried and proved. And he has an appeal with the male gender as well as the disaffers, albeit his turn is a bit overbalanced toward femme auditors. With an easy but powerful sale, and positive rapport, he essays the likes of "I'm Yours," "Second Time Around." "I'll Walk Alone," and "Hold My Hand."

For a bit of diversion from the expected stuff he's clearly effective on "Size 12." singing to female auditor coaxed from tablers to the mike, Routine is capped with a bit of small talk re the

to the mike. Routine is capped with a bit of small talk re the neo-partner's home city; etc., that

wins good endorsement. Singer eschews the livelier titles to keep the accent on the ballads, where there's no question he display masterfully with full command

and feeling.

Backing Cornell at the piano is

Backing Cornell at the piano is his arranger-conductor, Jerry Carretta; who displays (in solo) his pianistic talents on a couple of numbers including his self-cleffed impressive "Caprice."

The Goofers, a sextet that can't be ignored either instrumentally (the decibel count is pretty high at times for this intimery) or visually (how can you negate attention to a duo on pogo sticks or a trombonist working head down from a trapeze?).

Titles include "Young Lovers,"

Titles include "Young Lovers,"
(one of the few executed without (one of the few executed without the comedies) and a rousing "Hey Goodlooking." On respective instruments the six show much rehearsal. Jimmy Vincent handles the drummer chores, Jimmy Dell and Jimmy Cittle Red Blount are on trombone, Jack Holiday is at piano. Tom Terry on bass, and Don Stanley takes the sax.

Blount, a first-rate artist with the trombone, and Stanley, doing an okay job on sax, are new faces with the group for this outing.

with the group for this outing.
Hollday upstages with a creditable interpretation of the theme from "Exodus."

Bashing to the stage of the theme from "Exodus."

Backing both acts in commend-able style is the Don Conn aggregation.

Society, London
London. Sept. 29.
Marie Bernard, Gipsy Adams
and Tony Scott's bands; \$3.50 min

Marie Bernard, a Franco-German warbler best known along the Con-tinental nitery circuit, has just re-turned to Europe from a Stateside tour. Now she's playing her first London date, and her style and personality fit snugly into the inrime atmosphere of this plush late-night restaurant.

An accomplished linguist, she sines effortlessly in English, French

sines effortlessly in English, and German; but shrewdly, when doing a number in a foreign tongue, offers an English intro. That makes numbers such as "L'Accor-deonist" wholly acceptable since without the explanations some cus tomers might have missed the

point.
Appropriately. Miss Bernard's songbag has an international flavor, and she has the style and the pipes to make the most of them. She's also quite a looker, and that's another notable asset.

Her opener. "Look Me Over Closely", sets the most for the asset.

Her opener. "Look Me Over Closely," sets the mood for the act. Closely," sets the mood for the act. It's followed by a French medley and a sincere rendition of "Irma La Douce." "Falling in Love Again," sung in English and German (with due credit to la Dietrich) is a powerful item, while "Never on Sunday" and "I'm the Laziest Girl in Town" offer the right sort of contrast. "Lilli Marlene" makes a diverting closer for her smooth half-hour show.

The two resident combos. Gipsy Adems and Tony Scott, take good care of the nonstop dance sessions. with the former giving the smooth backing.

Jazz Workshop, S.F.

San Francisco, Oct. 10.
Julian "Cannonball" Adderley
Quintet; no admission, two drink
per set minimum.

Back at the club at which he first scored heavily at the box-office, "Cannonball" Adderley's group continues to belt out the deep-rooted blues and the swinging jazz tunes on which his reputation is besed. ing jazz tunes or utation is based.

Bulk of the solo load is carried by Adderley whose alto saxophone playing has won him several polls. A forceful, swinging pnone playing has won him several polls. A forecful, swinging and inventive soloist, he grabs the ballads like "Lover Man" and in the slow, bluesy originals.

"Cannonball's" brother, cornet-

and inventive soloist, he grabs the ballads like "Lover Man" and in the slow, bluesy originals.
"Cannonball's" brother, cornetists Nat Adderley, is a brass player with a consistently interesting manner. He is especially personable solowise on the muted numbers and effectively complements his brother's playing on other tunes as well. Sam Jones, bassist, is featured periodically on various tunes including one virtuos solo on "Sonny Boy."

Austrian pianist Joe Zwavine is featured frequently and is a good jazz soloist with plenty of feeling improvisatory gifts and swing. Group is doing major league business nightly.

Tenny Joham and Jackie in the ballads like "Lover Man" and in the sum marks. Guy Mitchell's first mitery appearance in these parts and the pop singer is giving the unitery appearance in these parts and the pop singer is giving the posting and varied show to try to please everyone. Show caught on opening night '6' ran which is no easy tack in this plush 400-seater.

Mitchell is eserving the posting and varied show to try to please everyone. Show to try to please everyone and the pop singer is giving the pop singer is giving

ness nightly.
Yenny Botham and Jack
McLean open Oct. 31. Raje.

Living Room, N.Y.

Lillian Briggs, Alberto Arti Azenza; \$4.50 minimum. Rochi.

New York's cozy east side nitery hew york o coy east suce intery, the Living Room, has a solid and well-rounded show in the services of Lillian Briggs. Alberto Rechi and Arti Azenza who opened there Monday (16).

Miss Briggs mixes some crisp

Miss Briggs mixes some crisp chirping, amusing patter and crazy trombone wailing into a package that rates hefty applause. Her songalog puts emphasis on the untempo side, and rightly so because she handles these tunes the best. On the opening set, she was a little slow on the warmup but once she got moving she was plus all the way. the wav.

the way.

Her more solid efforts include
"I Want You to Be My Baby."
which she recorded for some success a few years back, "Bill Bailey"
and a specialty number. "TV
Blues." Latter is a crowd-pleasing
number well-suited for this room
with its two-sided lyrics. Her trembone tooting is featured on the
former two tunes and the audience
gets a big kick out of it. Her

former two tunes and the audience gets a big kick out of it. Her patter, once she warms up, has some clever bits in it and her sly delivery registers well.

.ochi's Spanish - italian - English singing (New Acts) and the ivory stylings by Azenza round things out. Azenza has a light and jazztoned style which provides a pleasant background tone for the room. Of particular interest is his nicely-designed arrangement of a medley designed arrangement of a medley designed arrangement of a medley from "Porgy and Bess." Other tunes like "Our Love is Here to Stay," I Remember You" and "I Hear Music" also aptly demonstrate his smooth tinkling abilities.

Ye Little Club. Bev Hills

Beverly Hills, Sept. 27. Rudy Keader, Peggy Taylor; two drink min.

After five weeks of smash business with Ruth Olay, Marshall Edson had to look hard to find someone to follow the belting brunette. He came up with a worthy successor in Rudy Render, another favorite at the diminutive boite, while co-billed Peggy Taylor is an eye-catching newcomer who has a potential.

has a potential.

Render comes on strong with personality and boyish charm appeal as assets to complement his expert, musicianship, He swings with "Rain or Shine." "Love For Sale." "Hard Hearted Hannah" and "You Look So Good to Me." handling both vocals and piano accompaniment with the ease of a performer who works as much for his own pleasure as that of his audience. audience

audience.

His voice is husky and unusual and he uses unconventional phrasing that fits his own personable delivery. Tuesday 425 opener had him deftly mimicing style of his coucin, Bobby Short, on "From This Moment On." a tribute to Short who was in the room.

Miss Taylor has a good voice which she hasn't yet learned to use to full advantage. She needs new arrangements and staging.

new arrangements Ballads have a te and staging Ballads have a tendency to get dull and listless because they lack punch, while up tunes begin to swing when she loosens up and

Her "I Hear Music" opener was ood, while "How'd You Like to good, while "How'd You Like to Love Me?" hit a high point with a mixture of humor and a good beat. Thrush has a sophisticated look to her which could be ac-cented by better choice of gowns

and makeup.

Joe Felix continues fine piano becking, with expert bass of John Kitzmiller added, latter a particular asset in Render's stint. Dale.

Angelo's. Omaha

Omaha, Oct. 7. Mitchell, Angelo's Orch Guy (6); \$1 cover.

Shows on Broadway

How to Succeed

in Business
Without Really Trying
(5 Fener & Ernest H. Martin, in assocation with Frank Productions Inc.,
presentation of Frank Lockser and Abe
presentation of frank Lockser and Abe mentation of Frank Locsser and Abe Barrows production of musical comes in very acts. With the musical comes in very acts. With the musical comes in very acts. With the musical comes in Shepherd Mend novel of the same the Staged by Abe Burrows: musical taving. Bob Fosse: choreography. Hugh ambert: scenery and lighting. Robert kindulph: costumes. Robert Fleicher: Liseal conductor Elicher. Strate of the musical taving. Robert Mendelph: costumes. Robert Fleicher: Liseal conductor Elicher. Less Features of the musical conductor Elicher. Less Features for the musical conductor Elicher. Less Features for the musical conductor Elicher. Less Features for the musical conductor Elicher. Less Flein Merin. Charles Nelson Rellly. Ludette Sutherland, Sammy Smith. Paul Ludette Sutherland, Sammy Sm

he 46th Street Theatre,

Robert Mories
Robert Kaliban
David Collyer
Casper Roos
Rudy Vallee
Bonnie Scott
Paul Reed
Claudette Suhterland
Charles Nelson Relibt
Sammy Smith
Mara Landi,
Silver Saundors
Mara Landi
Mara Landi iss Jones r. Twimble diss Krumholtz

Sullivan: Nick Andrews, Tracy Everitt,
Dancers: Nick Andrews, Tracy Everitt,
Stuart Fleming, Richard Korthare, Dale
Möreda, Darrell Notara, Merritt Thomp-sun. Carol Jane Abney, Madilyn Clark,
Sun. Carol Jane Abney, Madilyn Clark,
Micchnie, Ellie Somers, Rosemane
Micchnie, Ellie Somers, Rosemane

Troinen. Jumbers "How To," "Happy To," "Happy To," "Happy To," "Happy To," "Log To," "Log To," "Seen a Long Day," "Grand Old lyy," "Paris Original," "Rosemary," "Cinderella, Darling," "Low From a Heart of Cold," "I Believe in You," "The Ho Ho Ho," "Brotherhood of Man."

The sort of fast, funny, tuneful The sort of fast, funny, tuneful, entertaining musical comedy that has become the trademark of Broadway—that's "How to Succee in Business without Really Trying," which opened last Saturday night it4 at the 46th Street Theatre. It's a cinch for a long run on Broadway, screen adaptation, road tours and stock, and it should provide London showgoers with a chance to laugh at U.S. tycoonery.

Rased on Shepherd Mead's sat-

Based on Shepherd Mead's sat-ical book about how a Sammy irical book about how a Sammy Glick of Manhattan's career-happy world connives his way up in big business, the musical reunites the team of Frank Loesser, Abe Bur-rows and producers Cy Feuer and Ernest H. Martin, who did the fab-ulous "Guys and Dolls." This new effort is not an unworthy succes-

Robert Morse, last seen as the juvenile in "Take Me Along" and before that in "The Matchmaker" and "Say Darling," takes another step toward stardom in the long, juicy, varied rewarding role of the step toward stardom in the long, juicy, varied rewarding role of the opportunistic window-washer who never fails to sense which boss to butter-up and what office rival to knife. And Rudy Vallee, returning to Broadway after 25 years in Hollywood, catches just the right blend of official pomposity and droll spoofing as the company president who befriends the ambitious youth and escapes with his professional life.

The Burrows, Jack Weinstock and Willie Gilbert adaptation of Mead's kidding-on-the-square best-seller has admirable movement, provides brilliant opportunities for sock comedy numbers and has only one let-down sequence, a bit about a flop television program. The show's accent is on story laughs, but Loesser's songs supply the big moments requisite for a musical smash. Being expert showmen,

big moments requisite for a musi-cal smash. Being expert showmen, librettist-stager Burrows and com-poser - lyricist Loesser come through with their most rousing number just before the finale to

number just before the finale to put the production inescapably in the wham boxoffice category.

How many of the songs will prove to be pop standards isn't clear on a first hearing, but nearly all tend to be memorable on a rerending of the program, and at least a half-dozen create an audience stampede in terms of stage production. The key is that they're extraordinarily appropriate to extraordinarily appropriate

extraordinarily appropriate to character and situation. For example, "Coffee Break" is an armsing comment on a phenomenon of today's business world as well as a lively ensemble number, "The Company Way" is a sardonic observation on the expediency of not rocking the corporate boat, and "A Secretary Is Not a Toy" is a good-hautred rib of career girl rights.

Dinner Warm," appealingly sung by Bonnie Scott, sets the tone for the mild romantic thread, "Love from a Heart of Gold" is laughable sentimental hokum, "I Belleve in You" a barded translation of gogetter single-mindedness, and "The Brotherhood of Man" a sharply satirical expression of the bogus golden rule of business.

The songs are not only neatly

golden rule of business.

The songs are not only neatly fitted to the story, but are resourcefully staged, with minimum loss of bace for scene shifts. If the dances are less than profound in conception, they're energetic, visually interesting and appropriate to the plot. Moreover, the musical numbers, both songs and dances, seem briefer and therefore more effective than is the case with most shows.

Inder Burrows' knowing overall

Under Burrows' knowing overall Under Burrows' knowing overall direction, "Succeed" misses no comic opportunities and wastes no time or audience patience on non-essentials. Bob Fosse, who was brought in during rehearsals to stage the musical numbers and presumably give an assist on the choreography, must be credited with a major hand in the vigor and compactness of the sones and compactness of the songs and dancing, although choreographer Hugh Lambert is probably respon-sible for much of the original conception.

For Morse, making only his fourth Broadway appearance, this is a spectacular success. He demis a spectacular success. He demonstrates anew his versatility, and also reveals greater drive and authority than before. The young comedian still has much to learn, however, notably in the technique of getting laughs without mugging and in resisting the urge to overdo-mannerisms. In short, he must learn restraint and economy—simplifying and eliminating rather than elaborating and expanding.

For Vallee, making his debut in ror value, making in sebut in musical comedy (he appeared in two editions of George White's "Scandals," a revue, in the 1930's) "Succeed" must be a gratifying occasion. Out of the major-limelight since the demise of his long-surprise radio corres he chouse running radio series, he shows that he's lost none of his old savvy as a comedian and an assured and winning personality. His initial apperance as the stuffed-shirt tycoon drew an affectionate burst of applause from the firstnighters, and his first singing num-ber was welcomed, particularly when he cupped his hands at his mouth in a momentary reference to his old trademark as the first

of the crooners.

Of the subordinate performers, Miss Scott is attractively direct as the show's sole expression of emotional warmth, the office girl who spots the hero at first sight and makes his choice stick, Virginia Martin is an audience bonanza as the flashy doll who starts her business career at the top as the president's protege and then moves up to become the board chairman's

wife, Charles Nelson Reilly is a wile, charles Reison tenly is a bullseye as an underhand product of nepotism, and Claudette Suth-erland, Paul Reed, Sammy Smith, Ray Mason and Ruth Kobart give professional assists. Robert Randolph's scenery is

Robert Randolph's scenery is spare, atmospheric and workable, and Robert Feltcher's costumes provide the right note of Madison Avenue showmanship, All in all, the show is a natural for Broadway's expense account clientele. To mangle a bromide, there's no success like "Succeed." Hobe.

Milk and Hone

Gerard Costricher presentation of musical comedy in two acts (LB) scenes, with book by Don Appell, music and lyrics by Jerry Herman. Staged by Albert Marre; choreographer, Donald Saddler; settings and lighting, Heward Bay; comments, Miles White; or hosterations, Recements, Robert de Cormier; musical conductor, Max Goberman; dance music arrangements, Geneyleve Pitot; preduction associate, Rose Kovner, Stars Robert Weede, Mimil Bensell, Molly From Setting Martin, Ellen Madison, Thelma Pelish, Diane Goldberg, Opened Oct. 10, '61, at the Martin Berk Theatre, N.Y.; 88.60 to weeknights, 39.80 Friday and Saturday Inghis.

ihe Martin Beck Theatre, N.Y., \$5.00 top
weeknights, \$3,00 Triday and \$5 sturday
nights
nights

Burt Bier

Burt Bier

Shepherd Boy Johnny Borden
Policeman Ronald Holgate
Ruth Minul Benzell
Plant Robert

Robert

Robert

Robert

Mally Picon
Guide Ellen Berse
Mrs. Weinstein Addi Negri
Mrs. Strauss Dorothy Richardson
Mrs. Bresiln Rose Lischner
Mrs. Strauss Dorothy Richardson
Mrs. Bresiln Rose Lischner
Mrs. Sepale Dorothy Richardson
Mrs. Bresiln Rose Lischner
Mrs. Sepale Dorothy Richardson
Mrs. Bresiln Rose Lischner
Mrs. Sepale Dorothy Robert

Mrs. Ferlinan Theima Pelish
Barbarra Lanna Saunders
David Tommy Rall

Mary Robert

Adipporah Ellen Madison
Cantors Lou Polacek. David London
Maid of Honor Matt Turney
Wedding Couples Jose Gutterrez, Lind
Mrs. Horowitz Robert

Mr. Horowitz Reuben Singer

Singers, dancers, others: Marceline
Decker, Urylee Leonardos, Terry Maryne, Mr. Horowitz Art Tookoyan Nr. Horowitz Reuben Singers, dancers, others: Marceline Decker, Urylee Leonardos, Terry Marone, Sandra Staht, Marilyn Stark, Patil Winston, Myrna Aaron, Nina Feinberg, Penni, Green, Myrna Caron, Nina Feinberg, Penni, Green, Myrna Caron, Nina Feinberg, Penni, Ston, Myrna Caron, Stark, Jane Zachary, Burt Bier, Gerald Cardoni, Renato Cibelli, Murray Goldkind, David London, Ed Mastin, Lou Polacek, Robert Rue, Art Tookoyan, Anthony De Vecchi, Louis Gasparinetti, Jose Guilerrez, Stuart Hodes, Alex Kotimski, Carlos Marcii, John Mandia, Michael Nestor, Dom Selinard, John Walter Stratton, Eddie Roll, Ronald Husical numbers: "Shaphard's Shalom"

White: Stratton, Same Annual Holisate.

Musican: "Independence Day Hora,"
"Shalom." "Independence Day Hora,"
"Like Market Market

The founders of the state of Israel can presumably now relax— the new country has apparently made the grade, being the subject of a click Broadway musical, "Milk and Honey," which opened last week at the Martin Beck Theatre. The show seems likely to be around for months and months, and is ex-cellent material for the screen.

ceilent material for the screen.

Although "Milk and Honey"
probably has especially strong appeal for Jewish audiences, it should
be entertaining for virtually everyone. It's fresh and skillful, with
something of the vigor and positive
quality of a new land, and it offers
a generally enjoyable evening.

Don Angull's cfour seems plause.

Don Appell's story seems plausible, unusually adult for the musi-(Continued on page 66)

Inside Stuff—Legit

John Kobler, contributing editor on special assignments for the Saturday Evening Post and author of a recent article about Broadway producer David Merrick, titled "Method in His Meanness." challenges Variety's exposure of inaccuracies in the piece. He asserts that his source for the figures in the article was Merrick's own books, confirmed by the producer's backers. As for what Variety called his "collection of rehashed, garbled legends," he declares, "they are clearly designated as legends, some of which Merrick is the instigator." Apparently he concedes that they were rehashed and garbled.

The Merrick office flatly denies that Kobler or any other outsider has ever had access to its books. In that connection, moreover, it isn't clear why Kobler, if he had seen the books, should have thought it necessary to confirm the figures with backers. If the mag editor-reporter actually talked to Merrick backers, he apparently didn't see any auditor's statements, or else failed to understand them, for his rundown of the producer's financial hits was absurdly inaccurate, as Variety noted. John Kobler, contributing editor on special assignments for the

VARIETY noted

VARIETY noted.

In reply to VARIETY's reference to his "ignorance of the distinction between gross receipts and net profits." Kobler writes, "I fail to see the point of your criticism here." Presumably this means that he is still in ignorance on the matter.

VARIETY'S exposure of the fallacies in the magazine article was not intended and should not be taken as criticism of Merrick, who is one of the most successful producers in Broadway history, so successful in fact, that he does not need hopped-up blurbs.

The Paris production of the Pol Quentin-Georges Bellak play, "Foot-The Paris production of the Pol Quentin-Georges Bellak play, "Foot-campine, "Coffee Break" is a musing comment on a phenom-bit of today's business world as, it as a lively ensemble number, the Company Way" is a sardonic been all, "without the final "s" on his given name, authored the original as billed there by producer-director Michel Fagadua. Bellak, without the final "s" on his given name, authored the original English-language version of the drama, which was given a New York reading by the New Dramatists Committee in 1952.

It was produced that same year at the Strand Theatre, London, under the title, "Troublemakers," with author directing. An off-Broadway production at the President Theatre, N.Y., was done during the 1954-55 season. The drama was inspired by the accidental killing of a Dartmouth College youth by fellow students after he wrote anti-McCarthy Similarly, "Happy to Keep His

Shows Out of Town

The Complaisant Lever
New Haven, Oct. 12.
Irens Mayer Schnick (in association with H. M. Tennent Ltd., Donald Albery and F. E. S. Plays Ltd.) presentation of comedy in two acts (four scenes) by Graham Greens of the Control of the C

ner, dear at Shubert Theatre, men dat Shubert Theatre, men top.
Victor Rhodes ... Michael Redgrave William Howard ... George Turner Richard Johnsot Sondy Dennii William Howard George Turne
Clive Root Richard Johnson
Ann Howard Sandy Denni
Margaret Howard Christine Thoma
Mary Rhodes George Wither
Robin Rhodes Micholas Hammon
Hotel Valet Gene Wilde
Dr. Van Droog Bert Nelson

The ancient wheeze about "one has its counterpart here in the sense that one hilarious scene does sense that one hilarious scene does not make a completely satisfying comedy. Midway of the proceedings in this two-act Graham Greene opus, situation and dialog blend in the creation of a delightfully amusing sequence, but at no time before or after this scene does the production attain equally enjoyproduction attain equally enjoyable heights.

able heights.

It is this condition that finds
the American premiere of "Lover"
in the category of moderate, rather
than smash, hit material. As any
contemporary producer should
know, "moderate" is a clirty word

in the category of moderate, rather than smash, hit material. As any contemporary producer should know, "moderate" is a chrty word in the Broadway lexicon.
"Lover" gets off at a smail's pace, not a script fault but a necessity to establish the male lead as a somewhat humdrum, lacking-insparkle character. However, the fact that the production reverts to that same snail's pace after its comedic outburst and dissipates its momentum in later scenes brings on a situation that will require priming for more enthusiastic acceptance.

This is a tale of upper middle-class Londoners involved in the eternal triangle, at the outset unknown to the stuffy husband. Following a love-nest rendezvous, which anyone but a dolt could detect, the husband is made aware of the relationship and there is an emotional scene in which the wife incubates a philosophy of eating her cake and having it, too. The upshot is the husband's plan whereby the lover has his periodic romantic excursions with the lady. The wife, in turn, accepts the compromise arrangement and achieves her philosophy by clingting to the cuckold spouse.

Michael Redgrave gives an exceptionally sympathetic performance as the husband who has felt the intimacles of married life slip away from him. Google Withers is attractive and generally plausible as the wife who plays the game of love and marriage as a double-header. Richard Johnson is competent as the intarloper, but actually seems a bit dour for the catalyst of romantic transgression. Gene Wilder adds classic support as a hotel valet, Bert Nelson does an amusing bit as a Dutch dental M.D., Nicholas Hammond is personable in a moppet role and Sandy Dennis gives a good reading as a teenage romanticist.

There is considerable visual polish to this production. A handsome two-room interior and a medium grade hotel room, ingehi-

There is considerable visual points to this production. A hand-some two-room interior and a medium grade hotel room, ingeniously operating via a central turn-table, constitute the settings, and the femme costumes are attractive. Bone.

Frd Con & Arthur Cantor presentation of den in Interest of the Control of Con

the Locust Theatre, PhilaEdwin Wolfe
Martin Garner
Wictor Kilian
Robert Weiss
Douglas Campbell
Fredric March
Eric Berry
Alan Masson
Mark Lenard
George Segal
Alan Bergmann
Paul Marin
Edward Holmes
Lorraire Egypl
Lorraire Egypl
ence Angin, Anna Berger, Heber Malchiel

Orpan Lorraine Egypt Women - Florence Anglin, Anna Berger, Bathsheba Garnett, Gubi Mann, Llene Tema Soldiers - Bernard Chersler, Tom Klunia, Amnon Meskin, Meir Ovadia

Virtuoso performances and imaginative theatre that at times times reaches passionate and poetic heights of eloquence make Paddy Chayefsky's "Gideon" a ma-

The Complaisant Lover or the new stage season. New Haven, Oct. 12.

Irens Mayer Schnick in association with H. M. Tennent Lid., Donald Albert or to probe the relationship of God and man in his new work, curomedy in two acts (four scenes) or comedy in two acts (four scenes) or rently trying out in Philly.

rently trying out in Philly.

The drama deals with the lumplsh, good-natured farmer Gideon,
who is visited by the Angel of the
Lord and singled out to lead his
people from the bondage of the
Midianite hordes, Despile its inordinate length (some three hours
running time) and the dire strife
and vengeances of the Old Testament wars, "Gideon" is lightened
by the humors of its protagonists,
Douglas Campbell makes an im-

Douglas Campbell makes an impressive appearance in the title role. An unaggressive, amiable fel-low (the least person in his father's low (the least person in his father's house) Gideon is very doubtful of his generalship even though the Word has been sent lifm. In patri-archai beard and long black robes, Fredric March lends all his stento-Frediric March ienus an ins steriorian authority to the role of the Angel. He is sardonically impatient with the mere mortal who questions the power of Almighty and needs reassuring signs.

As in the Biblical version, March first appears as the Angel and then becomes the voice of great Jehovah. His omnipotent disdain at hearings his miraculous victory explained in terms of the economic concept of history is histrionic majesty.

Campbell's faultless diction gives campoents raturess outcom gives added richness to his muddled but ever-faithful Gideon baffled by, but conscientiously following the ringing instructions from On High. Against his judgment he is ordered to let all those who are frightened to let all those who are frightened leave campa and promythy leave. to let all those who are rightened, leave camp and promptly loses two-thirds of his command. He finally attacks with 300 of his most dubious troops, carrying lamps and blaring away on trumpets in a piece of supernatural strategy.

But our hero is a good man and "armed with the sword of the Lord and iGideon," the Midlanite host is panicked, ambushed by waiting Israelis and leave 120,000 dead on

and Gideon," the Midiante nost is panicked, ambushed by waiting Israelis and leave 120,000 dead on the field.

The settings are sombre, with drab tents and sacrificial altars, and the costumes seem verminous. Death is the recurring theme, carrion on the battlefield, the savage onstage slaying of the Midian kings, the threatened execution of the 77 elders of Succoth. But the relationship between Gideon and the Angel, never irreverent, reaches polemic peaks, Gideon resures the Kingship, believing that all obedience belongs to the Lord. But he voices a plea for compassion in the case of the elders and destroys his own household by the humane gesture.

Tyrone Guthrie has assembled an expert cast with such players as Eric Berry, Alan Manson and Victor Killan pacing the support. But as in other Old Testament chronicles, it gets difficult at times to keep the family lines straight in the muddled mass movement. A stream of people pouring from a stream of people pouring from a little tent was too much like the circus clowns' tiny automobile and broke the audience mood. Only feminine interest is Lorraine Egypt, a torso twister who beguiles the hero and the audience in the third act.

Lena Horne

Toronto, Oct. 17.

Alexander H. Cohen presentation of "Nime O'Clock Revue." starting Lens Hore. Staged Revue. Starting Lens Hore. Staged Revue. Staged Revue

In her cross-country tour before she hits Broadway, Lena Horne may have divorced herself from the night club biz and returned to her "Jamalca" musicomedy days, but Alexander Cohen has surrounded her with a nitery format. This is evident in the use of the Delta Rhythm Boys, Don Adams, Augie & Margo, who are used in the first half, with Miss Horne coming on toward finish of first act for a medley of her not-too-well known "Jamalca" numbers," including "Savannah," "Push The Button" and "Yankee Dollars." It's a slow start, augmented by

Button" and "Yankee Dollars."

It's a slow start, augmented by
the Delta Rhythm Boys harmonics,
the satirical Dances of Augie &
Margo and the sick comedies of
Don Adams, but it is Miss Horne's
second act in which she holds the
draped stage and gives the customers what they have come to see and
hear, her songs done in her varied.

(Continued on page 69)

Chi Stock Producer Craves More Hiatusing B'way Shows Next Year

Chicago, Oct. 17,
The Broadway production of
"Rhinoceros" grossed \$84,833 in
four weeks at the Edgewater Beach
Playhouse as the final entry of the
season, which ended Labor Day.
The Zero Mostel-starrer was the
most profitable show in a red-ink
season for the lakefront strawhat.

Playhouse as the final entry of the season, which ended Labor Day. The Zero Mostel-starrer was the most profitable show in a red-ink season for the lakefront strawhat. Arthur Morse, who heads the five-year-old theatre, is now disenchanted with the run-of-the-mine package shows available to the strawhat circuit and hopes to book only two shows for six weeks each next season, if he can obtain productions taking summer hiatuses from Broadway, as did "Rhinoceros." It would be difficult and risky, inasmuch as negotiations probably wouldn't be possible until late next spring. That would put Morse in a position of having to grab what's left of the package shows if he should fail to get two suitable plays from Broadway.

He says he intends to try it, however. "The difference hetwase."

suitable plays from Broadway.

He says he intends to try it, however. "The difference between a Broadway-produced show and a package show is so marked, he explains, "and the effect on our audiences so great, that I'm willing to take the chance of ending up with nothing at the 11th hour."

nothing at the 11th hour."

Since it is within the city limits, the Edgewater will have serious competitive problems next summer with three Main Stem houses almost sure to be lighted for the whole season. Normally, most of the Loop theatres are dark for the summer.

summer.

Next year, however, the Shubert will have either "Sound of Music," if it runs that long, or "Carnival," which is set to follow. The Erlanger will have either "Bve Bye Birdie" or "La Plume de ma Tante." The Blackstone or o ba bl y will have "Irma La Douce." Morse realizes that he probably won't be able to get by with just the standard summer theatre fare next season.

The Edgewater had a hir loser

The Edgewater had a big loser last semester in Mae West's "Sextette," which had a number of setbacks, including the death of Alan Marshall, the leading man. The operation also had boxoffice disoperation also had boxoffice disappointments with Steve Allen and Jayne Meadows in "Fourposter" and with Eve Arden in "Marriave Go-Round." Two weeks of concerts by Al Hirt and his band and the four weeks of "Rhinoceros" were the Edgewater's only clear successes of the season.

Rav Boyle Teams With Milwaukee Restaurateur In Hotel Legit Plan

Milwaukee, Oct. 17.
This town may still get a season, of stock productions with name talent even though the Fred Miller Theatre here is switching from a longtime star policy to a resident repertory operation. Ray Boyle, former managing director of the Miller, is planning to launch a 10-play program next Jan. 1 in the downtown Antlers Ballroom.

He contemplates establishing a 700-seater there to be called the Swan Theatre. The spot is to be modelled after London's Swan Theatre of the Shakespearean era. Boyle, who's set up Boyle Enterprises Inc. for the venture, is involved in the project with attorney James Barrock and local businessmen. They're considering paying Milwaukee, Oct. 17.

n. They're considering paying much as \$3,000 per week for name performers.

Plans for the enterprise include the establishment of a cocktail lounge and restaurant facilities whereby a package deal covering drinks, dinner, the play, dancing and perhaps a pre-performance fashion show would be offered at about \$15 per couple. The plays would be presented on a three-quarter arena stage with a revolving center, augmented by mobile wagon stages.

Boyle, who's lined up Robert

wagon stages.

Boyle, who's lined up Robert Goodsitt, operator of Manny's Restaurant here, to run the Swan restaurant and cocktall lounge, says that \$50,000 has thus far been pledged by backers of the project. He figures \$75,000 will be required for remodeling the premises, preoperating costs and union bonds. The 10-play season would run through the end of next May with the spot shuttering for the summer.

Bloomgarden Drops Plan For 'King Kong' on B'way Kermit Bloomgarden has dropped his option on "King Kong." the had scheduled for Broadway production this winter.

The tuner had a 228-performance run in London last season.

Orson Bean will appear in "Subtways Are for Sleeping."

Germans' Favorable View Of 'Man For All Seasons'

Closely Clustered Manhattan Starts

There apparently just aren't enough days in the week to accommodate on a one-a-night basis the present rash of Main Stem and off-Broadway openings. Those presenting outside the Times Square area usually juggle opening dates to aviod conflict with Broadway preems. That's done in the hope of getting firststringer coverage since the regular aislestiters give priority to the Broadway product leaving the conflicting off-Broadway entry to a secondstringer.

But, opening night conflicts still in do exist and in several instances a involve off-Broadway shows vying i with each other for firststringer. attention on nights when there is no Main Stem opening. Such was the case last night 'Tues.) when the new revue, 'Another is Evening. With Harry Stoones,' and a revival of Eugene O'Neill's confi-Broadway.

The scheduled off - Broadway opening next Tuesday '24' of s' "Clandestine on the Morning Line" will be against the Main Stem preem that same night of "An preeming with Yess Montand."

Evening With Yes Montand."

Bucking the Oct. 26 Broadway opening of "Write Me a Murder" will be against the Main Stem program. There'll again be two conflicting off-Broadway openings of twite Me a Murder" will be the start off-Broadway of the American Savoyards openings of the tester off-Broadway of the American Savoyards openings of the start off-Broadway of the cening of Oct. 27 when "O the case of the "Marry" "Dragon" are scheduled to preem. In the case of the "Marry" "Dragon" are scheduled to preem. In the case of the "Marry" "Dragon" conflict, the pressagent for the former sent out a release last week asserting that "Marry" had announced its Oct. 27 opening first.

GOODMAN INKS MARTIN FOR HOTEL-ROOF LEGIT

Hollywood, Oct. 17.
Hal Martin closed a deal with Richard Goodman, owner of the Goodman Hotels throughout the country, to package legit shows in theatres to be built atop each hostelry. Producer leaves today for Chicago to set first show in Tip Top Tap Room on top of Allerton Hotel, marking the first time stage vehicle will be presented with a view.

Carole Cook has been signed to Carole Cook has been signed to star in the initialer, with negotia-tions on for Martin to recreate his production of "Parade." revue which starred Miss Cook here at the Hollywood Center Theatre. Other shows also will be in musi-cal revue vein. Goodman owns nine hotels and will inaugurate shows in three Chicago spots first, among them Windermere East.

Bloomgarden Drops Plan

Crazy Gang's 15,000th

London, Oct. 17. The Crazy Gang played the 500th performance of "Young in Heart" last Tuesday (10) at the Victoria Palace. To date the gang have given a total of 15,000 performances in various revues.

The current show is said to

the current show is said to be the last. They will make their farewell appearance in a Royal Variety Show at the Prince of Wales Theatre next month. It will be their 10th time at a royal gala.

Merrick Dickers New Chi Theatre

Broadway producer David Merrick is dickering for a long-term lease on the projected 1.500-seat theatre in the huge Marina City apartment complex being built in the heart of Chicago. Charles Swibel, director of the project, says that negotiations were "very nearly complete" for a 10 to 15-year lease for a rental in excess of \$2.000 a week.

Swibel reveals that Merrick has requested changes in seating and staging for the theatre. The house was originally planned as a 1,200-seater, but it's likely that the new and greater seating capacity will be a preliminary concession to induce Merrick to take over the theatre. Swibel figures that the theatre would be completed 12 to 14 months after the deal is closed.

DALLAS FAIR TUNERS DEFICIT IS \$75,493

DEFICIT IS \$75,493

State Fair Musicals, Dallas, dropped \$75,493 on its 1961 summer season. That was the net loss after the deduction of \$451,910 in boxoffice income, plus a net profit of \$8,129 on concessions from an operating expense of \$535.532 for the semester.

The venture had an underwriting guarantee of \$102,500, of which 50' \(\) had been deposited at the start of the season. However, in line with the underwriting agreements, the State Fair of Texas absorbed the first \$25,000 of the season's loss, leaving a balance \$50,493. Since the underwriters had put up only \$51,250 they were repaid nearly 11,2% of that investment.

The loss on the 1961 season was \$40,507 less than the \$116,000 dropped the previous semester. The recently-concluded summer spread took in six musicals, "Song of Norway," "Destry Rides Again," "Brigadoon," "Take Me Along," "Billion Dollar Baby" and "Bye Bye Birdie."

2 Balshoi Soloists To Tour With Winnipeg Co.

Winnipeg. Oct. 17. Rima Karelskaya and Boris Hoh-lov. saloists from Moscow's Bolshoi lov. saloists from Moscow's Bolshoi Ballet, who will appear with the Roval Winnipeg Ballet here Dec. 26-30. will tour western Canada with the company thereafter. The tour includes Edmonton, Jan. 3-4; Calgary, Victoria; B.C., and Vancouver thereafter.

Last season, two members of the Loringrad Ballet guested with the RWB, but did not tour with the company.

Commencing its 22d season, the company of 20 is presently in the second week of a five-week, 7.000-mile tour of one-nighters covering 10 midwest states.

'SAINT JOAN' IN STOCK

McCarter Also Sets 'Androcles' Followed by 'Our Town'

Followed by 'Our Town'

The resident professional company of the McCarter Theatre at Princeton opened its fall drama series last Friday night (13) with an invitational performance of Bernard Shaw's "Saint Joan." The play, with Rae Allen in the title role, is the first in a repertory program that will also include Shaw's "Androcles and the Lion." Thornton Wilder's "Our Town" and bill of three one-acters by Wilder. "Androcles" opens next Friday night (20). "Our Town" hows Nov. 3 and the triple-bill debuts Nov. 10. Milton Lyon is artistic director of the resident company, which is supported by Princeton U.

2 New Shows Raise Merrick's Production Outlay to \$2,000,000; 4 Current Shows Earned \$1,600,000

Honolulu Theatre Wants

A Subsidy; Who Doesn't?

Honolulu, Oct. 17.
The Honolulu Community Theatre, which dropped \$12,000 last year, will intensity efforts to get a government subsidy, according to David W. Eyre, new president.
Last year's poor showing is

Last year's poor showing is blamed on increasing competition for audiences, one flop experimental play, and the fact the schedule didn't include a major musical.

Toronto Peelery **Becomes Legiter**

Toronto, Oct. 17.
Toronto is about to get another legit theatre. The Casino, which has played burlesque since 1938, will go dark next week and after will go dark next week and after minor renovations, reopen as the Civic Square Theatre. It will book off-Broadway type shows, according to Murray Little. manager for Alco Amusements Ltd.

The first offering at the 1.100-seater under the new policy will be "The Fantasticks." Negotiations are in progress to follow the off-

"The Fantasticks." Negotiations are in progress to follow the off-Broadway revue with Jean Genet's "The Balcony" and "The Blacks" and then the improvisational show, "The Premise." The spot will have

The Fremise. The spot will have a \$2.50 top.

The Civic Square is directly across the street from the \$24,000,000 modernistic City Hall now under construction. However, the theatre is likely to be expropriated within five years in Toronto's program for development of the down. gram for development of the down-

In setting a \$2.50 top, the man-agement will be angling for young-er playgoers, particularly Toronto Univ. students. The house will not Univ. students. Ine house will not be competing with the O'Keefe Center, which plays touring shows, mainly musicals, or the Royal Alexandra, which also gets road shows. The other Toronto legiter, the Crest, is in a neighborhood area beyond the downtown district.

WHO'S WHO NOW AMONG **BOSTON DAILY CRITICS**

Jules Wolffers, contributing music critic of the Christian Science Monitor for 13 years and for the past year, drama, film and music reviewer under Elinor Hughes, Herald drama and film critic, resigned to write, lecture, travel and teach in New Zealand. Geoffrey Busch, who preceded Lyon Phelps, who preceded Wolffers as assistant to Hughes, returns to the vacated spot.

who preceded Wolffers as assistant to Hughes, returns to the vacated spot.

On the new Hearst Record American, Elliot Norton is drama critic as also the Sunday Advertiser. Peggy, Doyle, fogmer drama and film critic of the American, becomes drama and film editor of the combined paper. Mary X. Sultivan, former drama, film editor of the Sunday Advertiser: and Leo Gaffney, drama editor of the Record were dropped in the shift.

From now on the box score from Boston on tryouts will be five reviews instead of the six notices previously for many years. Also dropped in the changeover was George Clarke, night club and theatre columnist of the Record for 24 years, formerly the city editor of the New York Mirror. Clarke touched on legit personalities and shows frequently:

Anita Gillette Out Of 'Gay Life' Tryout in Det.

Anita Gillette's role in the pre-Broadway "The Gay Life," now in Detroit, has been written out of the musical.

The actress, who left the Broad-

The actress, who left the Broad-y way production of "Carnival" to join "Life," subbed for Anna Maria Alberghetti in the Main Stem musical when the star was out of the cast during August be-cause of illness.

The investments in "Sunday in New York" and "Subways Are for Sleeping," the two immediate pro-ductions David Merrick is preparing for Broadway presentation, will hike the combined capitalizawill hike the combined capitaliza-tion of his current output to over \$2.000,000. The producer is pres-ently represented in New York and on the road by six offerings, for which the total financing was \$1.476,000.

\$1.476,000.

"Sunday," a comedy by Norman Krasna, is capitalized at \$125,000, with provision for 15' covereall.

"Subways," a musical adaptation of Edmund G. Love's book with libretto and lyries by Betty Comden and Adolph Green and music by Jule Styne, is capitalized at \$400,000, with provision for 10' 6 overeall.

\$400.000, with provision for 10'6 overcall.

Of the six entries now in operation, some produced independently by Merrick and others cosponsored by him, four have thus far earned an estimated combined profit of about \$1,600.000 on their total investment of \$1.010.000. They are the musicals. "Carnival," "Cypsy," "Irma La Douce." and the French revue. "La Plume de Ma Tante."

The two other shows are the

Ma Tante."

The two other shows are the musical, "Do Re Mi," and the straight play, "Taste of Honey."

The former had about 52' c of its 400,000 investment to recoup as c a June 24 accounting and the situation, on the basis of business since then, figures to have improved a little. "Taste," which began a road hike a few weeks ago, is now figured to have a deficit of around 30'\(\cepa_{\cup} \text{-40'\(\cupe} \cup \cupe \cup \text{its} \text{-60000} capitalization.

is now lighter to have a deficit of around 30%-40% on its \$66,000 capitalization.

Touring, besides "Taste," are "Gypsy" and "La Plume," while "Carnival," "Do Re Mi" and "Irma" are on Broadway. Merrick is also indirectly represented on the road by a second touring company of "Gypsy," the rights to present the vehicle having been farmed out to Manny Davis.

A similar situation exists with "World of Suzie Wong," which Merrick coproduced on Broadway. A touring edition of the play, which was represented on the road by two separate companies during the last two seasons, is scheduled to be sent out shortly by David Kitchen. Merrick is also putting together a second company of "Cornival" for white best towers. ing together a second company of 'Carnival" for a hinterland trek.

carnival for a ninterland tr A financial breakdown of the Merrick productions now Broadway and the road follows: "Carnival" presented by Merick and carnival

"Carnival," presented by Mcr-rick and starring Anna Maria Al-berghetti, is currently in its 28th (Continued on page 68)

Equity Cracking Down On Coast Infractions: Check Little Theatres

Los Angeles, Oct. 17.

Actors Equity is clamping down again on little theatres here. Sterner policing of bandbox productions is intended by the union as the result of numerous alleged infractions of its rules.

All little theatre contracts hereafter are to be submitted for Equity's approval and the union's members bave been warned to report any infractions when they occur. Equity reps will also check all rehearsals.

The little theatre situation was

cur. Equity reps will also check all rehearsals.

The little theatre situation was a major topic of discussion at the union's recent semi-annual Coast membership meeting. The session, presided over by Equity president Ralph Bellamy and third vice-president Frank Maxwell, drew about 350 members, one of the largest turnouts the union has had here. The members were chided for not reporting little theatre iniractions of Equity rules. It was disclosed that the organization is bringing up on charges seven unidentified members who were in a recent little theatre flop here and accepted IOUs in lieu of salary when the play closed. The seven delayed reporting the incident until they were unable to collect on the payment pledge.

Some little theatres are also to be scrutinized as to sanitary conditions backstage.

Shows Abroad

Do Re Mi

De Re Mi

London, Oct. 13.

H. M. Tennent Ltd. & Lesie A. Macdinard ton association with ternad defined in the control of the

Dance Team Sandra Norwood.
Michael Ashlin
Kay Cram Maggie Fitzgibbon
Hubert Cram Max Bygraves
Waiter Ron Lucas
Head Waiter Lewis Henry
John Henry Wheeler Steve Arien
Swingers . Maureen Sims. Judy Nash,
Swingers . maureen Sims, Judy Nasn,
Leander Fedden
Fatso O'Rear Danny Green
Brains Berman David Lander
Skin Demopoulos Harry Ross
Interviewer Colin Kemball
Photographer George Lucas
Wheeler's Secretaries Jenny Till,
Anthea Slatter
James Russell Lowell IV Michael Ashlin
Sumo Student Charles Schaller
Tilda Mullen Jan Waters
Trace Butter Dam Waters
Wolfie Barry Johns
Marsha Joyce Endean Tex Michael Ashlin
Tex Michael Ashlin
Gretchen Elizabeth Reid
Animal Girls Sheila Falconer, Leander
Fedden, Jean Mostyn, Anthea

Norwood, Prunella Ransome.
Moe Shtarker
Norman Mitchell
Commentors Michael Essex, Lewis Heary
Chief Counsel
Commentors Michael Essex, Lewis Heary
Chief Counsel
Counse

od, Till

There are four smash Broadway musicals currently running in the West End, but the market is probably sufficient to sustain a fifth, though it is somewhat doubtful whether "Do Re Mi" will repeat at the Prince of Wales Theatre here its current impact at the St. James. New York. Its greatest sell-improving the form of the prince of the pri ing point, so far as local audiences are concerned, is the marquee value of Max Bygraves in the role originated on Broadway by Phil Silvers.

The days when a Broadway musi-The days when a Broadway musical hit was automatically a success in London have long passed. but "Do Re Mi" has the warm and vital elements to give it a reasonable b.o. chance. By local standards the Garson Kanin book only reaches modest heights and Jule Styne's music is not a stout contender for general popularity. The lyrics by Betty Comden and Adolph Green show occasional signs of wit.

tender for general popularity. The lyrics by Betty Comden and Adolph Green show occasional signs of wit, but as often as not are pedestrian. Yet, not withstanding these down beat observations, the production has verve, energy and enthusiasm. Though Max Bygraves's interpretation of the starring role must be widely different from the Phil Silvers portrayal, the fact remains that he is one of the hottest local personalities and there is sufficient drawing power in his name to insure that the boxoffice is busy for morths to come.

Through long association with the vaudeville stage, Bygraves has endeared himself to audiences throughout the country as a warmhearted and friendly personality; and maybe therefore, he is not entirely the right person to play the part of the ambitious heel who gets involved in the juke box racket. On the other hand, all the expertise gained in his long association with the music hall is racket. On the other hand, all the expertise gained in his long associations with the music hall is turned to advantage in his interpretation of the starring role.

As important new recruit in a major role to the West End scene is Maggie Fitzgibbon as the hero's long suffering wife. She reveals a

major role to the West End scene is Maggie Fitzgibbon as the hero's long suffering wife. She reveals a striking acting personality and a surefire knack for selling a lyric. She makes an immediate boff impact with her opening number "Walting, Waiting," sung in the Casacabana night club.

In the second act, she has one of the major bits of the show in "Adventure." in which she duets with the star. It is primarily her number, and her ovation. She also impresses as an actress whose talents range easily from mushy sentiment to broad comedy, and one scene in which she lashes out at her husband's gangster partners, turns out to be the most hilarious lincident in the part of the second act, she has one of the missing personality her in the play and it is primarily her number, and her ovation. She also impresses as an actress whose talents range easily from mushy sentiment to broad comedy, and one scene in which she lashes out at her husband's gangster partners, turns out to be the most hilarious lincident in the part of the point of both plays. Shaw always stoutly maintained that "Androcles and the Lion. The exchange of the little Greek tailor and Cal McCord roars and gambols to prove they still entertainment.

Frank Dunlop has staged the zestful entertainment.

Frank Dunlop has staged than the pays with more force than finesse, the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," being given the curtain-raiser, "The Shewing Up of Blanco Posnet," bit and the pays with the point of being pays with mone force than fineses, the curtain-raiser, "The Shewing Up In the second act, she has one a fable for children. For all its of the major bits of the show in "Adventure." in which she duets plenty of fun in the play and it winderlying seriousness, there is underlying seriousness, there is the primarily her in the pay and it splents of the star. It is primarily her in the pay and it glints cheerfully in this production. Davy Kaye brings an enging perky sympathy to the liftle Greek tailor and role of the liftle Greek tailor and scene in which she lashes out at her husband's gangster partners, turns out to be the most hilarious a tetrmined Christian, and the Roman Captain, a bewildered palager, and Jim Proctor pressagent for "Purlle Victorious."

I talent as the hero's discovery. She is also quite a looker, and the combination adds a great deal to the interpretation. The gangster trio is ably filled by Danny Green, David Lander and Harry Ross, with the firstnamed making a major impact. Steve Arlen, as the rival recording company chief, has limited opportunities in a negative romantic part, but is more than adequate.

part, but is more than adequate. Norman Mitchell and Barry Johns in the two other featured roles do well enough, but have few chances.

well enough, but have few chances.

Musically, "Do Re Mi" is not an artist's paradise, and not more than two or three numbers have the essential whistable qualities. "Make Someone Happy" is possibly the best ballad in the production, but easily the top production number is the aforementioned "Adventure." Bygraves has a big personal hit with "The Late, Late Show," which makes a sock ending to the first act curtain.

Bernard Gersten, who has re-

to the first act curtain.

Bernard Gersten, who has reproduced Garson Kanin's Broadway production, has clearly put the emphasis on pace and color, leaving the artists to give their own individual interpretations. This is clearly no replica of the original, but a directorial adaptation to meet local needs.

The choreography by Marc Breaux and Deedee Wood has the stamp of vitality, which is the hall-mark of the production and decor and costumes by Boris Aronson and Irene Sharaff respectively, add to the gaiety

the gaiety.

Manhattan is 3,000 miles away from Shaftesbury Avenue, and its a long way for some jokes to travel. Too much of the humor has lost its appeal in the trans-Atlantic crossing.

The Shewing Up of

AMGPOCIES AMU INC LION AND THE LION LAND AND THE MENTAL THE LION ON A STARGE BY FIRST DIMINO; decor by Rockes Frank Dimino; decor by Rockes Dimi

Babsy Sally Miles
Lottie
Hannah Marjorie Laine
Jessie Josephine Tewson
Emma Gaynor Owen
Elder Daniels Alan MacNaughtan
Blanco Posnet Ronald Fraser
Strapper KempJeremy Spenser
Squinty Roger Kamp
Feemy Evans Jill Bennett
Sheriff Cal McCord
Foreman of the Jury Frank Windsor
Nestor Daniel Thorndike
Waggoner Jo Peter Frowse
Woman Anna Burden
ANDROCLES AND THE LION

ANDROCLES AND THE LION
Megaera Josephine lewson
Centurion Daniel Thorndike The Captain Edward De Souza
The Captain Edward De Souza
Lavinia Jill Bennett
Lavinia Jill Bennett Lentulus Jeremy Spenser
Metellus Richard Hampton
Spintho Alec MacNaughtan
Ferrovin Peter Prowse
Ferrovin Peter Prowse Ox Driver Ronald Robinson
Call Boy Robin Ferriday
Editor Frank Windsor
Menagerie Keeper Roger Kemp
Emperor Caesar Ronald Fraser
Secutor Jonathan Burn
Retiarius Clive Elliott
Others: Howard Daley, Barry Dimock,
Carol Ann Feltz, Naomi Goldberger,
Bruce Gray, John Hughes, Ian McDer-
Bruce Gray, John Hughes, Ian McDer-
mott, Raymond Ross, Norma Shebbeare,
Caroline Smith, Donald Sutherland,
Matthew Vaughan, Ron Welling.

This double-bill of Bernard Shaw is in for a five-week run and is welcome for, apart from the inevitable "My Fair Lady," London has been short of Shaw for some time. These are two of the playwright's minor pleces, both hinging on Christianity, and the religious paradoxes are a shade blunted by now. But not the Shavian wit and the wry commentary on the inexplicability of human nature. Moreover they still stand up as sheer zestful entertainment. This double-bill of Bernard Shave

cool, dignified and slightly mockcool, algained and signtly mock-ing Jill Bennett and a stalwart, stubborn Edward De Souza. Ronald Fraser shows the Emperor Caesar as an undignified bladder of air and Peter Prowse as the bellig-

as an undignined bladder of air and Peter Prowse as the belligerent Ferrovius has some commanding moments.

In the "Blanco" piece, a religious frolic set in the form of a parody of a Wild West melodrama, Fraser plays the horsethief who, despite himself, is revealed as a charitable fellow. Fraser brings wit to supplement the hearty characterization needed to dominate the play. Alan MacNaughtan is sufficiently hypocritical brother and Miss Bennett is effective as the local tart, as is Jeremy Spenser as the rabble-raiser. Roy Noakes has devised a set which in geniously takes both plays without necessity for changing, and the production is well costumed.

Rich.

'Do Re' in London

London, Oct. 17. "Do Re Mi" opened at the Prince "Do Re Mi" opened at the Prince of Wales Theatre Last Thursday (12) to a cautious, vaguely disappointed press, which mainly sheathed its critical thorns in concilistory velvet. The consensus was that the show provides amiable amusement for the easygoing, but must have lost much of its bite and punch in crossing the Atlantic.

lantic.

The star, Max Bygraves, earned praise for warmth rather than hilarity and Maggie Fitzgibbon and a newcomer, Jan Waters, copped some enthusiastic huzzas. The over-

some enthusiastic huzzas. The over-all feeling is that the show is a likely success despite its faults. Bernard Levin, of the Daily Ex-press said. "It is not the most sophisticated offering of the sea-son, nor is it the wittlest." But he praised Miss Waters as "the only really nice thing about the evening."
"A continuously likeable show."

"A continuously likeable show,"

"A continuously likeable show," wrote Robert Muller, of the Daily Mail, "Max Bygraves' offering is 50% Bygraves and 50% imitation Silvers and it doesn't quite come off. But, on the whole, 'Do Re Mi' survives the Atlantic crossing reasonably well."

T. C. Worsley, of the Financia Times, wrote, "It makes a bright and lively evening, even if it does disappoint those whose taste is for the dry, rather than the sweet." Jack Piler, of the Daily Herald described it as a musical without one really good singing voice. "But it is inoffensively ordinary enough to be successful," he thought, and gave a big hand to Maggie Fitzgibbon.

gave a big hand to Maggie Fitzgibbon.

Felix Barker, of the Evening News thought "the show went off like a maroon and dies with a downright whimper." Milton Shulman, of the Evening Standard, said that "beneath its brassy exterior pounds a heart of schmaltz. Garson Kanin's book has a few witty lines, but they all escape me for the moment, while the music of Jule Styne never achieves much more than the acceptable." But Shulman opined that Bygraves calculated charm and a slick production will probably keep the show around for some time to come.

duction will probably keep the show around for some time to come.

W. A. Darlington, of the Telegraph, dismissed it kindly as "a good average American musical," and praised Bygraves for the true comedian's gift of being "wryly pathetic." Philip Hope-Wallace, in the Guardian, wrote, "This is only intermittently amusing. what saves it is the genuine talent and high spirits of Max Bygraves and Maggie Fitzgibbon, together with some rackety dancing."

Denis Blewett, of the Sketch, thought the musical was told in a jaded, outdated jargon, adding, "It looks like being another Broadway hit to become a London miss. Most of the songs just let the show down."

Summary: One favorable vote (W. A Darlington, Telegraph)

Summary: One favorable vote Summary: One ravorable vote (W. A. Darlington, Telegraph); four yes-and-no (Bernard Levin, Express; Robert Muller, Mail; Anonymous, Times; Tr C. Worsley, Financial Times); five unfavorable (Denis Blewett, Sketch; Felix Bar-

Off-Broadway Reviews

The Opening of a Window

Pall Productions, Jerome Guardino & Bram Appel, presentation of three-act drams by Gene Radano, Staged by Fran Marvin Duckler, Opened at the Theate Marquee, NY, Sept. 25, 61; \$45, 000; Sabina Stefano Olympia Duckatk Antonio Stefano Felip Stefing Antonio Stefano Felip Stefing Margarite Stefano Felip Stefing Margarite Stefano Felip Stefing Margarite Stefano Jerome Guardino Guseppe Jerome Guardino And Dufashis
Philip Sterling
Action
A

Maybe the best news about "The Opening of a Window" is that Gene Radano, its author, is reported to be writing another play. Certainly the promise shown in the paean to love and life now at the Theatre Marquee seems to mark Radano as a new playwright to be watched. The author's materials are simple, yet they have to do with the complexities of everyday living. An Italian family living in a slum area of New York City resists with all possible fortitude the inroads poverty can make on spirit, faith, affection. In some ways the family wins, in others, it loses. That is all. Radano is a New York City policeman, and probably he found much of his source material on the job. He shows a compassionate sense of observation and the ability to transmute something of life's reality into theatrical terms, which is no mean trick.

Of this production the muchabused word "sensitive" can legitimately be used. Fran Malis has staged with feeling for environmental influence, and she has consistently seen to it that Radano's characters become people who live in space and time.

characters become people who live in space and time.

Pacing the performances is Olympia Dukakis as the discerning mother who is torn between passion for her son's educational future and the stark necessities of daily living that have moved her husband to ill health and despair. Seldom offstage, Miss Dukakis unifies the production with her simple urgency.

ple urgency.
Kevin Mitchell and Linda Canby,
as the children, have effervescence
and understanding, Miss Canby's
good-humpred charm being particularly winning. Philip Sterling
is strong and torn as the troubled
father, while Jerome Guardino, as
a family friend, has a debonair gallantry.

a family friend, has a devolution gain lantry. Without due care, "The Opening of a Window" could cloy, for Ra-dano edges on being overfond of his people. Restraint has both pro-tected and abetted the author's talent, however. Geor.

The Corn Is Green

AME 4 OFM: IS UFFCH
Equity Library Theatre revival of
fire-act drama by Emlyn Williams.
Staged by Frederick Rolf: settings, Jack
H. Cornwell: lighting, Henry M. Shaw,
costumes, Allan Scott. Stars Blanche
Yurka. Opened Sept. 30, 61, at the
Market Pheatre, N.Y.; admission by con-

tribution.	
John Goronwy Jones By	ron Webster
Miss Ronberry Gera	ldine Rehrig
Idwal Morris	ichard Wills
Sarah Pugh Ly	dia Edwards
Groom T	hom Portelli
Squire H	erry Geldard
Mrs. Watty B	arhara Ward
Bessie Watty Marga	ret De Priest
Miss Moffat Bl	naha Vurka
BIISS MORAL DI	h Demis Di
Robbart Robbatch T	nom Forteni
Morgan Evans	sruce Glover
John Owen R	and Mitchell
Will Hughes I	Dickson Shaw
Old Tom William	McNaughton
Others: . Mye Castle, Richa	rd Goodman.
Holly Hill, Anne M. Hol	

Holly Hill, Anne M. Hobart, Donald Hord, Michele Marie Keklak, Carolyn Larsen, Eleanor Lodge, Christopher Lofting, Marilyn McDonald, Victoria Morehead, Bronwyn Morgan, Irene Peters, Jann Schumacher.

For its 18th season, the Equity Library Theatre has moved from the east side's Lenox Hill Playhouse which it used for a dozen years, to the superior Master Theatre, Riverside Drive & 103d Street, Although ELT has a non-star policy; an exception has been made for the season's opener, "The Corn Is Green," so that Blanche Yurka might give Equity's blessing, so to speak, by playing the schoolmistress who discovers gold in a Welsh coal-miner.

ress who discovers gold in a Weish coal-miner.

After a muted first two acts, this ELT revival transforms into a deeply affecting experience. The play tends to be less Miss Yurka's. however, than Bruce Glover's, a ruggedly built, sandy-haired actor who gives a smouldering performance as the young miner to whom the gates of knowledge are opened. Another sharply etched characterization is Margaret De Priest's portrait of the little hussy who nearly is the miner's downfall. She grows from a child's simpering malice to an adult's calculated spleen.

spleen.
Geraldine Rehrig's portait of a schoolteacher for whom love and

affection are wraiths is a little cameo, Harry Geldard is wryly humorous as Cambridge-educated gentry, Byron Webster has warm dignity as a lonely schoolmaster, and Barbara Ward is delightfully cockney as the young baggage's couldn't-care-less mother.

Frederick Rolf has staged this revival and perhaps it has been his intention to let two-thirds of the play be slow motion in anticipation of the deeply moving climactic scenes. Jack H. Cornwell has provided a fine Welsh living room that is the more remarkable for the low budget ELT gives its designers.

Although Miss Yurka seemed plagued with line trouble at the show caught, her presence lends the stamp of theatrical authority.

Geor.

Legit Followup

Fiorellot

(BROADWAY THEATRE, N.Y.)
With handbills around town
urging a vote for "Fiorello!" (with the exclamation point) any electorate dissatisfied with the current New York mayoralty campaign might be tempted to a write-in. However that may be, the prize-winning musical that opened two years ago come November is a political reminder of the old canard that the more it changes the more it stays the same.

"Fiorelio" (dropping the bonus punctuation hereafter), is operating on a reduced price \$5-\$7.50 top. but will finally call it quits at the end of next week. In the meanwhile, at its relatively modest price scale it is certainly a theatrical "best buy."

Some of the luster that netted "Fiorello" the Pullizer Prize and the Drama Critics Circle Award has faded with time and change, but through no fault of Tom Bosley who as the bouncy LaGuardia, still sets a formidable bustle and pace. His most notable support comes from Nathaniel Frey who, as faithful friend and workhorse, will vote early and often for LaGuardia for anything, and Marty May, as a longsuffering political boss who can't believe his luck, good or bad, where the zesty Fiorello's fortunes are concerned. Willi Burke is attractively candid the exclamation point) any elec-torate dissatisfied with the current

where the zesty Fiorello's fortunes are concerned.
Willi Burke is attractively candid as the first Mrs. LaGuardia, Patricia Wilson appealing as the girl who will wait, and Margery Gray disarmingly strightly as the gal who loves a cop.

In its under-balcony orchestra area, the Broadway Theatre treats the distaff cast badly. Neither in speech or song do the female voices carry sufficiently well and straining to hear becomes a distraction.

action. Anyway, it's the essentially male Allyway, it's the essentially male lustiness of "Politics and Poker" and "Little Tin Box" that best epitomize just now the spirit and energy of this hit musical.

Melbourne Likes 'Oliver'

Peter Coe Repeat Stager

Peter Coe Repeat Stager

An excellent Australian edition of the smash London musical, "Oliver." was unveiled here recently at Her Majesty's Theatre. Peter Coe, director of the original West End offering, repeated as stager of the local offering, presented by J. C. Williamson Theatres Ltd., and Donmar Productions Ltd.

Comic Johnny Lockwood and comedienne Sheila Bradley, both from London, take top honors as Fagin and Nancy, but the big applause-getter is Andrew Guild as the Artful Dodger. Making his first public appearance in the title role of Lionel Bart's musical version of Charles Dickens' "Oliver Twist" is Malcolm Shield, who overcomes a thin voice with a fine performance.

SCHEDULED B'WAY PREEMS
Shot in Dark. Booth (10-18-61).
Cook for General, Playhouse (10-19-61).
Kwamina, 54 St. (10-2-30).
Yves Montand, Golden (10-46-61).
Yves Montand, Golden (10-46-61).
Ves Montand, Golden (10-46-61).
Write Murder, Belasco (10-46-61).
Garden ef Sweets, ANTA (10-31-61).
Garden ef Sweets, ANTA (10-31-61).
Keen, Brondway (11-26-61).
Keen, Brondway (11-26-61).
Keen, Brondway (11-26-61).
Sunday in N.Y., Cort (wk. 11-30-61).
Man for All Seasons, ANTA, (11-2-41).
Daughter Sliance, Music Box (11-30-61).
Night ef Iguena, Royale (13-24-61).
Night ef Iguena, Royale (13-24-61).
Ne Strings, Hellinger (23-24-61).
Fenny Thing Mappened, Alvin G-3-52).

Opera Reviews

Warriors. James DeBolt, James Howel,
Nels Jorgenson, Lawrence Rhodes,
John Wilson

Manhattan's second opera company, headed by Julius Rudel, has
in recent years presented a number of world or American premieres of new operas, notably by
American composers. It is enabled
to do this by Ford Foundation
funds more often than not, as in
the instance of "The Wings of The
Dove." Present work derives from
the American, albeit expatriate,
novelist, Henry James. Story, and
the music which carries it, transports Douglas Moore far afield
from the folkloric sources of his
"Devil and Daniel Webster" and
"Ballad of Baby Doe."

The net impression of the new
work is favorable, though the
score is more narrative than melodic. In its upper class setting
and turn-of-century costuming,
plius the same emphasis upon marriage of convenience there is generic resemblance to Samuel
Barber's "Vanessa." The work's
fate may be similar—a scattering
of performances and a certain respectful attention without marked
popularity or permanence in repertory.

It is naturally vital to the
growth of American opera that
new works be commissioned and
produced. A real smash in the
genre is hard to find, but efforts
like "Dove" command a broadening acceptance. It gives the Ford
foundation something to show for
its money.

Plainly, the City Center extended itself on this production. There

Plainly, the City Center extend-ed itself on this production. There are two elaborate new Donald Cenare two elaborate new Donald Censlager sets, a drawing room and a patio. The third, an art gallery appears to have been borrowed from storage. Patton Campbell's costumes suggest that the characters were indeed 1902 bon ton. If the wastrel father (Paul Ukena) looks a bit as if he'd stopped off to change swallowtails at the dry cleaners, that is at least in character.

The casting is, on the whole, appropriate, Dorothy Coulter as the not-long-to-live heroine is making a debut. A handsome figure in her elaborate dresses, her performance is perhaps unsure, though the characterization calls for physical weakness, a tendency to faint and take to her bed. Her stage presence seems quite adequate for a beginner. Her voice is small but pleasant and she is plausible throughout. A fuller judgment must await other roles. Nervousness may have caused some loss of production at the performance caught, although the orchestra at several points, most notably in the first scene, was too loud. She was heard last season at Met.

Regina Sarfaty has the heavier role of Kate Croy and is must-cally firstrate though, as a quibble, she hardly seems British bon ton. John Reardon is a strong, intelligent, believable American lover of the poverty-dreading Kate and the noble (because already rich?) Millie. Reardon, incidentally, came out to advocate contributions. "If you wonder," said he, "how we can produce such fine opera at \$3.95, the answer is, we cannot." This observation was politiely applauded and seemed pe-Regina Sarfaty has the heavier sne hardy seems British bon ton. John Reardon is a strong, intelligent, believable American lover of the poverty-dreading Kate and the noble (because already rich?) Milie. Reardon incidentally, came out to advocate contributions. "If you wonder," said he, "how we can produce such fine opera at \$3.95, the answer is, we cannot." This observation was politely applauded and seemed peculiarly appreciated by two opera scouts in the audience, Anthony Bliss and Rudoif Bing.

Two Met opera regulars are in the cast, respectively Martha Lipton as the dowager-aunt and Norman Kelley is the jealousy-motivated, somewhat mean-spirited Lord Mark. Both are vocally helpful. Miss Lipton's diction is fuzzy, more serious when the words are English Kelley is, per usual, syllable-perfect. Speaking of diction, Mary Lesswyer's is crystaline as the companion. An amusing bit as

The Wings of The Deve NY. City Opera Co. Presentation of Spera by Douglas Moore, with libretto by Ethan Ayer, derived from novel by Henry James. Staged by Christopher West; conductor, Julius Rudel; sets. Donabel; othercorrephy. Robert Joffer, Opened Oct. 12, '81, at the City Center, Yopened Oct. 12, '81, at the City Center, Copened Oct. 12, '81, at the City Center

"Two-Headen canals ballet.

The open necessarily is skei-tetonized, since it cannot cope with the introspection of Henry James' characters and the implied deterioration of character, which, in the end, leaves the scheming Kate losing both lover and leagey.

Land,

Alkmene

Berlin, Oct. 2.

Berlin Festival presentation of opera in three acts, by Giselher Klebe. Libretto by Klebe Staged by Gustar Radol Sell-veiser, settings and costumets. Wilhelm Reinking; choirs, Waller Hagen-Groll; choreography. Tatjana Gsovsky. Preemed Sept. 23 at Deutsche Oper Berlin; 89 top. Jupiter Thomas Stewart Thomas Stewart Walter Dicks Amphiliryon Richard Lewis Amphiliryon Richard Lewis Evistyn Lear Cleantilis Ernst Lasowork. eral Lisa Otto
Tom Krause
Colonels W. Lang, Ulrich Vogt

Contemporary opera is going to play an important part in the repertory of the newly opened Deutsche Oper Berlin. This one, whose libretto has been adapted from Kleist's comedy "Amphitryon," is the latest work by young Berlin composer Giselher Klebe, a pupil of Boris Blacher. It seems one of the more successful new German operas despite the fact that its appeal will be limited to an intellectual clientele. Singing parts are comparatively melodious, only the orchestra eventually comes

an intellectual clientele. Singing parts are comparatively melodious, only the orchestra eventually comes up with new modern effects. The action on the stage is easy to follow, and there is quite a bit of comedy relief. Work doesn't disappoint but doesn't impress too much either.

Lavish setting is plus. Of the singers, Evelyn Lear (Alkmene) rates foremost mention. She has found here a highly rewarding part. The baritone Thomas Stewart (Jupiter) also deserves compliments, while Ernst Krukowski (Sosias, Amphitryon's servant) is right well suited to the humorous singing. Richard Lewis (Amphitryon), little known here, seems at start of a substantial career. Walter Dicks (Mercury) and Lisa Otto (Cleanthis) remained somewhat in the shadow of the others. Gustay Rudolf Sellner, director of the Deutsche Oper Berlin, staged this opera with much skill. Strong was conducting of Heinrich Holfreiser. Tatjana Gsovsky took care of the choreography while Walter Hagen-Groll handled the-choirs, both adequate jobs.

First two performances of "Alkmene" didn't sell out. Hans.

Redesign Platform Of Stratford (Ont.) Stage

EAST HADDAM OPRY **OPENS NEXT SUMMER**

UPLAN ALAI SUMMICAT
The reopening of the Goodspeed
Opera House, East Haddam, Conn.,
is planned for next summer. Approximately \$307,000 has thus far
been raised of the \$500,000 sought
by the Goodspeed Opera House
Foundation to restore the onetime
landmark (ctrca 1876). The foundation's plans to restore and reactivate the opera house as a center
for music and drama encompass a
1962 season of 10-12 weeks, consisting principally of vintage musi-

for music and drama encompass as 1962 season of 10-12 weeks, consisting principally of vintage musical revivals.

The foundation's fund-raising drive will be aided by a benefit next Sunday night (22) at the Astor Hotel, N.Y. The affair, which will be held in the hotel's Grand Ballroom and Coral Room, is being sponsored by the American National Theatre & Academy. Cocktails, a buffet supper and a "Best of Everything" program, consisting of an exhibition of "bests" in furs, diamonds, rare books, entertainment, etc., will be offered.

Participating in the entertainment segment, arranged by Jean Dalrymple, Peggy Wood, and Albert Seldem, will be Miss Wood, the Little Orchestra Society and its conductor, Thomas Scherman, opera performers Frances Bible

opera performers Frances Bible and William Metcalf, and Violette Verdy and Edward Vilella of the N.Y. City Ballet.

5% Tax Rebate To Pension Fund

An industry-wide pension and welfare fund for all legit unions will become a reality with the expected signing next Friday (20) by Mayer Robert F. Wagner of a bill abolishing the 5% N.Y. City tax on legit admissions.

The will be no reduction in b.o. prices, but the money from the remitted tax will be diverted to the industry-wide fund and will not be reflected in net gross in come. It's figured the lifting of the levy will account for around \$2,000,000 yearly, on the basis of recent annual gross income.

Repeal of the tariff was voted last Friday (13) by the Board of Estimate and all that's needed now is the signature of the Mayor, who originally proposed the relief

originally proposed the relief

measure. Of the eight members on the Board of Estimate, only one, Controller Lawrence E. Gerosa, voted against the repeal measure. The Controller did not attend the meeting, but was represented by his deputy, Louis Cohen, who said Gerosa was against the bill because it would not benefit the public.

Touring Shows

(Figures cover Oct. 15-29)
Advise and Consent—Regent, Grand apids (16); Morris, South Bend (17-18); artman, Columbus (19-21); Hanna, Cleve.

(23-28),
Best Man—Blackstone, Chi (16-28),
Bye Bye Birdie (N.Y. Co.)—Shubert,
Boston (16-28);
Bye Bye Birdie (2d Co.)—Erlanger, Chi
(16-23).

(16-28). Lever (tryout)—Colonial, Boston (16-28). Evening With Yves Montand (tryout)—Forrest, Philly (16-21, moves to N.Y.). Fierelle Cd Co.—Nixon, Pitt. (16-21); Stubert, New Haven (23-29). Garden Sweets (tryout)—Walnut, Philly (16-22).

Garties Sweets (tryout)—Walnut, Philly (18-28).

Gay Life (tryout)—Fisher, Det. (18-21);

Georgia (19-21).

Gideon (tryout)—Scatt, Philly (18-22).

Gideon (tryout)—Scatt, Philly (18-22).

Gideon (tryout)—Subert.

Graph (26 Co)—Subert.

Graph (26 Co)

Graph (26 Co)

Miratle Worker—Hamma, Cleve. (18-21).

Music Man—Pabrt. Milwankee (18-21).

Music Man—Pabrt. Milwankee (18-21).

Music Man—Pabrt. Milwankee (18-21).

Graph (26 Co)

Miratle Worker—Hamma, Cleve.

Graph (27 Co)

Miratle Worker—Hamma, Cleve.

Graph (27 Co)

Miratle Worker—Hamma, Cleve.

Graph (27 Co)

Music Man—Pabrt.

Music Man—Pabrt.

Glevia (18-21).

Graph (27 Co)

My Fair Lady (26 Co)—Shubert.

My Fair Lady (26 Co)—Shubert. Auditorium, Ft. Wayne (28).

My Fair Lady (2d Co.)—Shubert, Chi
(16-28).

National Repertory Co. (Mary Stuart
& Elizabeth the Queen)—National, Wash.

3-28), Nine O'Cleck Revue (tryout)—O'Keefe, pronto (16-21); Her Majesty's, Montreal

(23-28).

Arimeceres—Alcazar, S.F. (16-21); Hartford, L.A. (23-28). If (iryout)—Hartford, Short (iryout)—Hartford, Short (iryout)—Hartford, Septend (iryout)—State Fair Music Hall, Dallas (16-22); American, St. 1. (24-28).

Secretary of Labor's Met Opera Probe **Precedes Promised Speedy Decision**

The final session in the Metropolitan Opera Assn.-American Federation of Musicians, Local 802, arbitration proceedings was conducted last Friday (13), with Secretary of Labor Arthur J. Goldberg presiding. At the hearing's close, Goldberg stated that he "will render one award for all issues" and asid it would be done "with all dispatch." He also noted that his decision would deal not only with the specific points but also with "larger issues" which he felt were also involved concerning "the fualso involved concerning "the fu-ture of the performing arts in this country."

country."

He remark that "it is not expected that the Secretary of Labor should take time to arbitrate such a dispute," but in this case he felt that it involved "much larger problems for the country as a whole." Goldberg asked that both sides "put aside the animosities that develop in collective bargaining" and devote themselves to making sure there is an "outstanding" season that "You have an obligation."

yelop in collective bargaining" and devote themselves to making sure there is an "outstanding" season at the Met. "You have an obligation," he said, "because you brought the President into this.". He commented that he had received more mail on this matter than on any other since he had been in office and that wherever he went, in the U. S. and abroad, the Met was mentioned. Goldberg said that it was a tribute to the Met that it is so excellent both artistically and musically that it draws comment from around the world. Remarking on the financial situation of the Opera, he said that "it needs support from the public on a widespread scale."
Goldberg observed on the situation overall that both sides are "right" and that his job would be to reconcile those "rights." He lauded both sides for their cooperation and praised the calibre of the material submitted to him as "comprehensive" and "intelligent."

lauded both sides for their cooperation and praised the calibre of the material submitted to him as "comprehensive" and "intelligent."

The purpose of the meeting, which was attended by an SRO gathering of opera officials, musicians, union representatives and interested parties in Moot Court at the new Fordham Law School building adjacent to Lincoln Center, was to clear up any loose ends in the form of additional evidence. Present at the session were Alfred J. Manuti, 802 president, and Anthony A. Bliss, Met director, with their legal staffs and advisers.

their legal staffs and advisers.
The only really new business to come up concerned the Assistant Conductors of the Metropolitan Opera. The group of about nine members was represented by Walter Talussig who said that the mininum his group receives is "wholly inadequate and dispropritonate" relating that it covers perform-ances and unlimited rehearsals. He asked for a percentage increase for his group and all the benefits for his group and all the benefits going to the orchestra according to the arbitration decision. The assistant conductors now earn \$205 per man per week, including these rehearsals while the orch members get \$170 per man per week plus \$50 for limited rehearsals.

Both Bliss and Manuti commented that they hadn't been able to get to this problem because of the involved overall situation but that

involved overall situation but that it would be attended to. Goldberg gave his assurance that the matter would be considered with the whole proceedings.

Case of Salamen
Further testimony was given by
Seymour Berman and Clarendon
Van Norman on the matter of the
dismissal of Lester Salomon from
the orch by the Met for being
"artistically unsatisfactory after 12
"artist with" Both men mem-"artistically unsatisfactory after 12 years in pit." Both men, members of the orch, attested to Salomon's competence on the french horn and attorneys for both sides directed brief interrogations at the witnesses. It is the union's con-tention here that Salomon was dis-missed for his work as secretary of the orchestra committee. Goldberg said he would decide on this issue

Short Rappy Life (tryont)—Hartsord.
LA. (16-21): closes(). (26-23): doese(). (26-23)

business into the picture and also charged the union's demands were exorbitant. He put forth a plea for collective bargaining which the Secretary later stated was in effect

for collective bargaining which the Secretary later stated was in effect in these proceedings saying that there is "nothing inconsistent with collective bargaining" in the use of voluntary arbitration and adding that such arbitration develops out of collective brgaining as an asset to the bargaining.

The two-hour session wrapped up the hearings and, with both sides having agreed to final and binding arbitration, Goldberg's decision will be the definitive one. Commenting on this decision he said, "I hope to make this award expeditiously, but at the same time I shall give due consideration to the mass of material presented and to the importance to the parties of the issues involved, both of which calls for most careful and deliberate consideration by the arbitrator."

Credits Stanley Isaacs' Help on N.Y. Tax Repeal

New York.

Editor, Variety:
With reference to the piece in last week's Variety regarding the removal by N. Y. City of its 5% boxoffice tax, if Councilman Stanley Isaacs considers that there's unnecessary extravagance in the theatre, he's right. His claim that by the time the percentages are paid to the theatre, the author, the star, etc., only 46% is left for the producers is, on the average, true.

the producers is, on the average, true.

It is a spirit of serious civic concern which prompted Councilman Isaacs to make these remarks. They should be received in that spirit rather than be challenged on the basis of specifics. VARIETY suggested that politicians are welcome in the theatre, but belong out front, not backstage or in the office. I think it should be remembered that in our efforts to remove this burdensome 5% tax, we invited the City Council backstage and into our offices, so to speak, in order to look at the problem and act upon it, and Stanley Isaacs did act upon it in the best interest of the theatre.

Let me also point out that Council and the council and the

the theatre.

Let me also point out that Councilman Isaacs received our committee in his office privately and in the chamber of the City Council. He treated the subject with extreme concern and with the most intelligent understanding of the theatre's importance to this city and to the nation. His inquiring and responsible voice in the City Council was greatly responsible for the successful passage of the bill.

Robert Whitehead, president.

Robert Whitehead, president. League of N. Y. Theatres.

Bob Whitehead Remains Head of N.Y. Theatres

Broadway producer Robert Whitehead was re-elected president of the League of N.Y. Theatres at the organization's annual membership meeting last Thursday (12). Other officers elected include producer-director Herman Shumin, first vice-president; producer-playwright Robert L. Joseph, second with the control of the control

Ini, first vice-president; producer-playwright Robert L. Joseph, second vice-president; producer Alfred de Liagre Jr., treasurer, and general manager Herman Bernstein, secretary.

Those elected to the board of governors include A. L. Berman, Arthur Cantor, Alexander H. Cohen, Maurice Evans, Robert Fryer, Jay Julien, Lawrence Langner, David Merrick, Gilbert Miller, Lester Osterman Jr., Edward Padula, Harold S. Prince, Samuel H. Schwartz, Irene Selznick and Martin Tabse. Kermit Bloomgarden, Leland Hayward, Herman Levin, Louis A. Lotito and Arthur Schwartz, as ex-presidents of the organization of Broadway producers and theatre owners, are auto-

Shows on Breadway

to Toma Radi and rest.

of a Stin thatma show,
town, the production
lateration to the site
of any of the symmetries are decided, and
sould be a boxofice.

mevitably imperfec-The early movitably imperfections from a story ince about an about two and the herman a young Armond the trien tourist and a married for their tourist and a married for their tourist made, retired America, because fine logic of plot reparte tours, presumably keeps then appears but while there's a suggestion at the end that they'll somethy a michaef in a statisfying.

Another flow is that Miss Pleon an interpratible performer and persuant researable performer and persuants.

Another flaw is that Miss Problem as threes table performer and personalite, pays a more or less incident; character who's story firetion remains peripheral. Moreover, it casting in several instances is unfortunate, and most of startes is infortunate, and most of the song, while appropriate and effective in the show, seem unlike-ly to have wide currency as stand-

The story has unusual authentic fix and ungency. It involves recognizable characters in a believable difficult situation. With the addition of local atmosphere and movement, the wealth of music and dancing, the fluid staging and winning performance. "Milk and Honey has considerable impact.

There are frequently striking staging effects. For example winning the young heroine is asked to leave the group of widow tourists with which she's traveling and visit a pioneer community in the desert, it is handled with a few key lines of dialog smoothly worked into a dence number, rather than in an arbitrarily spotted dramatic scene. bitrarily spotted dramatic scene. Simehow, too, the strenuous dances suggest the red-blooded life of a new country, even though a show-goer may wonder privately how the workers get much farming done with so many interruptions for mu-

with so many interruptions for musical numbers.

While it's difficult to assess the pop potential of most of the music at a first hearing, at least one song. "Shalom." seems a natural, and "There's No Reason in the World," "Let's Not Waste a Moment," and "Like a Young Man" seem pleasant. In general, the musical and lyrics are admirably suited to the characters and situations.

Weede, whose respiratory illness

characters and situations.
Weede, whose respiratory illness threatened to cause the postponement of the scheduled opening, must nave made a spectacular recovery, for his first-night performance, particularly in the demanding solo numbers, suggested anything but a sick man. He has authority and conviction, and perhaps a slight lack of vitality could have been attributable to physical condition. In any case, who could be sure what kind of man would be attractive to a lonely widow or, for that matter, woman?

Miss Benzell is believable and touching as the no-longer-girlish but romantically susceptible he-roine who finds herself faced with the choice between her middleclass American morality and the prospect of a union with a mar-ried man in a strange land. She sings well, but for a noted artist, has comparatively little to do vocall

vocally.

Miss Picon, a sort of Jewish combination Helen Hayes and Ethel Merman, just about makes away with the audience in the juicy with the audience in the juicy comedy, singing and dancing role of a schmaltzy American widow who snares a husband. She has several sock numbers, and scores every time. Tommy Rall, well known in the profession as a dancer, emerges here as a standout singer as well.

Lama Saunders, stuck with an unattraction part as a profile in-

Let It Ride!

NY: \$1.60 top.	
P tu in	George Gobel 1
Andrey	. Paula Stewart
Audrey	Stanley Grover
T	. Harold Gary 1
hatite Frankse M.bel	Albert Linville
Fr m	Larry Alpert
M thel	Barbara Nichols
Pates	Sam Levene
Birthday Girls Pat Turner	r. Sandia Devlin.
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Ann Johnson, Sandy Walsh, Rae McLear, Carol Glade, Sally Lee, Sally K.r.k. Barbara Marcon Dort Clark Brophy Dort Clark Magaie Worth Ted Thurston Stanley Symmonds

Stalley Simmonds
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ouncer's Voice Ted Thurston
news. Ted Adkins. Robert Bakanie.
It Donnus. Sandra Devlin. Bob Esnas.
Gingrich Ann Johnson. Sally Kirk,
Lee, Jack Leigh, Vernon Lusby,
McLean, Barbara Marcon, Pat TurSandra Walsh, Marty Allen, Marc
terrs: Helen Turers:

ner. Sandra Walsh, Marty Allen, Sarc West.
Sinsers: Helen Baisley, Francine Bond, Austin Colyer, Clifford Fearl, John Ford, Carol Glade, Robert Lenn Margie Worth, Missiel aumbers: "Run, Run, Run," "The Nicest Thing," "Huy, Jimmy, Joe, John, Joe, Jack," "Froads Aren' People: "Let It Ride," "I'll Learn Ya, John, Joe, Jack," "Happy Birthday," "Firer thing Meautiful Wouldn't Have Had Wilm, "There's Something About a Horse," "It Needs You," "Just an Honest Mistake," "His Own Little Island," "If Fluttery Wins."

In today's tough economic setup In today's tough economic setup on Broadway, shows that are pret-ty good are apt to be not good enough. That's apparently the case with "Let It Ride," which opened last week at the Eugene O'Neill Theatre

last week at the Eugene O'Neill Theatre.
George Gobel, making his legit bow in this latest musical treatment of the old John Cecil Holm and George Abbott farce, "Three Men on a Horse," is well cast as the timid greeting card poet with an uncanny knack of picking winning ponies. The television comic has an engagingly unassertive stage personality, gets his; laughs, handles a couple of song numbers acceptably and even does a modest soit shoe number. However, he hasn't learned to project and doesn't seem quite at home behind the footlights.

Sam Levene, repeating the part of the harried horse player he act.

Sam Levene, repeating the part of the harried horse player he acted in the original play and the screen edition, retains his talent for farcical seriousness and his valuable capacity for providing drive, and there are standout performances by the amply stacked Barbara Nichols as his dimwit doll, Paula Stewart as the Hallmark bard's devoted fiancee, and such journeymen cut-ups as Harold Gary, Albert Linville, Larry Alpert and Stanley Grover in supporting roles.

and Stanley Grover in supporting roles.

But the 26 passing years have taken some of the pep out of the old yarn, and despite considerable punch-up rewriting, "Let It Ride" ideleting the exclamation point hereafter) peters out in the second half. As long-memory legit buffs will recall, Eddie Cantor starred in a previous tune-and-terp versign, "Banjo Eyes," which falled to make the grade on Broadway just 20 years ago.

The Abram S. Ginnes book for this adaptation, with additional story material by Ronny Graham, has several funny scenes, including the always laughable sequence in the saloon, when it slowly dawns on the smalltime gambler and his cement-head cronies that the inebriated greeting card author has extra-sensory perception about race results.

and "Fiorello," and an absurdly diverting bit in which Levene, in an alternately blustering and shame-faced impersonation of a Judge Oliver Wendell, springs the beset pact and the two pony-betting stoages from the hoosesow.

stonges from the hoosegow.

There are a tew good songs, although perhaps inevitably in a show about a writer of coray anniversary greetings, the lyrics have a way of sounding exagerated. And while Jay Livingston and Ray Crain, here general treatments of the sounding statement o

to find himself humming on the way home.
Stanley Prager's stazing is busi-nesslike. Onny White has provided og exatching choreography. William and Jean Eckart are designed prop-

the passe idea of the show and the character he's playing. Maybe the aim is to provide a familiar framework for both Gobel and audience. In any case, it does no harm, but neither does it suffice to establish "Let It Ride."

Do You Know the

Do You Know the Milky Way?

Ninon Tallon, Paul Feigay & Dick Button, by arrangement with the Vancouver International Festival, of dr.ma in a prolog and two acts, by Karl Wittlinger, Staged by Herbert Bertahof; settings, Colin Low; supervision and lightings. Lee Watson; music, Alex Fry; lyrics, Indian and the Watson; was a large to the property of the Milky Rose Stars Hall Holbrook, George Goddes, Stars Hall Holbrook, George Kovec, Opened Oct, 16, '61, at the Billy Rose Theatre, N.Y.

George Voskovec The Man Hall Holbrook

plenty for intensive There's

There's plenty for intensive thought but not much meat-and-potatoes entertainment for the escapist public in "Do You Know the Milky Way?" which opened last Monday night (16) at the Billy Rose (formerly National) Theatre. The Karl Wittlinger drama is likely to have an ardent though limited audience, and is a questionable entry for Broadway boxo'fire. as well as a negligible prospect for films or even stock. It's the sort of thing that becomes a cause and thereby be revived off-Broadway and by earnest drama Broadway and by earnest drama

First done in Germany five ago, the play was subsequently a hit in Paris and has been widely produced on the Continent. This English translation by Wittlinger produced on the Continent. This English translation by Wittlinger from his own German original, was given its initial presentation some weeks ago at the Vancouver International Festival, and the same production and cast has been brought to New York.

The drama is about as far out as the title would suggest and, at least to a few observers, offers, almost as much material for cogital

almost as much material for cogitaalmost as much material for cogita-tion. Incidentally, the title stems from the fact that the good-natured fall-guy hero says he comes from a star in the Milky Way, and pre-sumably it signifies his conception of spiritual peace. The locale is a mental institu-tion, apparently in Germany, and the chief characters are the hero-nationt and a previolativit. There

tion, apparently in Germany, and the chief characters are the heropatient and a psychiatrist. There is at first some question of the patient's identity and whether he is alive or dead, and not surprisingly it turns out that he is sane and the psychiatrist, representing the outside world of greedy, corrupt people, is insane.

On being questioned, the patient reveals that he has written his life story in the form of a play and, in order to clear up the uncertainty about him, they act it out, with the patient portraying himself, the psychiatrist as all the other people who have figured importantly in his life, and the theatre audience as the other immates

portantly in his life, and the theatre audience as the other inmates watching the performance.

"The Milky Way" thus becomes a play within a play and, as such, it alternates between reality and fantasy, and drama and comedy, and it moves to and fro in time and place, using instrumental and vocal music as background, plus filmed sequences and even masks. The play poses such questions as

So They Say

"The best way to stay young is to regard the world as a workshop. I feel sorry for bisiness men who are retired automatically. To have to close your desk on your 65th birthday, when you are really the same man you we the day before—that is tragic,"—Fredric March, star of the current film "The Young Doctors," and the upcoming Broadway play, "Gileon," as quoted by Hal Boyle in the N. Y. World-Telegram.

"Though I'm old enough to be his father, though I've been in the theatre a long while, I'm his humble disciple. I try to trade my technical experience for what I know be has, which is life abundant."—Tyrone Gu'hrie, director of "Gideon," relerring to the play's author, Paddy Chayefsky, as quoted by Joseph Morgenstern in the N. Y. Herald

"People do not come to the theatre to hear truths. They come to have their fee mas of guilt alleviated, their faith in humanity supported, their fee mas of guilt alleviated, and their confidence restored. When such comforts are provided for them in the treatre, they feel they have had superior entertainment, and they basten to reward the good provider."—Maurice Velency, author of the off-Broadway comedy, "The Thracian Horses," in a by-line article in the N. Y. Herald Tribune. "A lot of good writers have been subverted by the desire to do good."—Ossie Davis, author and costar of the Broadway play, "Purlie Victorious," as quoted by Don Ross in the N. Y. Herald Tribune.

"The likelihood that a play which is admired on one side of the ocean will be equally appreciated on the other side, provided the production is satisfactory, has surely grown, although it remains my sullen impression that some of the British critics are oddly hostle to the friendly spiril of hands across the soa."—Richard Watts. Jr., drama critic of the N. Y. Post, in one of his "Two on the Aisle" columns.

"When our lawyers brought us together early last March to discuss "When our lawyers brought us together early last alarch to discuss the possibility of collaborating, we discovered that we talked the same language. We hit it off right away. The thoughts he began, I'd finish, and vice versa. We realized we had the same attitudes toward the theatre, the same ideas about casting, management and breaking of theatre molds."—Libbrettist-lyricist Alan Jay Lerner, referrin: to his planned collaboration with composer Richard Rodgers, as quoted by Arthur and Barbara Gelb in an article in Esquire mag.

"A director must know lighting, he must know effects-everything-"A director must know lighting, he must know effects—everything—and he must know acting. The actor-mangers were good directors, because if a player were troubled by something in his part, they were able to put their finger right on the thing bothering him. They were good craftsmen, They knew acting... It is especially valuable for the young player if a director knows such things and can help him with them. The director must be actor, scholar, persuader, teacher—he must be again, everything."— Actress Eva La Gallienne, as quoted by Donald Mainwaring in the Christian Science Monitor.

"What kind of humor do I like? That which springs from character, "What kind of humor do I like? That which springs from character, whether it takes the form of pantomime, song, monologue, dance or charicature. For me, humor is flat and unprofitable unless it's concerned with human beings, recognizable human beings, with whom both I and my audience share something."—Comedienne Carol Channing, as quoted in an un-bylined interview in the Sunday magazine of the N.Y. Mirror.

bility for one's acts, whether there bility for one's acts, whether there is such a thing as reality, and probably various other points alert spectators may recognize. Like so many other contemporary works of art, particularly European imports, it is an expression of an age of confusion and doubt.

In contrast to such obscurantist In contrast to such obscurantist anti-drama, anti-life pieces as "The Caretaker," "Waiting for Godot" and the writing of Ionesco, Genet and Simpson, however, "The Milky Way" is not a cry of self-pity. Wittlinger's theme seems to be that life, in spite of its evil and apparent senselessness, has reality and meaning, and that man has there are dignity and courage. inherent dignity and courage

Under Herbert Berghof's imaginative direction, the performance is eloquent, frequently amusing and occasionally affecting. Hal Holbrook, entirely shedding the Mark Twain characterization that brought him prominence as a sold performer, acts the patient on note of touching lightness as cheerful acceptance.

cheerful acceptance.

George Voskovec the only other
actor in the show, displays impressive versatility in the multi-character other part. Besides the psychiatrist, he portrays the dozenodd roles of varying age, physical
stature, accent, personality and
manner

For a two-actor show the pro-duction is elaborate, with one prin-cipal setting and several drops and movable pieces, besides the filmed sequences and props.

Everybody Loves Opal
Roger L. Stevens, in association with
Seven Arts Productions, presentation of
comedy in three acts (five scenes), by
estima and lighting, Jo Mielainer; costumes, Noel Taylor, Features Elleen
Heckart, Stubby Kaye, Donald Harron,
Brenda Vaccaro, John Napler, James
Coco, Opend Oct. 11, 81, at the Longacre Theatres \$5.90 top weeknights, \$7.50
Feday and Saturday in Elleen Heckart
Gloria Brenda Vaccaro
Bradford Donald Harron
Solomon Stubby Kaye

Officer John Napler **Everybody Loves Opal**

sentimental comedy. As a Broadway boxoffice prospect, it stacks up as as near-miss and as picture mate-rial it seems doubtful, but it should do fairly well as a stock item.

do fairly well as a stock item.

Opal is an incurably cheerful, open-hearted, loquacious crone who collects junk, including a trio of predatory but inept drifters. These disreputable characters, whom the audience can see through at a glance, take out an insurance policy on the ragamuffin heroine and try to bump her off. But through their clumsiness and her incredible luck, they keep bungling, and it all ends on a hearts and flowers note.

The determined whimsy wears a bit thin after a while, and Opal's

flowers note.

The determined whimsy wears a bit thin after a while, and Opal's unvarying sweetness and light, and her endless cornball philosophic quips, become tiresome. On the other hand, the Runyonesque juxtaposition of innocent wisdom and childlike amorality, and some of the bits of sight comedy, are passingly funny.

One theatrically effective scene near the end of the first act involves an ingeniously produced celling collapse, with what appears to be several tons of falling debris and clouds of dust. There's also a laughable incident in which Opal's eccentric warm-heartedness frustrates and inevitably charms the insurance examiner. insurance examiner.

trates and inevitably charms the insurance examiner.

Under Cyril Ritchard's energetic direction, Miss Heckart gives an experily dimensioned and unusally well sustained performance as the daffy but engaging heroine. During the course of the various mayhem attempts, she is dumped on the floor, pushed and hauled about and given a general drubbing. It's a rugged evening.

Stubby Kaye achieves an acceptable air of cherubic menace as the blundering chief criminal who finally reforms, but Donald Harron is unable to clarify the ill-motivated part of a psychopathic conspirator, and Brenda Vaccaro does as much as there is to do with the role of the dumb-dame moll.

this adaptation, with additional story material by Ronny Graham, who snares a husband. She has several funny scenes, including the saloon, when it slowly dawns known in the profession as a darm and comedy. Rankown in the profession as a darm and comedy. It is saloon, when it slowly dawns singer as well.

Lanna Saunders, stuck with an unutractive part as a prudish, inconsistent discontented young with non the authors have given with not the unpleasant lines, ac-

Road: Toys' \$35,176, 'Best' \$32,605, 'Advise' \$34,100, (6), 'Taste' \$25,374, **Tenth' \$30,401, 'Rhinoceros' \$24,973**

Business ranged from good to great for most road shows last week. The tour of the New York's company of "Bye Bye Birdie" had a powerful start in Boston and the Broadway - bound "Complaisant Lover" did okay in its New Haven getaway. "Gideon" opened strong fin Philadelphia last Saturday night (14) and has an advance of around \$70,000 thus far for the balance of its three-week stand. "Kicks & Co." tossed in the tow-cel last Saturday after the first four s

RICKS & Co. Tossed in the tow-el last Saturday after the first four performances of its pre-Broadway warmup in Chicago, and "Short Happy Life" will close in Los An-geles next Saturday (21). "Flower Drum Song" ended its tour last Saturday in Cleveland.

Estimates for Last Week

Estimates for Last Week

Parenthetic designations for outof-town, shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses are net: i.e., exclusive of
taxes. Engagements are for single
week unless otherwise noted.

BALTIMORE

BALTIMORB
Tenth Man, Ford's (D-RS) (\$4.88;
1.819; \$51.132). Previous week,
\$44.480 with Theatre Guild-American Theatre Society subscription,
National. Washington.

Last week, \$30,401 with TG-ATS subscription.

BOSTON

BOSTON

Bye Bye Birdie (N.Y. Co.), Shubert (MC-RS) (1st wh. (\$6.50-\$7.50; 1.717: \$65.000). Previous week, \$41.784, Shubert, New York:
Last week, \$61.249 with TG-ATS subscription for five evening performances and three matinees afteropening tour here Oct. 10 to three endorsements (Hughes, Herald; Maddocks, Monitor; Maloney, Traveler) and two raps (Kelly, Globe; Norton, Record American).

Kwamina, Colonial (MD-T) k) \$6.50-\$7.50; 1.685; \$63,0 revious week, \$30,972. 1.685; \$63,074). Last week, \$36,450.

Write Me a Murder, Wilbur (D-T) 11st wk) (\$4.95-\$5.50; 1,241; \$36,610). (James Donald, Kim Hunter, Ethel Griffies). Previous week,

Ethel Griffies). Previous week, about \$19.000 for five performances. Shubert, New Haven.
Last week, \$18,883, after opening here Oct. 9 to two favorable notices (Hughes, Herald; Maloney, Traveler), one mild approval (Durgin, Globe), and two unenthusiastic reviews (Maddocks, Monitor; Norton Becord American). ton, Record American).

CHICAGO

CHICAGU

Best Man, Blackstone (D-RS) (3d wk) (\$5.50-\$5.95; 1.447; \$45,000) (Melvyn Douglas, Frank Lovejoy, James Westerfield). Previous week, \$31.665 with TG-ATS subscription.
Last week, \$32,605 with TG-ATS subscription.

Byé Bye Birdle, Erlanger (MC-(S) (6th wk) (\$6-\$7; 1.380; \$43,000). revious week, \$50,490 with TG-ATS subscription. Last week, \$52,013.

Last week, \$52,013.

Kicks & Co., Arie Crown (MC-T) (1st wk) (\$5.50-\$6.60; 5,000; \$117,000) (Burgess Meredith).

Last week, about \$17,000 for four performances after opening here Wednesday night (11) to four pans (Cassidy, Tribune; Dettmer, American; Harris, Daily News; Syse, Sun-Times). Folded Saturday (14).

My Fair Lady, Shubert (MC-RS) (4th wk) (\$5.50-\$6.60; 2.100; \$71,500) (Ronald Drake, Caroline Dixon). Previous week \$53,280.

Last week, \$55,358.

CINCINNATI
Miracle Worker, Shubert (D-RS)
(\$4-\$5.10; 2,000; \$60.000). Previous
week, \$22,394, eight-performance

Last week \$16.154.

CLEVELAND
Flower Drum Song, Hanna (MC-RS) (2d wk) (\$6.60; 1.515; \$59,000).
Previous week, \$49,817 with TG-ATS subscripti

Last week, \$48,663. Ended tour here Saturday (14).

Sound of Music, State Fair Music Hall (MD-RS) (1st wk) (\$4.95; 4,120) (Florence Henderson). Previous week, \$83,390, eight-performance split.

Last week, \$108,266 for 10 per-

DETROIT

Gay Life, Fisher MC-T) (2d wk)
(\$6.95; 2,081; \$82,000) (Walter
Chiari, Barbara Cook, Jules Munshin). Previous week, \$85.239 for
eight performances and one preview with Fisher Playgoer subscription.

Last week, \$73.018, with Fisher
Playgoer subscription.

KANSAS CITY

La Plume de Ma Tante, Music
Hall (R-RS) (\$5.60; 2.572; \$85,000).
Previous week, \$46.595 with TGATS subscription.

Last week, \$25,401 with TG-ATS
subscription.

LOS ANGELES

Guys and Dolls. Philharmonic (MC-RS) (4th wk) (\$5.90-\$6.75; 2.670; \$83,400) (Dan Dailey, Shelley Berman, Pamela Britton, Constance Towers). Previous week, about \$79.500 with Civic Light Opera subscription.

Last week, about \$75,000, with

CLO subscription.

Gypsy (N. Y. Co.), Biltmore (MC-RS) (2d wk) (\$6.75; 1,636; \$64,000) (Ethel Merman). revious week, \$59.963 with TC-ATS subscription. week, \$64,012 with TG-ATS subscription.

Short Happy Life, Hartford (D-) (2d wk) (\$4.95-\$6; 1.024; \$36.800) Rod Steiger). Previous week, \$10.083

Last week, about \$8,800. Folds next Saturday (21).

MONTREAL

Evening With Yves Montand, St. Dennis (Solo) (\$6; 2,500;). Previous week, \$34,780, six-performance

Last week, \$51,957 for nine performances.

NEW HAVEN

NEW HAVEN
Complaisant Lover, Shubert (C-T) (\$4.80; 1.650; \$27.300) (Michael Redgrave, Google Withers, Richard Johnson).
Last week, \$20,576 for five performances after opening here Wednesday (11).

PHILADELPHIA
Cook for Mr. General, Forrest
(C-T) (3d wk) (\$4.80-\$5.40; 1,396;
\$50,724) (Bill Travers). Previous week. \$12,706.

week, \$10,098.

Gideon, Locust (D) (\$4.80-\$5.40; 1,580) (Fredric March). Last week, \$4.783 for opening performance Saturday night (14), which drew three favorable re-views (Gaghan, News: Murdock, Inquirer; Schier, Bulletin).

Kean, Shubert (MC-T) (1st wk) (\$6-\$7.50; 1,878; \$72,674) (Alfred Drake). Previous week, \$63,951, Shubert, Boston.

Last week, \$51,738 after opening

here Oct. 10 to two favorable reviews (Murdock, Inquirer: Schier, Bullefin) and one unfavorable (Gaghan, News).

Shot in the Dark, Walnut (C-T) (2d wk) (\$4.80-\$5.40; 1.349; \$36.000) (Julie Harris). Previous week, \$25,646.

PITTSBURGH
Gypsy (2d Co.), Nixon (MC-RS)
(\$6; 1,760; \$55,000) Mitzi Green).
Previous week, unreported for Indianapolis-Dayton split.
Last week, \$30,139 after opening here Oct. 9 to one favorable review (Monahan, Press) and one so-so (Fanning, Post-Gazette).

SAN FRANCISCO Rhinoceros, Alcazar (CD-RS) (2d

Minoceros, Aleazar (CD-RS) (2d subscription.
Previous week, \$18,295 with TG-ATS subscription for seven performances.
Last week, \$24,973 with TG-ATS subscription.

(2d wk) (\$4.50-\$6.50; 1.863; \$64,-000). Previous week, \$43,181. Last week, \$50,597.

ST. PAUL Fiorello, Auditorium (MC-RS) (\$5.95-\$6.50; 2.697; \$80.000). Previous week, \$72,231, Orpheum, Min-

Last week, \$52,553 with TG-ATS Last wec., subscription.
TORONTO

Taste of Honey, Royal Alexandra (D-RS) (1st wk) (\$5.50; 1,525; \$42,-677) (Hermione Baddeley, Frances Cuka). Previous week, \$19.103 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, \$25.374 with TG-ATS subscription after opening here Oct. 9 to three endorsements (Co-hen, Star: Evans, Telegram; Whit-taker, Globe and Mail).

WASHINGTON
Toys in the Attic, National (D-RS) (1st wk) .94.95-55.95; 1,683; \$41.335) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel), Previous week, \$28.151 with TG-ATS subscription, Ford's, Bal-

timore.

Last week, \$35,176 with TG-ATS subscription after opening here Oct. 9 to one rave (Coe, Post) and two favorable notices (Carmody, Star; Donnelly, News).

SPLIT WEEKS

Advise and Consent (D-RS) (Farey Granger, Chester Morris). Pre-ious week, \$25,139, Shubert, Cin-

Last week, about \$34,100 for six Last week about \$34,100 for six performances: Shubert, Cincinnati, Sunday (8), one. \$1,758; Loew's Evansville, Ind. Monday (9), one, \$7,000; Paramount, Anderson, Ind., Tuesday (10), one. \$6,500; Municipal Charleston, Thursday (12, one, \$7,000; Memorial, Dayton, Friday-Saturday (13-14), two, \$11,842.

Music Man (bus-and-truck), (MC-RS). Previous week, \$30.041, Her Majesty's, Montreal.
Last week, \$50.767 for seven performances: Memorial, Burington, Vt., Monday 19, one, \$6.750, Palace, Albany, Tuesday (10), one, \$11,483; Locw's, Syracuse, Wednesace, Albany, Tuesday (10), one \$11,483; Lotw's, Syracuse, Wednes-day (11), one. \$7,500; Capitol, Wil-liamsport, Pa., Thursday (12), \$8,424; Lyric, Allentown, Pa., Fri-day (13), one. \$6,750; Jaffa Mosque, Altoona, Pa., Saturday (14), one

\$9,860.

Thurber Carnival (R) IImogene Coca, Arthur Treacher, King Donovan). Previous week, \$30,400, six-performance split.

Last week about \$27,979 for six performances. Municipal, Pensacola, Monday (9), one, \$5,000; Lanier High School, Montgomery, Tuesday (10), one, \$5,000; Temple, Sirmingham, Wednesday (11), one, \$5,000; High School, Huntsville, Ala, Thursday (12), one, \$5,000; Memorial, Louisville, Friday (13), one, \$1,829; Indiana U., Bloomington, Saturday (14), one, \$6,150.

Canadian Opera Tuneful \$87,376, Toronto 2d Week

The Canadian Opera Co. grossed a teriffic \$87,376 in its second frame last week at the O'Keefe Centre here. The potential capacity at the 3.200-seater was \$100,500 at a \$6 top.

500 at a \$6 top.

The previous week's take was \$87,927.

Legit Bits

Julius La Rosa is starring this week in "Stalag 17" at the Play-house on the Mall Theatre, Param-us, N. J.

us, N. J.

Danielle Darrieux will star in
Jean Anouilh's Paris edition of
Graham Greene's "Complaisant

over." Howard Lindsay Howard Linesay and Massay Crouse were recipients recent-ly in Boston of this year's New England Theatre Award, pre-sented by the Executive Board of the New England Theatre Conference for outstanding creative achievement in the American

Irish playwright John B. Keane's Irish playwright John B. Keane's "Sharon's Grave," will be given its American preem by the Irish Players at the Maidman Playhouse, N.Y., beginning Nov. 8.

George Oshrin has taken over as

George Oshrin has taken over as company manager, and Mary Ward as advance agent for the touring "The Best Man."

ST. LOUIS

Music Man, American (MC-RS)

George Oshrin has taken over as company manager, and Mary Ward as advance agent for the touring "The Best Man."

Rees Vaughn has the male lead assignment in the upcoming touring presentation of "World of Suzie Wong."

B'way Biz Rise Fattens SRO List; Milk' \$56,303, 'Succeed' \$33,689 (4), 'Ride' \$27,606 in 5, 'Opal' \$10,271 (5)

Broadway was chipper last wk; 4 p) (\$9.60; 1.050; \$54.508) (George Gobel, Sam Levene: "Carnelot." "Carnival." "Mary. Mary." "Sail Away." "Sound of Music" and "Milk and Hone," loo ne favorable notice (Chapman, Music" and "Milk and Hone," loo ne favorable notice (Chapman, Music" and "Milk and Hone," loo ne favorable notice (Chapman, Music" and "Milk and Hone," loo ne favorable notice (Chapman, Really Trining" also went clean loop its preem performance last Saturday night (14).

"Come Blow Your Horn" a hold-formances and one president

"Come Blow Your Horn," a hold-over sleeper from last season, reg-istered its biggest gross to date in its 34th frame last week.

Estimates for Last Week

Estimates for Last Week

Keys.: C (Comedy), D (Drama),
CD (Comedy) Drama), R (Revue'),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR
(Dramatic Reading).
Other parenthetic designations
refer, respectively, to weeks played,
number of performances through
last: Saturday, top prices (where
two prices are given, the higher is
for Friday-Saturday nights and the
lower for weeknights), number of
seats, capacity gross and stars.
Price includes 10% Federal and
5% City tar, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cutrate tickets in circulation.

*Blood, Sweat and Stanley Poole, Morosco (C) (2d wk; 12 p) (\$6.90-\$7.50; 999; \$41,960) (Darren Mc-Gavin). Previous week, \$10,928 for four performances and one preview.

Last week, \$14,364.

Camelot, Majestic (MC) (45th wk; 361 to) (\$9.40; 1,626; \$84.000) (Julie Andrews, William Squire). Previous week, \$82,975. Last week, \$84,035.

Caretaker, Lyceum (C-D) (2d wk; 13 p) (\$6.90-\$7.50; 955; \$32,582) (Donald Pleasance, Robert Shaw, Alan Bates). Previous week, \$13,-794 for five performances. Lest week, \$20,590.

Carnival, Imperial (MC) (27th wk; 212 p) (\$8.60; 1.428; \$68.299) (Anna Maria Alberghetti). Pre-vious week, \$68,338.

Come Blow Your Horn, Atkinson (C) (34th wk; 269 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$25,198.

Last week, \$28,758.

Do Re Mi, St. James (MC) (38th wk; 304 p) (\$8.60-\$9.50; 1,615; \$69,-500) (Phil Silvers). Previous week,

Lart week, \$61,856.

Everybody Loves Opal, Longacre (C) (1st wk; 5 p) (\$6.90-\$7.50; 1,101; \$40.019).

Opened last Wednesday (11) to Opened last wednesday (11) to one rave (Nadel, World-Telegram), three favorable notices (Chapman, News; Coleman, Mirror; Watts, Post) and three unfavorable (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times). Last week, \$10,271 for five per-formances

formances.

*Far Country, Music Box (D) (28th wk; 223 p) (\$6.90-\$7.50; 1.101; \$40,107) (Kim Stanley, Steven Hill, Ludwig Donath). Previous week, \$20,641.

week, \$20,445.

*Fiorello, Broadway (MC) (98th k; 779 p) (\$5-\$7.50; 1,900; \$59.-00). Previous week, \$36,597. wk; 000). Closes October 28.
Jost week, \$43,807.

From the Second City, Royale (R) (3d wk; 23 p) (\$6.90-\$7.50; 999; \$41,158). Previous week, \$17,238.

How To Succeed In Business Without Really Trying, 46th St. (MC) (\$9.60; 1,342; \$66,615). Opened last Saturday night (14) to unanimous Raves (Chapman,

opened last saturday ingit (14) to unanimous Raves (Chapman, News; Coleman, Mirror; Kerr, Hérald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post). Last week, \$33,689 for opening performanmance and three previous

*Irma La Douce, Plymouth (MC) 155th wk; 436 p) (\$8.60; 999; \$48,-250) (Elizabeth Seal, Denis Quil-ley). Previous week, \$38,916. st w.ek, \$40,327. Moves Oct. 20 to the Alvin.

oune; McGain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Posts. Last week, \$27.606 for four per-formances and one preview.

Mary Mary, Hayes (C) 32d wk; 252 p) (\$6.90-\$7.50; 1.139; \$43.380) (Barbara Bel Geddes, Barry Nel-son, Michael Wilding). Previous week, \$43,404. Last week, \$43,446.

Milk and Honey, Beck 1st wk; 7 p) (\$8.60-\$9.60; 1.280; \$63.400) (Robert Weede, Mimi Benzell, Molly Picon). Opened Oct. 10 to four endorse-

opened Oct. 10 to four endorse-ments (Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman. Times: and three qualified approvals (Chap-man, News; Kerr, Herald Tribune; Watts, Post). Last week, \$56.303 for seven per-

formances and one preview.

*My Fair Lady, Hellinger MC) (291st wk; 2,318 p) (\$8.05; 1.551; \$850,500) (Michael Allinson, Margot Moser). Previous week. \$47.400. Rosemary Rainer is pinchitting for Miss Moser, who began a two-week vacation last Monday (16).

Last week, \$53,803. Purlie Victorious, Cort (C) (3d wk; 20 p) (\$6.90-\$7.50; 1.155; \$41,-000). Previous week, \$13,827. Last week, \$19,963.

Sail Away, Broadhurst (MC) (2d wk: 15 p) (\$8.60-\$9.40; 1.214: \$58,-500). Previous week, \$55.379 for seven performances and one pre-

Sound of Music, Lunt-Fontanne (MD) (94th wk; 748 p) \$9.60; 1,407; \$75,000) (Martha Wright). Previous week, \$75,912 with Mary Martin starring.

Last week, \$75,769.

Last week, \$75,769.

Unsinkable Molly Brown, Winter Garden (MC) 150th wk: 396 p) (\$8.60-\$9.40: 1,404; \$68,000) (Tamry Grimes). Previous week, inadvertently underquoted, was \$60,740.

Last week, \$64.772.

Other Theatres
Alvin, Ambassador, ANTA, Barrymore, Belasco, Biltmore, 54th St., Golden, Hudson, Miller.

Opening This Week
Do You Know the Milky Way?
Rose (D) (\$6.90-\$7.50): 1,162; \$46,045) (Hal Holbrook, George Voskoved).

kovee).

Nina Tallon, Paul Feigay and Dick Button presentation of Lyon Phelps' adaptation of play by Karl Wittlinger with music by Alex Fry and lyrics by Phelps. Capitaized at \$100,000, cost approximately \$110,000 to open last Monday night 116) and can break even at around \$19,000.

\$19,000.

Shot in the Dark, Booth (C) \$(6.90-\$7.50); 807; \$33,000) Julie

Leland Hayward presentation of Leland Hayward presentation of Harry Kurnitz's adaptation of play by Marcel Achard. Capitalized at \$75,000, opens tonight 'Wed.) at a cost of approximately \$50,000 and can break even at around \$16,000. Cook for Mr. General, Playhouse (C) (\$6.90-\$7.50; 994; \$37.000) Bill Travers).

William Darrid, Eleanore Saiden-

william Darrid, Eleafore Saiden-berg and Leonard Ruskin presen-tation of play by Steven Gethers, Capitalized at \$120,000 opens to-morrow night (Thurs) at a cost of approximately \$100,000 and can break even at around \$21,500.

Robbins Ballet, \$29,276

Jerome Robbins' Ballets U.S.A., Jerome Robbins' Ballets U.S.A., which is having a .n.eew.eek engagement at the ANTA Theatre on Broadway grossed \$29,276 on seven performances, Sunday opening, (8) through last Saturday (14), with the theatre dark Monday (9).

The company, which played Europe during the summer after the Gian-Carlo Menotti Festival of Two Worlds at Spoleto, Italy, will tour.

0 to the Alvin.

Peter Larkin is set designer for "Giants,"

CASTING NEWS

Polluring are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Varietr Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.). The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from respinsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to true a wild goose marathon. This information is published without charge.

charge.
In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy. (D) Drama, (MC) Musical Comedy. Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y., LO 3-7520). Parts available for two midgets or two dwarfs,

and dance very well; man, 35-40, Madison Ave. ad exec; man, fat. small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carn types, and male and femme characters. Mall photos and resumes, through agents only, c o through agents only, c o

"Giants, Sons of Giants" (D). Producers, Charles A. Totero & William F. Cioffi (60 E. 42d St., N. Y.: YU 6-0090). Several parts N Y. YU 6-009010 Several parts a allable for men and women, dramatic performers, 40's. Apply through agents only or call above number for appointment.

"No Strings" (MC), Producers, "No Strings" (MC). 1100MRichard Rodgers & Samuel Taylor Richard Rodgers & Samuel Taylor (488 Madison Ave., N.Y.: MU 8-3640: Open call for dancers tomorrow 'Thurs.', boys, at 11:30 a m and girls, at 2 p.m.; at the Alvin Theatre 250 W. 528 St.

"Put It In Writing" (R. Producer, Robert Weiner (234 W. 44th St. N. Y.; LO 3-4370. Parts available for male and femme revue types. Mail photos and resumes c o above address.

"Sound of Music" (MD). Producers Richard Rodgers & Oscar acter Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie land Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, churacters. Mail photos and "Presumes to above address."

OFF-BROADWAY

"All Kinds of Giants" (MC).
Producer, Noel Weiss (c'o Savan-Levinson Agency, 20 E. 53d St.,
NY; PL 2-1360. Available parts: character comedian, 40-50; mar 25 man, 25, under 5 feet, 6 inche tal; soprano, 18-22, pretty. Al man.

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eautiful summer theatre in East, It was designed and built by Stamford White. Wall to wall carpet-ing crystal chandeliers, projection booth.

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Title is free and clear

For further Information, write: Box 3147 VARIETY 154 West 46th St., New York 36, N.Y. must sing. Mail photos and resumes or call, above information.

"Attitudes" (R). Producer. Michael F. Goldstein (10 W. 65th St. N. Y.: SU 7-4774). Parts available for male and femme actors 18-35, who can sing and have comedy ability. Mail photos and resumes c/o above address.

n.Y.; LO 3-7520. Parts available resumes c'o above address.

"Banker's Daughter" (MC). Promale or femme, who can play the trumpet. Mail photos and resumes fummediately c'o Robinson Stone, above address.

"Happy Happy" (MC).

"Happy Happy" (MC).

"Happy Happy" (MC).

Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; bartione, artistocratic; lyric soloned and dance very well; femme, 20's average male type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, dress. dress.

"Black Monday" (D). Producer William Hunt (c'o deJoia, 350 W. 12th St., N. Y.). Available parts: several males, white and Negro, 20-50, all types; white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children. All must have good Southern accents. Mail photos and resumes c. o above address.
"Difficult Woman" (tantation) William Hunt (c'o deJoia, 350

c o above address.

"Difficult Woman" (tentative itile 'MC'. Producer, Nik Fatula 135 Central Park W., N. Y.; St. 7-5522. In association with Donald C. Fetzko. Parts available for male and femme opera-trained singers. Latin types. Must be good sight readers and know harmony. Mail photos and resumes c o above address. Include range. "Happy Reviewers" (R: Pro-

c o above address. Include range.
"Happy Reviewers" (R: Producers, Ken Gaston & Richard
Roffman 'c'o Gaston, 1514 Metropolitian Ave., Bronx 62, N. Y.: TA
2-5105. Parts available for male
and femme experienced musical
counedy performers. Mail 'photos
and resumes c'o above address:
no phone calls

and resumes c'o above address: no phone calls.

"Not While I'm Eating" (R).
Producer, I. A. D. Company (e o Lenny-Debin Agency, 140 W. 58th St., N. Y.: CI 5-4157). Available parts: comic. 20's: comedienne, 20's: leading male singer-dancer: character man, 20's, singer-dancer; character femme, 20's, singer-dancer; character Apply through agents only by calling Walter Pernes. dancer. Apply through agents only by calling Walter Pernes. above number.

"Poppa Is Home" (D. Producer, Monroe Schneier (c'o 41st Street Theatre, 125 W. 41st St., N. Y.; PE 6-1278. Parts available for character men and women, over 35. Mail photos and resumes c o a address; don't phone or visit.

"Shadow of Heros" (D. Producer, Warner LeRoy (157 E. 64th St. N. Y.), Audition Friday (20), 19-11 a.m. for boy dramatic actors, 5-8, at York Playhouse (64th St. & First Aye., N. Y.).

"Two By Saroyan" (D). Producers, Shelly & Barry Gordon (20 E. 53d St., N.Y.; PL 2-1360. Available parts for future possible replacements; character man, 20-55; two Puerto Rican-looking young men who play the guitar and sing; two Negro young men strong, muscular; boy, 8; male midget; three temmes, 18-25, pretty, Mail photos and resumes c'o James Hay (East End Theatre, 85 E. 4th St., N.Y.).

"Trelawny of the Wells" (D)

"Trelawny of the Wells" (D), oducer, Equity Library Theatre 26 W 47th St., N. Y.: PL 7-1710. Producer, Equit 226 W 47th St., N. Y.: PL 7-1710. "African Carnival" (M). ProAll parts available for this cosducer, Pete Long (c/o Henry Hudtume play of the 1860's. It will son Hotel, 333 W. 57th St., N. Y.;
be directed in the style of the LT 1-1020. Auditions Monday
period and actors must speak well, (23 for male and femme singers,
move gracefully and have ability
to wear costumes of the period. material, 5-8 p.m., at Columbus
Scripts are out of print but copies Circle Studios (981 Eighth Ave.,
will be available at rehearsal N. Y. This is an Equity show which
studio. Some non-Equity people
may be used in small parts. There African League over Thanksgiving
are over 20 roles, leads to walk-

ons, both male and femme of all ages. Auditions today (Wed.), 5:30-10:30 p.m., and tomorrow (Thur.), 10 a.m.4 p.m., at ELT, rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.) All Equity members must bring their membership cards.

"Whom the Gods Love" (D).
Producer, D'Arcy Productions (66
W. 46th St., N.Y.; JU 2-4860, Ex63. Part available for young, Latin
type femme for lead. Apply type femme for lead. Apply through agents only, c/o Scotti D'Arcy, above number.

TOURING

"Carnival" (MC: Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers. Contact Peggy Shields, above number.

"Genevieve With Love" (R). Producer, Herb Rogers (Mayflower Hotel 61st St. and C.P.W., N.Y.; CO 5-0060). Spots available for musical combos that also do come-dy routines and other vaude acts for this musical revue. Mail photos and resumes c/o above address.

"World of Suzie Wong" (D). Producer, David Kitchen (118 W. 79th St., N. Y.; TR 4-7760). Parts available for a young, attractive Oriental femme and several American blonde sailor types, 21-25, for a 20 week bus and truck company which opens Oct. 28. Call Ed Douglass, above number, 11 a.m.-3 p.m., Monday-Friday. Douglass

OUT OF TOWN

CHICAGO

"Medium Rare" (R). Producer,
Robert Weiner (234 W. 44th St.,
N. Y.: LO 3-4370). Part available
for a male singer 20-25, virile. Call
above number for appointment.

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions leGinn Television Productions 10 S. Michigan Ave., Chicago; A 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date of all types o address. Inc in Chi area.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates

"Naked City" dramatic series).
roducer, Herbert B. Leonard
creen Gems, 711 Fifth Ave., Producer, Herbert B. Leonard Screen Gems, 711 Fifth Ave., N.Y. PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c'o above address.

WBM-TV, Chicago, (630 N. Mc-Clurg Ct., Chicago, WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be time original dramas. Must be from Chi. Mail photos and resumes c o Don Dillion, above address.

Films

"Mademoiselle Omaha" (featur ctte. Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: two at-Available parts: two attractive girls, 20-25, one a model type; two young men, early 20's. Mail photos and resumes c/o above

Cabaret

Trudy Heller's Versailles. (9th St. & 6th Ave., N.Y.). Jazz singers and instrumentalists and hip comics and comediennes being interviewed. For appointment call Dori Davis (TR 4-2234), Tuesday-Fridays, 11 a.m.-5 p.m.

${\it Miscellaneous}$

"African Carnival" (M). Pro-

Merrick's \$2,000,000 Outlay

week at the imperial Theatre, N.; The adaptation of the film, "Lili," with music and lyrics by Bob Merrill and book by Michael Stewart, is figured to have netted over \$200,000 thus far on its \$250,000 investment. That's based on a Sept. 16 audit, plus estimated subse quent income of about \$17,500 weekly on the show's steady sell-out business Highlights of the Sept. 16 audit are as follows: Investment, \$250,000 (repaid), Net profit, \$135,101.

Net profit, \$135,101. Distributed profit, \$135,000 (split equally between the management and the backers, giving the latter a 27% return on their investment). Balance available, \$101.

"Do Re Mi

"Do Re Mi," presented by Merrick and starring Phil Silvers, is currently in its 39th week at the St. James Theatre, N.Y. The musi-cal version of Garson Kanin's short story of the same title, adapted by Kanin with music by Jule Styne and lyrics by Bettv Comden and Adolph Green, had a deficit of \$208,340 on its \$400,000 investment as of a June 24 audit. Since then, the musical has laid off for four the musical has laid off for four weeks, and business during its operational period has ranged from around 55% of capacity to 90% of capacity. As of the accounting, the backers had been repaid \$160,000 of their investment.

"Gypsy"
"Gypsy," co-produced by Merrick and Leland Hayward and starring Ethel Merman, has been on the road since last March 29 starring Ethel Merman, has been on the road since last March 29 and is currently in the third week of a six-week stand at the Biltomore Theatre, Los Angeles. The adaptation of Gypsy Rose Lee's book, "Gypsy: A Memoir," with book by Arthur Laurents, music by Jule Styne and lyrics by Stephen Sondheim, is figured to have netted over \$900,000 thus far on its \$420,000 investment. That's based on an audit of March 25 when the musical ended an 89-week Broadway run, plus estimated subsequent income on sock business. Highlights of the March 25 audit are as follows:

Investment, \$420,000 (repaid).

Net profit, \$480,499 (includes \$168,319 as the production's share of partial income from the sale of the film rights to Warner Bros. for \$650,000 against 10% of the picture's gross and reflects the production's take after the deduction 120% of the profits as a running

duction's take after the deduction of 20% of the profits as a running expense with 15% going to Miss Merman and 5% to stager-choreographer Jerome Robbins.

Distributed profit, \$408,000

Distributed profit, \$408,000 (split equally between the man-

(split equally between the management and backers, giving the latter a return of nearly 50% on their investment).

Sinking fund, \$35,000.

Balance available, \$37,499.

'Irma La Douce'

'Irma La Douce'

'Irma La Douce'

presented by Merrick, in association with Donald Albery and H. M. Tennent Ltd, by arrangement with Henry Hall, is now in its 56th week at the Plymouth Theatre, N.Y. The musical, which costars Elizabeth Seal and is now in its 56th week at the Plymouth Theatre, N.Y. The musical, which costars Elizabeth Seal and Denis Quilley, the latter having succeeded Keith Mitchell, has music by Marguerite Monnot and English book and lyrics by Julian Moore, David Heneker and Monty Norman. The original book and lyrics were written by Alexandre. Breefort. The import, which has been on twofers the last three months, is figured to have netted over \$100.000 thus far on its \$190.000 investment. That's based on an Aug. 26 accounting, plus estimated subsequent income. Highlights of the Aug. 26 audit are as follows:

Investment, \$190,000 (repaid). Net profit, \$96.791 (includes the production's share of revenue from the pre-production sale of the film rights to Billy Wilder and the Mirisch Bros., and reflects the production's take after the deduction of a share of the profits to the production of the production of the production.

of a share of the profits to the producers of the pre-Broadway British presentation).

Distributed profit, \$38,000 (split

equally between the mangement and the backers, giving the latter a 10% return on their invest-

ent). Sinking fund, \$30,000. Balance available, \$28,791. "La Plume de Ma Tante' "La Plume de Ma Tante,"

Merrick and Joseph Kipness pre-sentation of Jack Hylton's produc-tion, began a regular road tour last July 26 in San Francisco after nitery engagements in Las Vegas

week at the Imperial Theatre, N.Y., and Hollywood. The revue The adaptation of the film, "Lill," lowed its 105-week Broadway and Hollywood. The revue fol-lowed its 105-week Broadway run with 25 weeks at the Riviera Hotel in Vegas and then five weeks at the Moulin Rouge in Hollywood. The show, playing an Omaha-Des Moines split this week, averaged a weekly profit of \$5,000-\$5,500 in Vegas and cleared \$17,140 in its five weeks at the Moulin Rouge where its take prior to the deduc-tion of operating expenses was a straight \$20,000 weekly on three of the frames. The import, written and devised by Robert Dhery, is figured to have netted over \$400,-000 thus far on its \$150,000 invest-ment. That's based on a July 23 accounting, plus estimated subse-quent income. Highlights of the July 23 audit are as follows:

July 23 audit are as follows: Investment, \$150,000 (repaid). Net profit, \$396,669. Distributed profit, \$360,000 (split bashindred pint, \$500,000 Spins equally between the management and backers, giving the latter a 120% return on their investment). Sinking fund, \$15,000.

Balance available, \$21,669.

"Taste of Honey"

"Taste of Honey" presented by Merrick by arrangement with Donald Albery and Oscar Lewen-stein Ltd., began touring last Sept. 11 after a 49-week Broadway run and is currently at the Royal Alex-bridge Theatre, Toronto, At the andra Theatre, Toronto. stand the Shelagh Delaney play had a deficit of about \$35,000 on its \$66,000 in-vestment. Hefty business the initial fortnight of its road trek in Washington is figured to have reduced the deficit on the venture, despite generally so-so business in subsequent weeks.

'BARNUM' AT \$300,000

Lyricist Takes Less—Book and Music at Usual Fees

The projected Broadway produc-The projected Broadway produc-tion by Ida Martici and Stephan Slane of "Barnum," with book by Romeo Muller, music by Milton Kaye and lyrics by Edward Hey-man, is budgeted at \$300,000. Acman, is budgeted at \$300.000. According to a solicitation to prospective backers. Gene Frankel, who's to direct the musical, and Hevman have agreed to accept a reduced percentage of the gross until the investment in the venrecouned

Muller and Kaye, the solicitation states, are to get the regular Dramatists Guild minimum from the start.

Off-Broadway Shows

Griatres denote onemina dittes)
Balcony (Rep.), Circle In Sauare (3-3-60),
Blacks, St. Marks (5-4-61).
Cave Dwellers, Mews (10-15-61).
Cave Dwellers, Mews (10-15-61).
Different, Mermad (10-17-63).
Different, Mermad (10-17-63).
Different, Mermad (10-17-63).
Different, Mermad (10-17-63).
Gross, Gross, Gramerry (10-17-61).
Harry Stoones, Gramerry (10-17-61).
Premise, Premise (11-22-60).
Premise, Premise (11-22-60).
Spa of Life (11-22-61).
Spa of Life (11-22-61).
SCHEDULED OPENINGS
2 by Saroyan, East End (10-22-61).
Clandestine, Actors (10-2-61).
Clandestine, Actors (10-2-61).
O Marry Mer Gale (10-27-61).
Go Show Me Dragon, Vidway (10-27-61).
Go Show Me Dragon, Vidway (10-27-61).
Buskers, Cricket (10-22-61).
All In Love, Martinique (10-30-61).
Bella, E. Ill IN S. (11-17-61).
Shacon's Grave, Maidman (11-8-61).
Auto Graveyard, 41st St. (11-13-61).
Shacon's Grave, Maidman (11-8-61).
Androdes-Police, Phoenix (11-21-61).
Madame Aphrodite, Orpheum (12-27-61).
COSED
Opening Window, Marquee (9-25-61). (Figures denote opening dates)

CLOSED
Opening Window, Marquee (9-25-61); closed last Sunday night (13) after 24 performances.

REHEARSAL SPACE

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Shows Out of Town

Lena Horne

tempo changes and identification.
This second half includes the electrifying chanteuse in hits from her albums, her bouts with such composer medleys as Duke Elling-Jule Styne and Rogers & Ham-

Changing style and clad in a metallic blue gown, she runs the gamut from a bouncy "Today I Love Everybody" to "Man I Love" metallic gamut from a bouncy loday is Love Everybody" to "Man I Love" in blues style, interpolated by comedy treatments of "Get Rid Of Monday" and "How Are Things At The Zoo?" A lullaby "Neverland" and a swingy "Independent,"

"New-Fangled Tango" and Her Her "New-Fangled Tango" and "It's Alright With Me" pristed ditto the Ellington Medley of "Mood Indigo" "Beginning To See The Light" and "Jump For Joy," her Harburg Medley of "Thrill Me," "What Is There To Say" and the "Begil" comedy number 55% Me." What Is There To Say" and the "Begat" comedy number. She begged off opening night with "Day In, Day Out," took three curtain calls and returned to sing "Stormy Weather."

Her musical director of the band Her musical director of the band and her piano accompanist in some of her numbers is her husband, Lennie Hayton. He conducts the house orchestra onstage, giving Miss Horne full range at the mike. ther piano accompanist in others is Ronnell Bright. Other musicians carried by Lena Horne are Ray Mosca, drums, Richard Davis, bass; Willy Rodriguez, bongos; Eatl Warren, sax; and August Ferretti. trumpet.

Delta Rhythm Boys open the show with an energetic "Nine O'Clock Revue," serue into ""at Cool," "Maria" and "Mack The Knife," Ewe strong support to Cool," "Maria" and "Mack The Knife." Eve strong support to Miss Horne in her "Jamaica" Medley. Don Adams is in Act One with his p'ane bit and opens the second half doing his American missile bit. Also in the first half are Augie & Margo for dieir dramatic terping, complete with floor slides and spins. What Alexander H. Cohen has done is surround Miss Horne with night club acts but has omitted any encee, a round Miss Horne with manuacts but has omitted any emcee, a deficiency that should be corrected.

McStay.

Kicks & Co.

Chicago, Oct. 12.

Burt Charles D'Lugoff & Robert Barron Nemiroff presentation of musical comedy in two acts (18 scenes), with book by Oscar Brown Jr., in collaboration with book by Oscar Brown Jr., in collaboration with Nemiroff, and music and lyrics by Oscar Becenery and lighting, Jack Blackman, Costumes, Edith Lutyens Bel Geddes: musical direction and vocal arrangements, Dorothea Freitag: orchestomes, Edith Lutyens Bel Geddes: musical direction and vocal arrangements, Dorothea Freitag: orchestomes, Edith Lutyens Bel Geddes: musical direction and vocal arrangements, Dorothea Freitag: orchestomes, Edith Lutyens Bel Geddes: musical direction and vocal arrangements, Dorothea Freitag: orchestors and dances staged by Donla McKayle and Walter Nicks. Stars Burgess Heredith (Features Lonnie Sattin, Vi Velasco, Nichelle Nichols: Al Freeman Jr., William Dwyce, Lynne Forrester, Anney Ray, Noeli Caryl Paige, Paul Reid Roman, Gus Selomons Jr., Ella Thompson, Chemed Oct. 11. 'Si. at the Arie (rown Theatre in Mcormick Place, (Verago: Judy and Saturday nights: Mr. Kicks Burgess Meredith Will Wenchin William Dwyce Laurie Lee Lynne Forrester Dorothy Miriam Burton White Coed Nancy Ray, Noel Nancy Ray, Noel Caryl Nancy Ray, Noel Caryl Miriam Burton White Coed Nancy Ray, Noel thy Young June Eggy White Coed nard Johns
Nancy Ray No
Zabethe Wi
Paul Reid Rom
Caryl Pai
Elia Thomps
Gus Solomore

Tyaveller Cino Conforti Customers Jan Goldin, Ross Lashbrook. Barbara Wallach J.D.'s ... Kent Taylorar Wallach J.D.'s ... Kent Taylorar Parell J. Askey Silky Satin ... Al Premin Jr. Hazel Sharpe ... Nichelle Vichols Code Lavinia Hamilton, Leu Comacho, Gino Conforti. Singers, dancers, others, Bettly Antors. Carol Arthur, Darrell J. Askey Miriam Burton, Leu Comacho, Gino Conforti. Barbara Creed, Chuck Daniel, Jack Miriam Burton, Leu Comacho, Gino Conforti. Barbara Creed, Chuck Daniel, Jack Eddleman, Mercedes, Ellington, Louanna Gard. The Commons Jr. Mark Taylor, Karol Charles, Charle

The musical that raised most of its backing from a television audition on Dave Garroway's whilom 'Today' show has probably ruined the stunt for all time. 'Kicks & Co.' is a \$400,000 fasco, with slime prospects for Broadway and little to redeem it except perhaps a few slated through next May, this pro-

paltry songs. There is certainly no picture potential here. Oscar Brown Jr.'s book, which

has been doctored by co-producer Robert Barron Nemiroff, is full of lasteless; jokes and goes nowhere making false starts at theme, plot and subplot and never finishing its work. The characters are naively, sketched by the devil figure, Mr. Kicks, who is the child's conception of satan rather than a modern Mephisto. At the story level, the play is lacking in-interest, involvement, purpose and point. Nothing short of total rewriting can help it.

It is impossible to say what "Kicks" is supposed to be about. A few attitudes come heavy-handedly to the surface, but none is central. The injustice of segregation, the vanity of living the high life the unwholesomeness of girlie magazines and the sensationalism of interracial sex are present randomly like vegetables in a stew.

Stripping the story of such dramatic irrelevancies as the sit-ins and orgies that take place, it boils down to one of the devil trying to stir up fresh trouble by promoting a trend to interracial sex. As the has been doctored by co-producer Robert Barron Nemiroff, is full of

down to one of the devil trying to stir up fresh trouble by promoting a trend to interracial sex. As the inspirational force behind a fictive Playboy magazine, Mr. Kicks sets out to capture a well-bred Negro girl for the mag's centre fold cheesecake display and runs into the veto of her moralistic beau. The rest is implausible and not worth describing. It should not re-flect to a severely on Lorraine flect to a severely on Lorraine

worth describing. It should not re-flect too severely on Lorraine. Hansberry that, as director, she has been unable to make it move or come to life. There is no particular fresh-ness to Brown's score, but a few of the songs have merit for a cabaret singer's repertoire. The cast, in the main, is weak. Lonnie cast, in the main, is weak. Lonnie Sattin makes the best of a wooden role as the devil's adversary, and his singing is easily the best in the show, even if his numbers are not. Nicelle Nichols is talented and at ease as one of the two femme leads, but Vi Velasco is just adequate as the other. As for Mr. Kicks, Burgess Meredith plays the role without style. He is neither sinister nor devilish but runs sinister nor devilish but runs. without style. He ter nor devilish

role without style. He is neither sinister nor devilish but runs about like Puck in a red suit.

The ensemble has one good number, a vibrant hallelujah to Friday on the college campus, the peak musical moment in the show But unfortunately it occurs in the second scene, and it's all downhill after that.

The production is outrageously The production is outrageously expensive for one so poorly conceived. Jack Blackman's stage decor. reeks of costs and is by turns tasteful, lavish and simply garish. Most of the gowns fashioned for Miss Velasco by Edith Lutyens Bel Geddes are luxuriantly unbecoming and above all there ly unbecoming, and above all there is a gross waste in the cast, with many parts having no proper func-tion in the story.

many parts having no proper function in the story.

Not that they made a major difference, but conditions at the new 5,000-seat Arie Crown Theatre were not beneficial to the show. The house, officially launched for legit with "Kicks," is impossibly over-sized and better suited to circuses than to conventional stage. over-sized and better suited to circuses than to conventional stage shows. Its accoustical shortcomings were proven by a lineup of microphones frontstage, which distorted the voices and often blurred the lyrics. It seems to have been built with the 1964 political conventions in mind, and not legitimate shows.

(Closed last Saturday night (4) after five performances. The management hopes to raise additional capital and reopen).

The Tenth Man

The Tenth Man

Washington, Sept. 27.

Saint Subber & Arthur Cantor presentation of the Arthur Cantor presentation of the Control of the Contr

duction of "The Tenth Man" has almost the sparkle of a pre-Broad-way tryout. It's largely the same company which chalked up 623 performances in New York. Robust boxofice at the National here augurs well for the tour and further underscores Chayefsky's

talent in shaping drama that hits a broad responsive chord. In "Tenth Man," he manages to main-tain a direct, parochial interest to the Jewish audience without limit ing its dramatic appeal. It's a many-layered drama with soap-operaish and esoferic themes and canny mixtures of humor and

The direction by Tyrone Guthrie remains swift, with some of the transition from scenes of high Yid-ish comedy to those of Evelyn Forman throwing catatonic fits so ab

man throwing catatonic fits so abrupt as to create a shock effect. The David Hays setting and lighting of the dirty ochre synagogue offers a fitting drab background. Of the newcomers to the cast. Michael Lipton, a product of Arena Stage here, is standout in the difficult role of the mixed-up young sophisticate lawyer who transforms from indifference to sympathy. Gene Gross carries out a similar transition as the rabbi, seemingly void of spirituality, whose basic faith and good nature is gradually revealed.

Risa Schwartz, a holdover from the Broadway presentation, plays

the Broadway presentation, plays the schizoid with great force. The balance of the cast excels particu-larly in their antic performances.

Pour Men

Pittsburgh, Sept. 27.

Theatre Outlook Ltd. production of three act comedy-dram by Andre Davis. Sept. 26.

Sept. 26. 1. 1 the Pittsburgh Playhouse. Pittsburgh: \$2.20 top. Christopher Spellman Peter Billingsley Charles Voxen Jeffrey Segal. Ken Bray Rick Jones Ruth Conrad Menter Pered Control Menter Peter Segal. Ruth Conrad Menter Pered Control Menter Pered Control Peter Segal. Ruth Conrad Menter Pered Control Peter Segal. Ruth Conrad Menter Pered Control Peter Segal. Ruth Jeffrey Segal
Rick Jones
Conrad Monk
Althea Charlton
Mitchell Roberts Elya
William Lawford

In the oyster shell confines of the small Pittsburgh Playhouse there is no pearl—only a steady clanking of empty ideas dug into by shuckers of ordinary mien. While 42-year-old playwright Andre Davis writes beautiful allegory, he is unable to sustain a sufficient story line or thought to give construction or stability the three acts. Some passages out for a closer look on the prir page, but they are fleeting and soon forgotten in the general mo-rass of pompous ideas and patchwork performances.

The cast is all English and would ompare favorably to top dramatic units in colleges and the local playhouse. Outstanding in the group is Jeffrey Segal, one of the poets who has most of the better lines. He is the only one with sufficient projection to get his voice beyond the second row.

beyond the second row.

Peter Billingsley, playing the other poet, twitches and squirms throughout the play. Alethea Charlton, in the only femme role, gives a good performance as the mother, sister and mistress of the four young men. Conrad Monk, mother, sister and mistress of the four young men. Conrad Monk, who actually pulls the trigger to kill the hated symbol of authority, is inaudible most of the time, but otherwise shows promise. "Four Men" won second prize in the London Observer Playwriting Competition of 1957. Lit.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).

Amorous Prawn, Piccaduly (12-9-59).

Androdes & Posnet, Mermaid (10-3-61).

Androdes & Posnet, Mermaid (10-3-61).

Bird of Time, Savoy (5-31-61).

Bird of Time, Savoy (5-31-61).

Bird bird, Her Majesty's (6-15-61).

Do Re Mi, Prince Wales (10-12-61).

For Majesty's (6-15-61).

Do Re Mi, Prince Wales (10-12-61).

For Majesty's (6-15-61).

Lower Majesty's (6-15-61).

Lower Majesty's (6-15-61).

Lower Majesty's (6-15-61).

Lower Majesty's (6-16-61).

Miracle Worker, Wyndham's (3-9-61).

Miracle Worker, Wyndham's (3-9-61).

Miracle Worker, Wyndham's (3-9-61).

Mouse'rap, Ambassador (11-25-62).

Mrs. Putfin, Duchess (7-18-61).

My Fair Lady, Drury Lane (4-30-58).

Oilver, New (6-3-60)

One, For the Pot, Whitehall (8-2-61).

One Over Eight, Duke York's (4-5-61).

Sound of Musica Palace (1-16-61).

Sound of Musica Palace (1-16-61).

Sound of Musica Palace (1-16-61).

Whistie Im Dark, Tr. Royal (9-11-61).

Young Mear, Vic Est. (12-21-60).

Young Schebulle Openings). (Figures denote opening dates)

Apollo, Apollo

CLOSED
Fantasticks, Apollo (9-7-61); closed last
Saturday (14) after 44 performances.
Finders Keepers, Arts (9-19-61); closed
last Saturday (14) after 27 performances.

Literati

Multi-Threat Roeburt Multi-Threat Roeburt
Mystery author John Roeburt
now writing two one-acters with
hopes of production abroad or offBroadway. One of them is called
"The Woman Who Was In Love
With Rudolph Valentino."

With Rudolph Valentino."

He's also completing a book on censorship for Macfadden covering erotica, tv and films as well as the President and the press. His original paperback based on the tv'er "Roaring '20s" is being published by Dell this week. It's titled "Sing' Out, Sweet Homicide."

In addition to his writing chores, Roeburt took a crack at thesping with a bit in the Rick Carrier experimental pic, "The Strangers."

Burnett Resigns Hawthorn

Burnett Resigns Hawthorn
Whit Burnett, editor of Hawthorn
Books since 1958, has resigned to
work on his own literary projects,
including an anthology and textbook on famous short story writers
from Story Magazine.
He will continue to act in a consulting capacity for Hawthorn
Rocks

Books.

Hershey Under The Wire Burnet Hershey's "Fighter for Peace—Dag Hammarskjold" 'Encyclopedia Britannica Press; \$255 is nosing out Doubleday's Joseph Lash 'N.Y. Post staffer) biog of the late UN secretary, titled "Dag Hammarskjold: Custodian of the Brushfire Peace."

Both are due in November while dissimilar in approach, the subject matter, of course, is topical. Both Lash and Hershey were reading proofs when the fatal accident occurred in the Congo and both publishing houses advanced publipublishing houses advanced publi-

cation.

Look mag scooped both by tearing out a page ad from last week's issue for a capsule excerpt from Hershey's book, giving a vignette of the UN secretary-general.

Chi Trib Adds Don Freeman Chicago Tribune has picked up Donald Freeman's TV-entertain-ment column, "Point of View," for

ment column, "Point of View," for its Sunday magazine, via Copley News Service syndicate. TV ed of San Diego Union, Free-man's string now includes 37 pa-pers, one of them in Melbourne, Australia.

Ewen's VOA Series
David Ewen, biographer of
George Gershwin, Richard Rodgers and Jerome Kern, will write
and coproduce a series of 52 programs on the history of American
popular music to be aired by the
Voice of America.

voice of America.

Ewen's current tomes include a history of American pop music published as a paperback original by Barnes & Noble, and the story of America's music theatre, just issued by Chilton.

New FM Monthly

A new 50c monthly, beamed expressly to the growing FM audience, will debut on the Philadelphia and New York newsstands Nov. 21. FM-Storeo Guide will consist of a 34-page editorial wrap-around and feature regional comprehensive program listings. Initial Dec. 1 issue will carry a 48-page programing section for the New York market, 36 pages for Philly.

Philly.

The brainchild of Frank Luci-The brainchild of Frank Lucidon, Philadelphia broadcaster, FM-Stereo Guide will be published in Philadelphia. Grace McGraw Smith is managing editor.

Ben Handel's Classes
Benjamin K. Handel, magazine
editor of the N.Y. Daily News, is editor of the N.Y. Daily News, is instructing a 15-week course in picture editing at N.Y. University's Washington Sq. branch. The Wednesday evening sessions are designed to help those in the communication media make better use of photographs.

of photographs.

Among topics in the course are editing news, feature and publicity photographs: picture-story planning and scriptwriting; cropping and enlarging; securing picture sources and determining picture quality.

Luce Leaves for N. Y. Fair
Officials of the 1964-65 N. Y.
World's Fair have named book
division of Time to publish and
distribute the fair's official baedeker, souvenir book and all maps.
All publications will be distributed
by Time via direct mail and trade
channels, as well as at the fair-

grounds, so it's clearly a bonanza deal for Luce & Co.

Robert Moses' fair staff anticipates attendance hitting some 70,000,000 over the two-year run, and Time is prepping an initial print order of 3,000,000 for the guide book alone.

Ahmad kamai's Pitch

Ahmad Kamal, while known in Hollywood where he worked as a scripter, is now a resident of scripter, is now a resident of Madrid, but has just arrived bac

in New York in connection with his bio, "The Sacred Journey."

He plans remaining through October, barnstorming his book on radio and tv from coast-to-coast.

Hula Mag Sold Hawaii's 72-year-old Paradise of

Hawaii's 72-year-old Paradise of the Pacific magazine has been sold to Watkins & Sturgis Ltd.. a Honolulu commercial printing company. Firm acquired assets for about \$4,-600 after a judge approved the sale which was recommended by a court-appointed receiver.

Aside from its moneymaking annual holiday edition, the monthly magazine has had tough sledding in recent years.

CHATTER
Lt. George E. Sokolsky Jr., son
of the Hearst syndicated columnist,
married Helen Leslie Higinbotham

married Helen Leslie Higinbotham over the weekend.
Robert B. Cooke, former sports editor of the N. Y. Herald Tribune, named. p.r. director of Schaefer Brewing Co. More recently he was broadcaster and commentator for CBS.

"The Heritage (A Daughter's Memories of Louis Bromfield)" by Ellen Bromfield Gelb is a February 62 item via Harpers. Same month, same pub. will see "O'Neill" by the N.Y. Times' Arthur & Barbara

same pub, will see "O'Neill" by the N.Y. Times' Arthur & Barbara fine N.Y. Times Artiful & Sia-Gelb, introduction by Brooks kinson, heralded as a "compl definitive biography of the grea American dramatist who

Lawrence J. Quirk named editor of fan mag. Hollywood Tattler, published by Mel Blum. Quirk will also edit companion Television Digest magazine, which Mr. Blum terms "an entirely new and different concept in the publishing field."

field."
Ralph Stein, cartoon and automotive editor of This Week magazine, has his fourth book just published, "Treasury of the Automobile," a kingsize \$12.95 Ridge Press (via Golden Press) book, with \$14.95 the price for later editions. Herb Mayes hosting a posh cocktailery at the Four Seasons, N.Y. restaurant, on the occasion of McCall's preview publishing Lougla Parsons' memoirs which 'Put-

nicells preview publishing Bod-ella Parsons' memoirs which 'Put-nam will publish in book form. It's at least the second autobiog-raphy by the famed Hollywood columnist.

William Morris agency's literary

dept. topper Helen Strauss hostessing a cocktailery for her friends at the Hotel Plaza. N.Y.
Chapel Hill, N.C., home of the

the Hotel Plaza, N.Y.
Chapel Hill, N.C. home of the
University of North Carolina, is
to have a new newspaper. Manning
Simons, a tax consultant, is the
prime mover. It will be a semi-

prime mover. It will be a semi-weekly.

H. A. Cecil Sr., 71, retired news executive. died at a High Point, N.C., hospital Sept. 30. His la-t-post was president of the Thomav-ville 'N.C.' Daily Tribune.

John A. Park Jr., of Raleigh, N.C., newspaper broker, handled the recent sale of the Williston (N.D.) Daily Herald to Walter M. Wick of Niles, O. Seller was Henry E. Polk, owner since 1924. Wick is former editor and copublisher of the Niles Daily Times. Park is former general manager of the Raleigh (N.C.) Times.

H. E. C. (Red Buck) Bryant, 86-H. E. C. (Red Buck) Bryant 86-

H. E. C. (Red Buck) Bryant, 86-year-old columnist for the Char-lotte (N.C.) Observer, has suffered a stroke and is hospitalized. He began work on the Observer at the turn of the century and in the the turn of the century and in the intervening 60 years covered some of the top crime and political stories in the south, and was for a time head of the Observer's Washington bureau.

Arthur Stein, former publisher of Coronet, named advertising director of Redbook Magazine by Charles S. Thorn, publisher.

Claire S. Degener is exiting Curlis Brown Lt. to join the Sterling Lord literary agency Nov. 1. Sibe formerly was with MCA's play department.

Varignail, the author-humorist re-coming his own tales.

Go. P sano, famed for his sharp-doming turn in vaude back in torn after 10 years in Europe. The 23th annual "Night of Stars' bought for United Jewish A qual set for Nov. 20 at Madison Square Ga den.

Get. T. the will do ballet scene.

Square Got den.
Glei, T. the will do ballet scene in City Onera's "Carmina Burana" and then join Jerome Robbins Bal-

Lot U S.A. for three performances, lots U S.A. for three performances, R.E. Growlee ex-& Drayton, Andersthires precening his New Morthers, Ne's Haven, with a three-day "opening" soiree, Oct. 16-19.

Colin Coke Miller, quondam Hollyy and publicist, knockin; ar and the Continent ad lib, with London as a more or less perma-

London as a more or less permanent base
Rudy Vallee reportedly asking for his release from GAC, which placed him in his current costaring letiter. "How to Succeed in Business" etc
Dr. Ers'n Seale's Church of Truth, New Thought congregation which has been a Carnegie Hall tenant for some years, being romanged by the rew Philharmonic Hall'

Half Teresa Stich-Randall debuts at Met Opera in "Cosi fan Tutte" on Oct 24 Though from W. Hartford, Conn. slie's been a leading somano for some time with Vienna

Opera
Tom Statho Sheridan and Nancy Singer, a new writing team, are in London to confer with Rank Films on a biography of the acroballet team of Chiquita & Johnson

ballet teen of Chiquita & Johnson and another property.
Geraldine Brooks planed to the Coast las, week for an appearance on the "Bus Stop" teleseries on ABC White there, she'll stay at the Beverly Hills home of her sister, Mrs. Leonard Stern.
That swirk on Andre Mertens' face Berlin Philharmonic's two concerts at Carnezie Oct. 27 and Oct. 29 went clean. Third concert added with Karl Boehm conducting vice Herbert von Karajan.

concerts at Carnesie Oct. 27 and Cot. 29 went clean. Third concert addied with Karl Boehm conducting vice Herbert von Karajan RCA exec Frank M. Folsom back this week from Rome and Vienna where, as Ambassador from the Vatican to the Atoms-for-Peace Conference, he attended the third annual conclave in the Austrian capital.

Vinton Freedley, head of Actors Fund, and John Effrat, of USO, addiressed Century Theatre Club last week Club is giving a Commodire Horel benefit for Actors Home-tin Englewood, N. J., on Oct. 27.

Sacos Hilton general manager Engene Volt announces appointment of John Weisber formerly of the Waldort-Astoria as banquet manager, steeceding Joseph Ligioni vino moves on to the New York Hilton atong with Volt.

Bertish Aquas-cadum topper Gerald Abrabams is a nad of "Milk and Home" producer Gerard Oestreisler and flew over expressly for the piece weets, and in this seat in time for the 8 p.t., Calfain.

Robert S. Benjamin, national chairman, of the U. S. Committee for the United Nations, was guest or honor yes'erday (Tues, at an "international gala" held at Frank Im Simon's in New York as one of a series of events highlighting, UN Day Latter is officially celebrated Oct 25. Benjamin, board charment of Calfating Artists, was

International gala" held at Frank in Simon's in New York as one of a series of events highlighting UN Day Latter is officially celebrated Oct 25. Benjamin, board charman of United Artists, was appointed by "resident Kenned; to head the UN Committee.

VARETY Story last week on The Taxts not only 200 tide pickup but stimulated socialite interest in both the Peppermint Lounge and the Wazon Wheek, the West 45th Street bistors teaturing the new dance, and made Joey Dee & His Stailiters a choice clubdate booking. With Per u Lee he's set, for example, at a Four Seasons \$100 and \$125-a-head party for benefit of Girls' Town, M. Plymouth, Fla. Drake Hotel managing director Max Bloust due back from the ASTA American Society of Travel Agents convention in Madrid and Geneva which draw hoteliers and others interested in tourism from all over the world. Armando Armanai, bossman of the Excelsior, Rome, went there; ditto Andy Anshach, verbee of the Hotel Algonquin in N. Y.; Morris Lansburgh, the Mianis Beach and Las Vegas hotelier, and many others.

Joseph J. Maloney, retired N.Y.

Broadway

Boris Christoff, operatic basso, tres to case the lobbies at all first-in 1.0.0 Napies last week on the Cristoto Colombo.

Harry Go der, cut a record for Variatard, the author-humorist recomming his own tales.

Go P san., famed for his misters from the underworld who, the colombia in valide book might take advantage of the concerns. might take advantage of the open-night trush. Now convalescing at 178-01 120th Ave. from a kidney op; back at his post shortly.

Las Vegas

By Forrest Duke (DUdley 4-4141)

Artbur & Bonnie, new lounge at, held over at the Riviera.
Douz Alquist, 34-year-old native of Sweden, is new maitre d' at the Thunderbird.
Andrews Sisters, clicking biz at the Thunderbird, held over by producer Marty Hicks.
Sunny Spencer, the one-man band, closed at the New Frontier's lounge and opened the next night at the downtown El Cortez.
Jerry Jackson doing his 'Black-bird' number at the New Frontier's 'Holiday In Rio' show, fell fromigh above the stage, but was unlich above the stage, but was unlich above the stage, but was unhigh above the stage, but was un-

Steve Lawrence, Eydie Gorme, Phil Ford, Mimi Hines, Andrews Sisters, Larry Daniels, Norman Brooks and Lyle Thayer among those at Al Hirt's Dunes preem.

Cleveland

By Glenn C. Pullen MAin 1-4500

Sam Levenson set for American Jewish Congress benefit here Nov. 15. Jules Weinberger, Hickory Club operator, recovered from heart at-

operator, recovered from heart attack after long illness,
Jon Jory, son of Victory Jory
and actor at Cleveland Play House,
goes into Army this month.
Frank Visconti for third time
postponed preem of his new downtown Copa Club until late in Octoher.

ber.
Andy Griffith arrived in private Andy Griffith arrived in private Pullman, plusging local United Appeal campaign. Air Force recruiting drive, his own TV series and new Capitol disk album. "Music From Films," Columbia album taoed by Cleveland Symphory Pops Orch during its sumpres seron under conductor Louis

er season under conductor Louis ane, being released here this

Ruth Pryor, former New York Hittl Pryor, torner was folk ballet-opera dancer, made new director of Hippodrome Ballet Company formed by Cleve anders, Charles Nicoll guest-choreographing its first programs.

Three major community reperiors the alternative are growing whisk-

Three major community repertory theatres are growing whiskers. Clevelard Play House operated last week with "Big Fish. Little Fish" on 46th birthday. Lakewood Little Theatre teed off 23d season with three week run of "Cantains Paradise." Karami Theatre swung into 38th year with remodeled version of Leonard Bernstein-Lillian Hellman "Candide." set for six weeks.

Tokvo

By Dave Jampel

Gerick Twins of U.S. in for two

Gerick Twins of U.S. in for two mouths of ollaydates. Vienna Boys Choir here for 45 concerts in Japan and Okieava. Palace Hotel, with 450 rooms, owned on the site of the old Teito

Harry Niemeyer of Universal publicity office vacationing here

with wife.
John Sebastian in for 10 con-

John Sebastian in for 10 con-certs in Japan keys under sponsor-ship of Asrihi Shimbun. Yank singer Jack Wilson, late'y based in Tokyo, wings to Australia for return Down Under four-week

Milwaukee

London

(HYde Park 4561/2/3)

(HYde Park 4561/2/3)

McGuire sisters opened cabaret season at the Talk of the Town last Monday (16.

Bob Hope attended last week's opening of "Back Street" in aid of printers' charities.

Variety Club received a gift of \$100 from Dave Baird of the Baird Institute of. New York.

Audrey Hepburn flying in to London for fomorrow's 'Thurs.' opening of "Broakfast at Tiffany's" at the Plaza.

Eric Johnston due in next Wednesday (25) for a fourday stopover. He will be mainly concerned with NATO affairs.

Avis Bunna're returned from Canada to become the replacement for Miriam Karlin in "Fings Ain't Wot they Used TBe."

Lou Levy, Leeds Music boss, who now spends three or four months a year in London, has taken his own town flat.

John Davis, deputy chairman of the Rank Organization, planed out

taken his own town flat.

John Davis, deputy chairman of
the Rank Organization, planed out
to Vienna to attend funeral of
Erich Hutter, manager of Rank's
Austrian branch.

Carl Foreman went to Brussels
last Thursday 122 for fourth royal
preem of his "Guns of Navarone."
King Baudoin and Queen Fabiola
attended the launching at E'dorado Theatre. Theatre.

Jim Carreras, C. J. Latta and D. J. Goodlatte, all elder statesmen of the Variety Club, named vice-presidents of the London Federation of Boys Clubs, Prince Philip's favorite charity.

MacGregor Scott, managing director of AB-Pathe, hosting a dinner party at River Club Oct. 20 for delerates attending the conference of the Union Internationale de l'Exploitation Cinematoghaphique. ghaphique.

Paris

By Gene Moskowitz
(66 Are Breteuit, SUF 5920)
The prepped starring of Marlene
Dietrich in a vaude show at the Dietrich in a vaude show at the Olympia put off. Jacques Brel stars instead.

Daniel Ivernel on a leave of

Goldschmidt and Henri Deutsch-meister approached by the Hun-garian nationlaized film industry for possible coproductions. Jacques Duval adapted Ben Hecht's and Charles MacArthur's "The Front Pa e" as "Derniere Speciale." in which Pierre Mondy will star. No theatre set yet. Four theatres seeking the Italo play of E. Bruzzati adapted by Albert Husson: "The Well Being." The Sarah Bernhard. Varieties. Theatre Antoine and Theatre Am-bessadeurs are the houses after the play, likely to open in Novem-ber.

ber The big spec French film, "La Fayette" will have three gala preems next February, with one at the National Opera and two on the new ship, La France One will be on maiden yoyage in French wa-ters and another while the ship is docked in N.Y.

Rome

By Robert F. Hawkins (Statum Fstera; Tel. 675906) Charley Beal at piano in Ex-celsior Hotel's Rendezvous.

Carl Mohner signed for role in "Cleopatra" during visit here.

Herb Meadow settling here for a while to work on tele series pegged to entoit of Casanova.

Autant-Lara, Jean Seberg, Fred Clark, Benay Venuta and Irwin Shaw

Shaw.

Eddie Bracken returned from U.S., and stars in DeLaurentüs-Bistolfi production of "A Summer Sunday," which also features Gia Scala, Jacques Bergerae and Annawaria Ferrero. maria Ferrero.

Boston

By Guy Livingston (423 Little Bldg.; DE 8-7560) Clarence Jackson Trio is top-

Clarence Jackson Trio is topping the Saxony.

"Bye Bye Birdie" berthed at the Shubert for four weeks.

Fine Arts theatre being reopened as an arty house.

Maurice Evans given an honorary degree by Brandeis U.

"West Side Story" set for the Gary on hard-ticket policy.

Milton Berle cracking record at Blinstrub's in 10-day stand.

Ruth Shapiro, entertainment director Bradford hotel. booking Storyville in the basement:

Judy Garland plays her first Boston date, presented by Sid Bernstein and John Drew Jr.. at 13,000-seat Boston Garden, Oct. 27.

Charles Washburn made Boston for first time in several years ahead of Lena Horne in her Nine O'Clock Revue, booked into the Colonial.

Howard Lindsay and Russel

Colonial.

Howard Lindsay and Russel
Crouse given Paul Revere bowls
by New England Theatre Conference "for creative achievement in
the American Theatre" at annual convention.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848)

Mort Sahl and vocalist Jounie Sommers set for Academy of Mu-sic. Oct. 20.

Bill Heyward, son of producer Leland Heyward, leaving for Eu-rope with his paratroop outfit.

Dick Gregory, recently at Latin Casino, set for a return date here, at University of Pennsylvania's Irvine Auditorium Oct. 29.

Howard Da Silva, skedded to guest at Main Line Reform Tem-ple (Nov. 19), giving excerpts from his "World of Sholom Alei-lchem."

Daniel Ivernel on a leave of absence from the Comedie-Francaise for a role in Jean Paul Le Chanois new pic, "Mandarin."

Walt Disney has made a deal with Athos Films, run by the Siricky Bros., tor the release of his pix in France. First up will be will be pix in France. First up will be pix in France. First up will be pix in France. First up will be will be pix in France. First up will be will be pix in France. First up will be will be pix in France. First up will be will be pix in France. First up will be will be pix in France. First up will be will be will be pix in France. First up will be will b

Minneapolis

By Bob Rees 4009 Xerres Ave. So., WA 6 6955: Mantovani orchestra opens University of Minnesota celebrity se-

ries Oct. 18.
"Miracle Worker," second offering in Orpheum theatre's legit scason, opens week's run Monday (23).

Henry "Red" Allen band opened fortnight stay at Padded Cell Mon-day night (16, remaining through Oct. 29.

George Shearing is topper at Freddie's this week. Nitery added comic Simmy Bow last week, per-mitting headliner Sarah Vaughan-to trim her twice nightly perform-

Sheraton Corp. broke ground speciation Corp. broke ground here last week for construction of \$9,350,000 Sheraton Centre hotel. It's the first major hotel to be built in downtown Minneapolis in

By James Gahagan

(2547 A. N. Booth St; FR 2 0731) to e-loit o Casanova.

"Exedus" now at the Fox and Avalon.

"Blackouts of 1961" at Skylight Theatre.

Mantovani Orch at Milwaukee Nuditorium Oct. 16.
"Red Shoes" and "Strafford Adventure" at the Oriental.

Lynn Kelly continues at 88 er at the Columns of the Pfister Hotel. Robert Simpson's "Highlights of Russial Comedy" at Fazio's On Fifth.

Frankie Scott, Joan Henderson and Kara Kiro into second stanza at Gallagher's.

Herb Meadow settling here for a while to work on tele series pegged and one-nighter to the out of Scanova.

Howing Picture Machine Operators union held 50th anni party is tax week for its 125 members including charter members Gilbert Tollefson, Ray Dailey and Louis Casanova.

New comedy "High Spirits," by George Scott-Moncrieff, set for Spain Latila Diners Club members including charter wo are still booth technicians.

Minneapolis in Jovers Moving Picture Machine Operators union held 50th anni party is tax week for its 125 members including charter members Gilbert Tollefson, Ray Dailey and Louis Casanova.

New comedy "High Spirits," by George Scott-Moncrieff, set for Spain Luding Charter members Gilbert Tollefson, Ray Dailey and Louis Casanova.

Minneapolis in Jovers Casanova.

Noving Picture Machine Operators union held 50th anni party is tower in 12 25 continuous in 12 25 conti

Hollywood

Lawrence Weingarten back from Europe.

Frank Sinatra a proud new

plane owner.
Sophia Loren due here Nov. 6
for preem of "Two Women."
Brad Dexter skied to Salta, Argentina, to join "Taras Bulba"

gentina, to join "Taras Bulba" troupe.

Elaine Kaye to play title role in upcoming "The Sea Goddess" tele series.

Bobby Darin still refusing to have publicity pix shot with spouse Sandra Dee.

Paul Weston elected prexy of National Academy of Recording Arts and Sciences.

Motion Picture Relief Fund discontinued annual Christmas card sale because of rising costs.

Dorothy Phillips, Helen Gibson and Gertrude Astor—all of silent pix—Cast by John Ford in "The Man Who Shot Liberty Valance."

Bud Yorkin and Norman Lear paging Warren Berlinger to recreate his Broadway role in their Paramount release, "Come Blow Your Horn."

Universal set back local preem

Your Horn."
Universal set back local preem of "Back Street" from Oct. 19 to Oct. 26 because of two other events the same night. Thallans bash and local Emmy Awards.

Chicago

(DELaware 7-4984)

Joan Rivers is latest addition to "Six of One" revue at Second

City.
Thelonious Monk Quintet cur-

Thelonious Monk Quintet currently holding at Birdhouse through Oct. 22.

Jack McGuire took down his praisery shingle and joined Peitscher, Janda ad agency as pubrel vecpe.

Gate of Horn's production of Leonard Bernstein's "Trouble in Tahiti" has been extended through Nov. 5. Tahiti" has through Nov. 5.

through Nov. 5.
Shipstads & Johnson's 1962 edition of the "Ice Follies" opens threeweek stay at Chicago Stadium on Oct. 24.
Sutherland Lounge reopens Nov. 1 with Ewart Abner, president of Vee Jay Records, and Art Sheridan, Birdhouse bonifice, as new operators.

operators.

Bill Corcoran and Don Graham merged their public relations of-fices to form Corcoran & Graham, handling Drudy Lane Theatre and Gaslight Clubs International among

Gaslight Clubs International among others.

"The Latest Revue" at Citro's in Shoreland Hotel retitled "Eight For Fun." It now features Darwin Appel, Arlene Kieta, Pat Kennedy, Patit Wilkus, Barry Williams, Belinda Westbrook, Peter Irmiter and Sue Rabin.

Impresario Frank Fried brings in Morris Carnovsky and folksinger Martha Schamme for a weekend of drama and song, this

singer Martha Schamme for a weekend of drama and song, this Friday through Sunday (20-22) at Studebaker Theatre. Johnny Mathis comes in under the Fried banner Oct. 28 for openight concert at Medinah Temple.

Scotland

By Gordon Irving (Glasgow: DOUglas 9999)

Issy Bonn, London singer, pacted for vaude show at Metropole, Glas-

Robert Wilson, Scot singer, off to Germany and New Zealand with

vaude unit. "West Side Story" skedded as

"West Side Story" skedded as Christmas-New Year production at King's Theatre, Glasgow. Kenneth McKellar & Duncan Macrae playing to good biz on concert tour of Canada and U.S.A. Anne Heaton, ballerina of Royal Ballet Company, pacted for Harold Fielding's "Aladdin" at Empire, Glasgow.

Ballet Company, pacted for Haroid Fielding's "Aladdin" at Empire, Glasgow. Andy Stewart, comedian-singer, vacationing in Majorca before Australian trek and one-nighter tour of Scotland.

OBITUARIES

CHICO MARX
Chico Marx, 70, oldest of the
Marx Bros. and known as a "comedian's comedian," died of a
heart attack Oct. 11 in Beverly
Hills Cal.
Details in Electrical

Details in film section.

ZOLTAN KORDA

Zoltan Korda, 66, film producerdiction died Oct. 13 in Beverly
Hills. Brother of the late filmnaker, Sir Alexander Korda, he
had been in semi-retirement in
recent years, due to ill health.

recent years, due to ill health.

Born in Hungary, he worked
on numerous important films for
London Films, Ltd., the company
formed by his brother. Among
fliese were "Elephant Boy," which
he co-directed. "Drums." which he
directed and "The Thief of Bagad" which he produced. His other
films include "The Macomber Aflair." "Cry the Beloved Country,"
"Four Feathers." "Junule Beas."

films include "The Macomber Af-fair," "Cry the Beloved Country," "Four Feathers," "Jungle Book," "Sahara" and "Counter Attack," During World War I, he was an infantry officer in the Austro-Hungarian. Army. Afterward he was a cumera man in Austria, then a film editor for the UFA film company in Germany. After edit-ing films for his brother in Hun-gary, he returned to UFA as a film director in Berlin and Vienna, His wife, English actress Joan Gardner, two sons and brother, Vincent, survive.

COURTNEY BURR
Courlney Burr. 70. legit producer, was found dead yesterday.
(Tues.) in bed in his New York
apartment. He is believed to have
died of natural causes.
He spent most of his life in the
theatre and was a longtime figure

He spent most of his life in the theatre and was a longtime figure on the Broadway scene. He attended Yale U where he was a classmate of Monty Wooley and Cole Porter. Burr's first producing yenture was "Walk a Little Faster." in 1932 and also among his productions was "Sailor Beware." which was presented in 1933 and ran for a year even under depression conditions. His most recent offering was "Golden Fleecing." in 1959. A daughter-in-law survives.

WALLACE LUPINO

WALLACE LUPINO

Wallace Lupino, 64, comedian, died Oct. 11 in Ashford, Eng., after a long illness. He was a member of the Lupino theatrical family and a brother of Lupino Lane. He made his debut in pantonime at Edinburgh in 1906. For several years he concentrated on, avade and annual panto, then turned to musicomedy and revue. Le was a member of the "Follies".

turned to musicomedy and revue. He was a member of the "Follies" cast from 1919-1924.

Among his better known appearances were as Parchester in "Me And My Girl" which ran for over 1600 performances in 1937 and which he repeated four years later and again in 1945; "Twenty To One," "Meet Me At Victoria" and "Swetheart Mine."

He made many films, including over, 70 comedy shorts.

JED BUELL

Jed Buell, 61, vet Hollywood publicist and indie film producer, died Sept. 29 in Ontario, Cal. For years he was pub director for Mack Sennett and assistant general manager of the Sennett Studios—now the home of Republic—before setting up his indie production unit. He started his theatrical career in Denver as treasurer of the Orpheum Theatre and also was big manager of Elitch's Gardens. Going to Los Angeles, he was a theatre manager with Fox West Coast for eight years prior to joining

eight years prior to joining

Sennett.

As a producer he made a series of musical westerns with Fred Scott, and turned out the first all-were singing western, "Harlem on the Prairie." and the first all-midget musical oater.

Surviving is his wife, former publicist Helen Gurley.

LEWIN FITZHAMON

Lewin Fitzhamon, 92. film director, died Oct, 10 in London, Though now relatively forgotten, he was one of the pioneers of the British film industry.

He directed over 600 silent films and helped to launch such British silent stars as Alma Taylir and Chrissie White. His first film, made at the turn of the century was called "Briton vs. Boer." and was called "Briton vs. Boer." and was based on a vaude sketch. One of

his best known films was "Rescued By Rover."

PETER SCHECK

Peter Scheck, 39, film director from Munich, was reported missing aboard the German passenger ship Homeric en route from Canada to Germany, It is presumed that he fell overboard at sea during the night of Sept. 29.

Scheck was heading a nine-man camera team which had prepared a German television film titled "A Journey to Quebec." He had previously done many documentaries in Germany.

in Germany.

EDWARD HAAS

Edward Haas, 69, manager of
the N. Y. City Center, died Oct,
13 after being streek by an auto
while crossing a street in Hollis,
Queens, N. Y. The driver of the
car, who failed to stop, was later
apprehended. Haas had been at car, who failed to stop, was later apprehended. Haas had been at the Center since 1956. Prior to that he worked for S. Hurok as a manager and many years ago was associated with Earl Carroll.

Survived by his wife and a daughter.

ROBERT C. MENCHES
Robert C. Menches, 64, former theatre owner, died in Akron, O. Oct. 12 after a long illness. He formerly managed Akron's Liberty Theatre, built by his father, the late Charles Menches, in 1917. He formerly was secretary of the Beter Akron Theatre Managers Assn. and president of the Akron Motion Picture Theater Owners Assn.
Three daughters, a son and a sister survive.

RAYMOND H. SAWYER

RAYMOND H. SAWYER
Raymond H. Sawyer, 66, secretary of the May, Broadcasting Co, which operates radio station KMA, Shenandoah, Ia., and ty station KMTV in Omaha, died of cancer Oct. 7 in Shenandoah, Born in Prairie City, III., he also was vp. of radio station KFAB, Omaha.

Surviving are his wife, and two

SAMUEL HORWORTH

SAMUEL HORWORTH
Samuel Horworth, 57, manager
of the Sf. James Theatre, N. Y.,
died Oct. 13 in New York after suffering a heart attack. He had been
at the St. James since around 1954.
Prior to that he had been manager of the Shubert Theatre, New
Haven, for years.
Survived by a sister.

EMIL DUNBAR

Emil Oesterriech, 75. longtime vaude performer known proles-sionally as Emil Dunbar, died Sept. 25 in Los Angeles after a three-week illness. He trouped with his wife in the standard comedy act billed as Dunbar & Turner for 30

His wife and daughter survive.

LEONARD E. WATSON
Leonard E. Watson, 70, Cincinnati Symphony Orchestra cellist
for 44 years, died Oct. 14 in that
city. He also played with the symphony unit at the Cincinnati Zoo
Opera since its start in 1928 until

Wife and two sons survive.

last year.

Wife and two sons survive.

CLARICE H. MAGFE
Clarice Helen Magee. 23. production secretary of CKCK-TV.
Regina. Sask, was electrocuted Sept. 29 when a kitten knocked a lamp into a bathtub while she was bathing.

Survived by her parents, three sisters and three brothers.

CHARLES J. BELDING
Charles J. Belding, 73 former juggler and slack wire walking act on the Keith circuit, died Oct. 14

Hollywood, Oct. 9. Father's an actor.

Mr. and Mrs. Manny Kleinmuntz, sön. Hollywood, Sept. 30.

Mr. and Mrs. Edgar Bergen, son, Hollywood, Oct. 12. Father's an actor.

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Mr. and Mrs. Pred Gaunt, Mrs. Hollywood, Oct. 12. Father's the ventriloquist.

Mr. and Mrs. Robert Shaw, daughter, Leeds. Eng., recently.

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Mr. and Mrs. Robert Shaw, daughter, Leeds. Eng., recently.

CHARLES J. BELDING
Charles J. Belding, 73. former
juggler and slack wire walking act
on the Keith circuit, died Oct. 14
in North Adams, Mass. After retiring from vaude he conducte
a sign painting business.
Surviving are his wife, two sons
and three daughters,

Chicago radio station WGES and WOPA, died Oct. 9 in that city. Daughter survives.

Wife of Rollo Timponi, former general manager of Erlanger Thea-tres in N.Y. and Chicago, died of a heart attack Oct. 10 in Sherman Oaks, Cal. Surviving also is a niece, actress Bonita Granville.

Mrs. Charles E. Stewart, wife of the manager of the Music Box The-atre. N.Y., died in New York Oct. 15. She had aided her husband as theatrical manager and producer.

Byron Krasne, 34, news director for KOLN-TV in Lincoln, died Oct. 9 in Lincoln, Neb., after a several weeks illness: Survived by wife, two children and mother.

Wife, 59, of Harrison Carroll, drama editor of Los Angeles Her-ald-Express, died of a heart ailment Oct. 13 in L.A.

Mother, of John Harrington, news and sports commentator for WBBM in Chicago, died Oct. 8 in Oak Park, Ill.

Wife, 50, of Hal Davis, president of the Pittsburgh Musical Society, AFM, Local 60, died on Oct. 13 in Bittsburgh

Stella East, veteran actress, died Sept. 26 in London. She was with ENSA during World War II.

Mother of film-tv producer Irv-ing Asher died Oct. 10 in Holly-wood of a heart ailment.

Mother-in-law of FCC Commissioner John S. Cross died Oct. 6, in Eureka Spring, Ark.

Wife, 67, of bandleader Al Good-man died in her New York apart-ment Oct. 14.

Perley C. Thomas, 82, onetime actor, died in Concord, N.H., Oct. 4.

MARRIAGES

Gwen Gibson to Sidney Schwartz, Washington, Oct. 6. Bride is D.C. columnist-reporter for New York Daily News; he's former staff pi-anist for ABC.

Mrs. Mary Elizabeth Willis to Upton Sinclair, Oct. 14, Claremont, Cal. Novelist, who former wife died earlier this year, is 83; bride is a 19-year-old widow.

Penny Marks to Ross Philipone, Vancouver, B.C., Sept. 21. Bride is former showgirl at Cave Theatre Restaurant; he is host of The

Sally Barry to Jack Poston,
Austin, Tex., Oct. 15. He's a
staffer of KTRH, Houston.
Ann Fuchs to Robert La Pointe,
Oct. 14, New York. She's associate
editor of Theatre Arts Magazine.
Adde Rekeny to Robert C

Adele Bekeny to Robert C.
Troup, Oct. 14, Shaker Heights,
Ohio. She's a former Oleg Cassini
model; he's vice-president, charge
of sales of VHF, lnc.

BIRTHS

Mr. and Mrs. Jim Bates, son, Santa Monica, Cal.. Sept. 26. Moth-er is actress-dancer Judi Bates; father's an actor. Mr. and Mrs. Ken Upton, son, Hollywood, Oct. 9. Father's an

Mr. and Mrs. William MacLaugn-lin, son, Detroit. Oct. 6. Father-is general manager of Music Hall Theetre (Cinerama). Mr. and Mrs. Eric Mart, daugh-ter, New York, Oct. 15. Father is an ABC-TV staffer; mother is with the William Morris agency. Mr. and Mrs. Red Granger, son,

Church Ire Vs. Ads, Not Pix

tion the situation has never been so bad. Of course we know that the movies are suffering from television competition, but the answer is not to be fot a din tittillating public curiosity or exploiting sex. In point of fact, the films themselves are to be commended these days for their adult handling of difficult themes; with some lapses, they are generally of good quality. But the advertisements even misrepresent the good films. It is not the film writers about whom we are complaining here, it is the ad writers. Advertisements which are both dirty and dishonest have no beason for existence on any count; they are rotten all any count; they are rotten around.

"People ask often why the news-"People ask often why the newspapers accept such advertising. The question is a good one. Newspapers, quite properly, are sensitive on the matter of censorship; they do not like to edit copy by removing part of it. On the other hand they have a responsibility to the public, to the parent who brings the paper home among his children, and to the decency of good people generally. Clearly we have not had enough action here where it could stop the damage close to its segree. its source.

"The public itself, how must take the matter in hand. means each mother and father. means each mother and rather, each person in the community that feels an assault upon decency, must be heard both by the newspapers and by the theatres. In the last analysis, public opinion can change the moral climate of a community—but it must be heard. community—out it must be neard.

Too many people complain to each
other without raising their voice
so that it will be heard where it
will get results. Toleration can be
a virtue and it often is. But when
evil is tolerated in a manner that allows the whole community to be poisoned, we have failed in our poisoned, we have failed in our own civic responsibility. Unless we act promptly and effectively here, we will be guilty of just such a we will failure.'

Ads Hit In Ft. Wayne Fort Wayne, Ind., Oct. 17.

Fort Wayne, Ind., Oct. 17.

Little Learner from public authorities in Fort Wayne for showing films regarded by some as indecent, suffered from another direction last week when the afternoon paper, the News-Sentinel, refused to accept advertising offered by the house, operated by the Leroy Griffith circuit. In a front-page news story, the newspaper said:

"Until this theatre meets stand-ards of decency in its film booking ards of decency in its nim booking policies, this newspaper will continue to refuse to accept its advertising, not only out of consideration for our own editorial policies, but as a means of cooperation with public authorities.

"The News-Sentinel has formed all o its theatre ad formed all o .ts treatre adver-tisers that it will insist upon pic-tures and reading matter in adver-tisements which do not give of-fense to persons with normal standards of good taste.

"The editing of advertising copy in a newspaper is a legally-sanc-tioned and morally-compelled obligation of a newspaper, and while we have tried consistently in the we have tried consistently in the past to censor this copy effectively, we have not always succeeded. We now serve notice that a more stringent policy will be in effect in the future."

A few days later Mayor Paul M. A few days later Mayor Paul M. Burns, whose move to revoke the city cense o the heat c was stymied by an injunction, with the outcome still pending, wrote a letter of commendation to Helene

letter of commendation to Helene R. Foellinger, publisher of the newspaper. Burns said he fett to W move ads in your newspaper will have the support of all our decent and civic minded citizens . . . the theatrest will soon tose the business of the curiosity seeker that this advertising drew."

Little Art 2. ccai** c was in for criticism as far back as 1958 when a Brigitte 2ardot film was shown a Brigitte 2ardot film was shown a Brigitte dardot film was shown about the course of raps. When Gerald Allen, manager, refused to yank with

theatrest will soon lose the business of the curiority seeker that this advertising drew.

Little Ari Local was in for criticism as far back as 1958 when a Brigitte Lardot film was slown. Showing late last July of "lideout in the Sun" touched off an other wave of raps. When Gerald Allen, manager, refused to yank with the sun the mayor's request, the latter threatened to revoke the city license of the theatre, Beverly-Wilshire repeat Wilshire.

heavisper contdoor gatherings in Franke Park. Some years ato, when the late Dr. Kinsey of In-diana University first publis, ed his findings, the new-paper printed a condensed version of the book, the book, Some of a condensed version of the book, in several installments, some of the readers wrote to the paper, protesting that this was not suitable for a family newspaper. In a front-page box, the newspaper's stand was explained, with the last sentence declaring:

"Our attitude is based on the fact that God made sex, and it is here to stay!"

No Kids To 'La Delce'

Albany, Oct. 17

Albany, Oct. 17

"La Dolce Vita." Astor: denounced by Catholic Bishop William A. Scully as "not one to be
placed before a decent American
boy or girl," playing Hellman
Theatre here with "No Child Under 16 Admitted At Any Time"
proviso.

This is due to "The Delicate Subject Matter," per ad copy.

'Paris' Ball

Continued from page 2 =

it because of some visa complica-

tion.

Capacity is being held down to 1.000. Last year, when Philippe was with Webb & Knapp 'Zeckendorf Hotels) he brought the shindig over with him from the Waldorf-Astoria 'his former alma mater' to the Hotel Astor, but the Times Square crush proced too much for many.

A return date for the Waldorf couldn't be worked out, hence the Regment Armory site. The Escoffer type of cuisine that goes with the \$150-tickets will be handled by a French corps of culinary ex-perts. The armony's Officers Club has exceedingly large kitchen facilities for such purpose.

Yves Montand Due

Besides the Lester Lanin orchestra and the imported Chevalier show, Philippe expects Yves Montand to come over to Manhattan from his current week's Philly tand to come over to Manhattan from his current week's Philly stand, ditto Geneviere from the Waldorf-Astoria, and Patachopa from the St. Regis for the entertainment segments. Chevalier is interrupting his Walt Disney film, now in production in London, to five New York tomorrow (Thurs.), in time for the Editor.

Friday fete, returning Saturday

Philippe is planning a VIP show Philippe is planning a VIP snow biz-socialite "champagne brunch-con" for Chevalier in the latter's kingsize Presidential suite in The Summit, the recently opened Tisch hotel on Lexington avenue.

Courtright's Post

Continued from page 2 quick-whirling William Zecken-dorf, whose Webb & Knapp only nine days before the sale to Stevens-Courtright, had acquired the property from Mis. Evelyn

Sharpe.

Latter sold out her three hotels to W&K, the other two being the Gotham and Stanhope in New York. The Gotham, likewise, experienced a fast Webb & Kn.,pp sale to a syndicate of private really investors. The Stanhope, on New York's upper 5th Ave., facing the Metropolitan Muscum of Art, has long been a favorite "hide-away" of the ultra Continental visitors, social and show biz, in the

Buon Giorno...Roma!



A new G.A.C. office in an important new entertainment capital!

As part of G.A.C.'s dynamic expansion plans, it was inevitable that we include a base of operations in Rome for servicing our booming activities in films, television, theatres, clubs and hotels on the Continent.

There are many exciting changes taking place at G.A.C. every day under a vital and energetic management team. Our greater diversification of services both in the U.S. and abroad is another important reason why so many more top artists and creative talents ... and alert talent buyers ... are relying on G.A.C. more than ever before.

GENERAL ARTISTS CORPORATION

A Subsidiary of Baldwin-Montrose Chemical Company, Inc. 640 Fifth Avenue • New York 19, N.Y. • CIrcle 7-7543 New York • Chicago • Beverly Hills • London • Rome Fublished Weekly at 156 West 48th Street, New York 36, N.Y., by Variety, Inc. Annual subscripti Second Class Postage at New York, N.Y. © COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED

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72 PAGES

VIEWERS DIG 'NEWTON'S LA

Negro Soprano & Sec'y of Labor Star as Harassed Met Opens 77th

Reviving after 30 years of understandable neglect, Puccini's saloon opera, "Girl of the Golden West," the 77th season of the Metropolitan Opera opened Monday (23) with a curiously subdued audience and performance. It was memorable almost solely because a Negro artist, Leontyne Price, rated a season's premiere for the first time in history.

Using borrowed scenery from Chicago and hokum purloined from David Belasco, circa 1910, the opera was clumsily staged by Henry Butler, unevenly conducted by Fausto Cleva, dully sung by Miss Price over a frequently tooloud orchestra. The second act poker game between "Minnle the Moocher" and the sheriff was howl with unconscious "Dick Johnson," otherwise Richard Tucker, as table stakes—if he hasn't bled to death by the time Minnle lays down three aces.

Tucker enters late, stands about, sits down, stares a lot at Minnle, but does remarkably little singing, though that little with his custom (Continued on page 50)

Howard Hughes Silent.

Howard Hughes Silent, Harold Robbins Reports; Stars Shy of the Novel

Stars Shy of the Novel

Harold Robbins, busy at his
Norwalk, Conn., digs on his next
novel, made a Manhattan visitation
Monday (23) with cast and screenplay suggestions for Embassy Pictures' filmization of his "Carpetbaggers." He concedes there's been
some star resistance to the pic,
due to presumed Howard Hughes
antagonism (Hughes being the
alleged prototype of unflattered
central figure', but discounts suggestion that it's proving a problem for the screen version.

Author repeated his understanding, via mutual pals but not firsthand, that Hughes was not angered
by the apparent similarities. He
hasn't heard from Hughes at all, in
fact (who has?).

As for irons in the fire, and
additional to the next novel, he's
polishing a legit venture for winter,
"63, bow. Too early to disclose
more, he says, but indicates teasingly it will outdo his books in
controversy. "The title alone will
(Continued on page 20)

(Continued on page 20)

'Save Carnegie Hall?

Carnegie Hall, that citadel of musical culture in New York, which has seen some officeat hookings for neo-"sick" comics and farout jazzniks, has Belle Barth on its agenda for a midnight concert next month.

nonth.

A Broadwayfarer wanted to know if the Met will book B. S. Pully in defi.

How Hi the Fi?

How Hi the Fi?

Don Gabor is out-deluxing the deluxe disk market with a package that will be peddled for \$1,007.50 (including tax). The package will be a platinum-finished disk, boxed in a custom-made silversmith's case, containing the only recorded performance of George Enesco conducting his own compositions.

Gabor, who is now prexying Continental Records, said that the proceeds from the sale of 1,000 limited copies of the album will be contributed to the International Foundation for Music Appreciation, a non-profit organization chairmanned by conductor Charles Munch.

On 'Cleopatra' Near \$2,000,000

London, Oct. 24. After months of negotiations, settlement has been reached out of court in 20th-Fox's suit for \$5,000,000 against Lloyd's and several other insurance companies in connection with losses sustained on "Cleopatra" when star Eliza-beth Taylor became ill, thereby suspending production for many

months.

Reported settlement figure by a spokesman for the insurance group was said to be \$2,000,000. At one time the insurance factors offered \$1,500,000, which was refused by 20th prexy Spyros P. Skouras, who conducted the negotiations for the film company.

"We believe everyone is happy," said an insurance englement.

said an insurance spokesman Miss Taylor now is working on (Continued on page 20)

"CAMELOT' IN 45TH WK.

RECOUPS ITS 673G NUT"

"Camelot" Is in the black. Recovery of the musical's \$673,000 production cost, believed to be a record high for a regular Broadway presentation, was completed a fortnight ago during the show's \$5th week at the Majestic Theatre, N. Y. As of the end of that stanza Oct. 14, the Alan Jay Lerner-Frederick Loewe-Moss Hart presentation had a net profit of \$9,500.

The hefty outlay in the musical was 'recouped without benefit of forthcoming income from the sale (Continued on page 71)

HAIL OF MAIL AIRS PEEVES

By JAY LEWIS

Washington, Oct. 24.
Gripes to Federal Communications Commission about broadcasting shape to hit an alltime high
this month. As of Thursday (19),
FCC's Complaints & Compliance
Division had sifted 1,087 missives
from irate citizenry, mostly about
television. If the pace is maintained
—and no slack is evident so far,
the previous peak of 1,648 registered in August will be surpassed.
Commission staffers who dis-

Commission staffers who disclosed the figures said there's no question about the reason behind the hall of mail. It all started with the promulgation of "Newton's

question about the reason pennu the hail of mail. It all started with the promulgation of "Newton's Law" last May.

Complaints & Compliance, the watchdog-sleuth-and-gripe - sifting division set up last year, started keeping tabs on letters Sept. 23, 1980. From that date until the end of the year, only 1,141 complaints were received.

An upturn commenced in January when 593 letters were tabulated, htt 805 in February and 1,044 in March, when Chairman Newton Minow took office. During April, when the 35-year-old Chairman was still getting his bearings, the mail slacked off to 750, but surged back to 1,211 in May. It was (Continued on page 44)

Communist Pix Dominate Havana

Although firstrum cinemas in

Although firstrun cinemas in Havana are booked solid with Soviet bloc releases per the new ideological orbit of Cuba, affection there for U.S. product reportedly still runs high.

Smaller outlying Havana situations, as yet not nationalized by the government, continue to play vintage Yank releases to assertedly sock business. But in the 16 firstrun showcases aligned by the Castro regime into four "circuits," it's Russian-Polish monopoly, as disa

U.S. Image O'Seas Via Films Bothers Goldwyn; Echoes Murrow Credo

Foolish Star Terms

Oldtimer Samuel Goldwyn agrees that at her present peak of fame and artistry "Elizabeth Taylor is worth every nickle she can get." But on other screen players who command comparable terms and even "script approval," Goldwyn is less sanguine. He adds:

Goldwyn is less sanguine. He adds:
"It's Hollywood's own fault for making those deals. Some of thun will live to regret it."
Nonetheless Goldwyn, who has "talked to everybody now in New York" observes that every one of the major producers is in excellent financial position.

Twist Snowballs Into Pro-and-Con Publicity & Coin

There are now apparently two ways to handle The Twist dance craze. One is to feature it—and the other is to ban it.

New York's Stork Club is featuring it while El Morocco is not. The Barberry Room, one of the first of Gotham's posh places to introduce it, has now banned it, and so has Roseland Dance City. According to a communique from Lou Brecker's ballroom, Roseland will not permit its patrons to perform the "dance" and will not allow its orchestras to play the kind of music necessary for its performance. The dispatch continues, "Be-Continued on page 70"

(Continued on page 70)

NOSTALGIC TRIUMPH: **DUEBILLS RETURN**

A communique from the pub-licity reps for the Thunderbird Hotel. Las Vegas, revives a yester-year advertising-promotion stunt which went out of style in recent years—the duebill. The Stevens-Trembath flackery for the Vegas plushery is soliciting networks and others for swap-rate duebill adver-tising, at the rate of approximately \$250-\$1,000 per month, the duebill to "be used for room, food, and beverage daily, holidays being the

to "be used for room, food, and beverage daily, holidays being the only exception."

Maury Stevens, for the publicists, mentions that the Thunderbird Hotel is building 600 additional rooms, a golf course, and has appointed Monte Proser to handle the entertainment. His first show will be a tabloid version of Rodgers & Hammerstein's "Flower Drum Song."

After a month in New York with his wife, vet producer Samuel Goldwyn returns to the Coast over the weekend, more convinced than ever that "there is too much rape and unwholesome sex in our movies"; a staunch supporter of USIA topper Ed Murrow's credo that 'America's image, via the motion picture, has created a great handicap for the U. S."; and satisfied that his (Goldwyn's) yesteryear films "will have greater value than ever."

than ever."

Concerned with the present "week-to-week" manner of today's picture business (no longrange planning for the common welfare, he takes satisfaction from the good ratings some of the post-1948 films are getting in "prime time" Saturday nights over NBC. That was his contention always, and still is, with an eye to the pay-see potential which, however, is in the future.

with all eye to the pay-see potential which, however, is in the future.

Observing that he "never made two pictures alike in theme." the veteran film producer points to the history of Hollywood in its heyday that the "good family pictures" were the ones which enjoyed the most penetrating audience acceptance the world over.

Murrow, an old friend, making a Latin American o.o., seems particularly concerned with the bald sex in the Hollywood film. Somehow, when it comes from the Italian or French flow, into the U. S. or elsewhere, it doesn't seem to get the same negative reaction as when the Hollywood producers probe sex and what Goldwyn calls the wave of "rape pictures."

Ex-R 'n' R Star Turned **Evangelist Says Despite** Polish, Beat's Still Evil

Pollsn, Beal S Mill EVII
Dallas, Oct. 24.
A former star of rock 'n' roll
says it may be a little more polished now. but it still has the same
evil beat and he is denouncing it
in his sermons. Jimmie Snow, an
evangelist who is conducting a revival at the Oak Cliff Assembly of
God Church, stated that he has
had hundreds of kids tell him that
they get into trouble after record
parties and teen-lown dances.
The young Pentecostal evangelist

The young Pentecostal evangelist is the son of country music star Hank Snow, and has said that he would be forced to condemn his father if he sang rock 'n' roll. Comparing rock 'n' roll to smoking

(Continued on page 69)

EVERY VIEWER has a seat on the scrimmage line, for EVERY PLAY with a TELEVISION ZOOMAR LENS at a football game. More than 600 now in use.

Friars Give Merv LeRoy Their Works, **But Abbot Frank Sinatra Not There**

Hollywood, Oct. 24. Hellywood, Oct. 24.
Meiven Le Bey was a perfect Centrated an excellent target for Standay factors. Friars annual Octive feed at the BeyHilton. Not celveness he monetons foil for stock by harbs but his other quali-fications made i im a potential sit-ting duck for the blasts of buddles on the dais.

on the dais.

Le Roy has been prexy of Hollywood Park receitack 10 years; he steen to Les Anneles Dodger fant is a gal of politicans, both introducent and defeated. However, the fact he's best known as a time guy plus fact the evening accountry of the soully refer shapewitted emarks from celebs.

Dais receits.

Dais members were Nat King Cele. Steve Allen, Jenny Stewart, J. & L. Wanner, Jack Benny, Greer Garsen, Lona Turner, Deen Martin, George Burns, Pelly Bergen, the Detects' Wilter O'Valley and the Anne's Fred Haney, Under Secretary of Vary Paul Fay, H. Hlywood Park's James D. Stewart Santa Anita's Robert Synch, I'A Board of Supervisors rewiter Errest Debe and LeRoy's field is of the opinion that arteriary, Arrivid Cont.

The evening was launched by the Company of the componing that the bone up on interest properties.

FIRST LADY FINALLY

Washington, Oct. 24. When First Lady Jacqueline Kennedy cas at Vassar, she wrote an essay on the three men she would most like to have known. One of them was Oscar Wilde. The others were Russian ballet impre sario Seige Diaghiley and French poet Pierre Charles Baudeliare.

In recent months, the President's wife has complained that she couldn't be in New York last season during the run of "The Imporson during the run of the impor-tance of Being Oscan" as inter-preted by Michael MacLiammoir. When the actor brought the work to the Library of Congress, last week, however, Mrs. Kennedy was week. nowever. Mrs. Kennedy was in the audience, accompanied by four friends. Charles E. Bohlen, former ambassador to Russia, Mrs. George Y. Wheeler, wife of the former RCA executive, and Wil-liam Walton, Washington artist.

Prem-Like Casting

A Manhattan pressagent, taking note of Otto Preminger's spectacular casting of "Advise and Consent," wondered out loud how the producer night have assigned his "Ben-Hur" roles if it had been his property. The dream cast follows:

Ben-Hur Eddie Arcaro Messala Jimmy Hoffa Esther Queen Saroya Sheik Ilderim Ibn Saud

Pontius Pilate .. Earl Warren

Actors Overseas Require Course in Diplomacy

In New York after making two pictures in Spain — "King of Kings" and "El Cid"—Hurd Hatopinion that American film industryites would do well to bone up on international affairs before traveling abroad. In many cases the natives of tordite the tenor for the evening when he construct this is indeed a north for more its the first time I speak in behalf of a dear friend."

Water O'Malley who led the dates speakers got a laugh with the pernant—you open the (Conmued on page 56)

FIRCT 1.*

RST LADY FINALLY

CATCHES M'LIAMMOR

Washington Out 24.

Washington Out 24. (Continued on page 68)

DÊLFONT'S PIX PROD.

London Legiter Says He Has Signed Sammy Davis Jr.

London, Oct. 24.

London, Oct. 24.

Theatre impresario Bernard
Delfont is moving into the filmbusiness with the formation of an
as yet un-named production company. "I have made deals with
Anthony Newley, Sammy Davis Jr.
and Harry Secombe and have a
three-picture program planned.

"The first will be a film version
of Anthony Newley's "Stop The
World, I Want To Get Off now
playing at the Queen's Theatre.
Newley will star in it and also direct, with Anthony Havelock-Allan
producing "Stop The World" which
starts shooting at Shepperton in
"Continued on page 65)

Continued on page 65)



"The Sweetest Music This Side Of Heaven."

GUY LOMBARDO

(Currently Eastern tour) says:
"(ther a long period we have played for scores of artists—some fair, some good, some great, but PAUL. ANKA is really superb. PAUL is a rare combination of youth, good looks, affability, showmanship and talent, but the greatest of these is TALENT."

At B.O. But Feel 'Novelty's' End

Interviewed here by French journalists, concert impresario Hatfield said he found himself Fernand Lumbroso declared he in something of a spot in Portugal's had grossed above \$3,500,000 in hehalf as concerning its colonial ticket sales on attractions primaripossessions.

19 from Russia. But these have ly from Russia. But these have now been partly exhausted, their novelty value exploited. He will rely hereafter increasingly upon Red China for talent. His presen-

Red China for talent, His presentation of the so-called Peking Opera essentially acrobatics) and the Peking Music Hall were both boxoffice clicks.

Lumbroso has imported many international shows from Communist rezimes, as per Poland, Czechoslovakia, Bulg ar1a, Roumania. Non-Commie shows he has handled include the Balinese Dancers and the American operetta, "Porgy & Bess."

Soviet companies he has managed in France include Bolshoi, Moiseyev, Beryozka, Caucasian Ukraine and Kirov Ballets, the Red Army Choir, Leningrad Symphony, David Oisttrakh and Sviataslov Richter.

MCA Not an Agent If & When Spinoff

ICA reportedly based (1) on good earnings and (2) the intangible when the agency is spun off from MCA Inc., which will specialize in ty production and reportedly may expand even further into theatrical film packaging.

Ceding the agency to MCA per-centers currently involved may not realize any appreciable capi-tal gain for the parent, but could achieve a larger profit margin through curtailment of the sizeable overhead the agency entails. The percentery affiliate accounts only for around 9-13% of MCA's income.

SAG Extends Waiver Hollywood, Oct. 24.

Screen Actors' Guild last night (Mon.) approved an extension of its vidpix production waiver to MCA from June to Sept. 30, 1962. MCA, in turn, agreed to decide before that date whether to terminate the

that date whether to terminate the agency or its production (Revue) activities. What the choice will be seems a foregone conclusion. It is also strongly believed out here that MCA will go into full-scale theatrical motion picture production directly and not merely packaging talents — star, story property, director, etc. Its ability to effectuate the financing is generally conceded.

Philippe's Fancy Showmanship Fillip Puts New Twist in April in Paris Gala

The Real Thing

The Real Thing

London, Oct. 24.

In the face of much criticism for serializing "Moll Flanders"—Defoe's story of an 18th Century prostitute—BBC Radio has now booked a 20th Century prostitute for a short spot on a "Woman's Hour" program. She will talk about her life. Then four other people—a cobbler, two housewives and an ex-headmaster—will give their views on prostitution.

Main criticism hurled at BBC from the Mothers Union, however, is that "Woman's Hour" follows so closely on a kiddie series, "Listen With Mother."

and nearts and alving conditions of the sociology books written on the subject." Margaret Twyman, director of community relations for the Motion Picture Assn. of America, said here last week in an address at the U of Illinois' faculty forum

Making the point that feature films not only implant but also fur ther significant ideas. Mrs. Twy man said apropos of "Story" thit makes "suddenly real" the if makes "suddenly real" the problems of assimilating new groups into a society. The picture is important, she continued, because millions will see and understand the message of the film who would never enter a sociology classroom, or think of reading a textbook on the subject.

DROP MARILYN MAXWELL

20th-TV Couldn't Make Proper Use of Actress

Hollywood, Oct. 24.

20th-Fox-TV dropped its option on Marilyn Maxwell, one of the stars of "Bus Stop." and she departs the series after completing 13 segments. Roy Huggins, production head at the Westwood studio, said that she was offered seven of the next 13 but she declined. "We couldn't integrate her in to the stories." said Huggins, "and therefore didn't exercise our option. Her continuance in the series would not have been good either for her or for us. Four days ago she completed her last episode of 'Bus Stop' and we decided to drop her when she refused to accept the seven segments we offered her."

The show business of socialite charity balls and dinner galas invariably reaches its zenith with the April In Paris affair. This time last Friday (20) it marked (a) its 10th anniversary and b) a first in that the "April In Paris" event was celebrated in October.

celebrated in October.

The showmanship comes naturally to Claude C. Phillippe, now the exec veepee of Loew Hotels (Tisch). Even when he was with the Hilton and Zeckendorf chains he proved himself a hatural socialite showman who knows how to mix up Park Ave. with the show biz bunch, the industrialists with the international set, and make it all spell out over \$200,000 net for sweet charity's sake, in this case the French Hospital in New York, the French Seamen's Fund overseas; and kindred Franco-American causes and charities.

The pinnacle of Philippe's show-

Pix Help Reconciliation
Of New With Old Groups
In U.S. Polyglot Society
Urbana, Ill., Oct. 24.
The film version of "West Side Story" says "more about the minds and hearts and living conditions of juvenile gargs than most of the sociology books written on the subject." Margaret Twyman, directive of the society on the sociology books written on the subject." Margaret Twyman, directive of compunity relations for the sociology books written on the subject." Margaret Twyman, directive of compunity relations for the sociology books written on the subject." Margaret Twyman, directive of compunity relations for the sociology on page 54).

(Continued on page 54)

BOB HOPE FIRST ACTOR TO COP A MILESTONE

Hollywood, Oct. 24.

Bob Hope has been named for Tenth Annual Milestone Award by the exec board of Screen Producers Guild, prexy Walter Mirisch announces. Honor will be presented to comedian March 4 at dinner at BevHilton Hotel. Frank Rosenberg will chair affair.

In addition to Hope presentation dinner will honor best film of the year, best produced telefilm series and Jesse L. Lasky-Inter-Collegiate Competition Award.

Past recipients of Milestones were Adolph Zukor, Jack L. Warner. Samuel Goldwyn, Spyros P. Skouras, Walt Disney, Cecil B. DeMille, Darryl F. Zanuck and Louis B. Mayer.

Soviet's Nureyey to U.S.?

Rudolf Nureyev, the young ballet dancer who jumped the Leningrad Kirov company at the Paris airport early in 1961, will complete his contract Dec. 31 with the Marquis de Cuevas Ballet. He has been the company's star and b.o. magnet, especially in "Sleeping Beauty."
Nureyev is expected to appear in the U.S. as a guest dancer during 1962, possibly with the George Balanchine troupe at N.Y. City Center.

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CROWTHER BANISHES HANCOCK

Orson Bean Endorses Hancock

CREATEST THING SINCE YMA SUMACT

[GREATEST THING SINCE YMA SUMAC]
The N.Y. Times amusement section Friday (20) carried a small, two-column endorsement ad: "Tony Hancock is a great great comedian and should not be missed. He's in 'Call Me Genius' at the Murray Hill Theatre," signed "Orson Bean, N.Y.C."
Queried later that day on his benevolence, Bean reported that ad was entirely of his own making. He didn't know Hancock personally, he said, but during his various visits to England had seen him on ty and listened to him on the radio, "He's the greatest thing since Yma Sumac." Like Hancock himself (see separate story), Bean thought the Bosley Crowther remark likening Hancock to British slapsticker Norman Wisdom "uncalled for."
Had Bean seen the picture? No, he said, not until after he'd inserted the Times ad. While he didn't think the picture the greatest comedy of all time, he did feel it showed enough of Hancock's talents to warrant his pald objection to Times critic Crowther.

'King of Kings' 103 Global Stands To Operate by Christmas Day

Green Repeats Oscarcast

Hollywood, Oct. 24.

Johnny Green for fifth year
ill be musical director of

will be musical director of 34th annual Academy Awards presentation, fo be simulcast from Santa Monica Civic Audi-torium, April 9, 1962. Green previously held post in 1945, 1948, 1951 and 1956, and also served as general director in 1949 and producer-director in 1949 and producer-

8 Projects At WB

Under Some Delay

Hollywood, Oct. 24.

Eight features originally on
Warner Bros. summer production
sked have been placed on the "inactive" list for one reason or another. Some have had script trou-

MGM'S ANZAC LINEUP; BIG BALLY ON 'KINGS'

Indications are pix won't be available for Cinerama houses in (Continued on page 20)

countries.

Hollywood, Oct. 24.

Before leaving New York Sun-day (22) for London, Morton A. Spring, president of Metro International, disclosed that "King of Kings" has been set to open in important global cities by Christmas. He said in effect this is the biggest grab for worldwide is the biggest gran for worldwide pic attention at Yuletide in the industry's history. Reason of course is the obvious one, "Kings" being figured as a particularly likely candidate at the boxoffice at the holiday time and global exhibitors are recognizing this.

First overseas opening is set for Rome Oct. 26 at the Quattro Fontane Theatre is a benefit for the Italian Red Cross. This is being billed an "avante premiere." London unveiling is scheduling for Nov. 15 at the Coliseum Theatre.

Nov. 15 at the Conseum Theatre.

Spring is to go to Rome after
London. Seymour Mayer, M-G International v.p., left Manhattan
Monday (23) for a two-month tour
of the Far East and Middle East to
coordinate "Kings" releasing plans.

Also slated to attend the London bow are "Kings" producer Samuel Bronson and director Nicholas Ray.

Spain Riled, Sees Yank Snub of A 'Spanish Week'

Madrid. Oct. 17.

The executive board of Uniespana (Spanish Producers Assn) showed its pique last week with America's Motion Picture Export Assn in a resolution concerning the MPEA sponsored Spanish Film Week in the United States.

Resolution reads: "In view of MPEA silence on our proposals for a Spanish Film Week, we are officially terminating this matter and will notify the American organization to refrain from further sponsorship of this project, while expressing to them our disappointment for the response our suggestions have received."

Uniespana secretary general David Jato said that discussions between MPEA and Uniespana took place last June, when it was agreed that the Spanish producers would ante up one million pesetas for organizational expenses with assurance that Yanks would contribute considerable assistance. As a result of these talks, Uniespana called off its Spanish Fim Week in Munich to reserve all its resources for a major drive in the United States. (New York or one of the principal U.S. cities) around the last week of Nov.

According to Jato. Uniespana expected an Aug. MPEA board meeting in N.Y. to ratify Spanish film week proposals initially submitted by MPEA exces and negotiators.

Riled Spanish producers had placed strong hones of entering

MGM will handle general sales and distribution of "How the West Was Worn" and "Brothers Grimm" after MGM-Cinerama pix complete runs in Cinerama theatres in Sydney and Melbourne, Australia, and Auckland, New Zealand. Versions MGM take on will not be triple-screen but Cinemascope, according to Bernard Freeman, MGM sales head for both Down Under countries. ators. Riled Spanish producers had Rifed Spanish producers had placed strong hopes of entering the American market via a film week in New York. Their disappointment is tinged with resentment over MPEA silence during the past four months.

FOR O'SEA COMIC

By VINCENT CANRY

Walter Reade's Continental Dis tributing, one of the most successful of indie distribs (especially with British imports such as "Roon with British imports such as "Room at the Top," "Saturday Night and Sunday Morning," etc.) learned a sad fact of film life last week: it can be embarrassing and somewhat foolhardy to import an unknown (Stateside, that is) personally to tubthump his picture before local reaction to the picture has been ascertained.

has been ascertained.

Continental, which heretofore has had extremely happy results by bringing in Peter Sellers, Terry-Thomas, and others to plug their pix, last week had top British ty and radio comedian Tony Hancock pix, last week had top British to and radio comedian Tony Hancock on hand for the local premiere of Hancock's "Call Me Genius" which under the title of "The Rebel," is one of the top grossing pix in Britain this year. The picture opened at the Murray Hill Monday '(16' and the reviews which appeared the next day, notably that in the N.Y. Times (where a good notice is deemed all-important to an import), were enough to send an actor less philosophic than Hancock straight back to Britain 'Significantly, Hancock left N.Y. Monday (23) headed directly for Paris for 36 hours of fun and frolic before returning to London. I Cornered in his Hampshire House suite Thursday (19) morning, the actor seemed more mystified than shaken by Times critic Bosley Crowther's blast, especially by a line that bracketed Hancock in the same category with British slapstick comedian Norman Wisdom. In "Genius," as in his radio and ty shows, Hancock isn't so much a comic as a straight actor caught in situations which are comic.

'The picture, a no-holds-barred spoof of modern art, concerns a

Tancock isn't so much a comic as a straight actor caught in situations which are comic.

The picture, a no-holds-barred spoof of modern art, concerns a modern-day Gaugin-type of British white collar worker who "chucks it all" and goes to Paris to paint.

The only trouble is, he hasn't a shred of talent, Variery's Dick Richards, in the March 15 issue, called it 'a stylish comedy which though slow at times, earns lots of laughs. American audiences man meed time to appreciate Hancock. Whether or not American audiences concerned to the local review Continental press sked have been placed on the "inactive" list for one reason or another. Some have had script trouble, others casting difficulties
with hopes of materialization in
near future. However, studio exec
poinfed out that projects have not
been abandoned. Included in
group is "Formosa," Robert Fellows Prod. which was to star Robert Taylor with Roy Rowland directing. Fellows recently suffered
a heart attack. Warner deal is
strictly for distribution. Marion
Hargrove and Allen Scott scripted.
Others placed on the so-called
deferred list include "The Crackerjack Marines," war novel by
Ben Masselink; David Duncan's
novel "Changed Man"; "Eighth
Air Force," based on an original
story by Beirne Lay, dealing with
World War II exploits of U.S. Air
Force; two Bryan Foy undertakings: "The Marines Have Landed"
and "War of the Copper Kinss";
Frank Rosenberg's "Lion." dealing with a Florida animal compound and in no way similar to
20th-Fox producer Samuel G.
Engel's pic with identical title;
and "The Force" which Joe Mansfield was to produce.
Currently shooting are D. F. Z.
Production "The Chapman Report" and "Lovers Must Learn."
Preparing for camera work
soon are "Gypsy," Mervyn LeRoy
production starring Rosalind Russell, and "Term on Trial," to be
produced by James Wolf and directed by Peter Glenville with
Laurence Olivier and Simone Signoret starred.

cinch Crowther will.)

In light of the local reviews,
Continental press reps offered to
let Hancock out of his prearranged
meetings with the local press (visits
to Washington and Canada were
cancelled. They also gave the
same privilege to press people. As
it turned out, both Hancock and
the third estate (especially those
members who had seen and liked
(Continued on page 22)

BUMPS BALLYHOO Enhanced Rentals Reflect Broader 'Age-Appeal' in Disney Product

Detour To Poorhouse

Detoil To Poornouse

It's things like this that are apt to leave distribution execs skeptical—right or not—about exhibition's poormouth bit.

Ohio. Independent Theatre Owners (National Allied affil) is sponsoring a Feb. 2-18 charter flight tour of the European production - exhibition setups. Cost listed by the Ohio body is \$655 per member.

Suing and Sued: Par, DeLaurentiis

Italian filmmaker Dino DeLaurentiis, in New York from Rome with his general counsel, Mario Borgognoni, said he's not seeing eye to eye with Paramount. He said he hasn't received, and is now demanding, a full accounting on the pictures which he produced and which Par distributed.

Last week Par filed a N.Y. Supreme Court action against DeLaurentiis. Complaint had it that \$295.000 was loaned to DeLaurentiis against the returns on "Tempest" and if Par couldn't recoup from the picture then DeLaurentiis would have to replay the loan. Italian visitor said he has placed this amount of money in escrow and its disposition would be determined by an arbitration board. He said he made the proposal to Barney Balaban, Par president, that the arbiters should consist of one man on Par's side, one for DeLaurentiis and the third neutral. DeLaurentiis says Par turned him down.

Italian filmmaker Dino DeLau-entiis, in New York from Rome

'Ridiculous Star Salaries' Angle

Don Murray-Walter Wood Thinking in Terms Of Sharing As Offset

Hollywood, Oct. 24.

Don Murray and Walter Wood, negotiating a six-pix slate with. United Artists and one with Continental, will set: films for the \$650-800,000 budget bracket, in an attempt 'to contribute to arresting, the ridiculous star salaries."

Wood, who produced "The Hoodlum Priest," in which Murray starred, reports that both feel if an actor gets a percentage of a picture, as would be the case in films they are planning to turn out under their own banner, he should be willing to take less than the normal salary he would make on an outright salary deal. This was done on "Priest," and film made more money for Murray than a straight salary would have given him.

Singleton for Continental in dis-

Shurtleff's Off-Broadway legiter last winter, and for which Sidney Poitier is sought to costar with Murray. Three of six UA properties include "Hunger." Nobel prizewinning novel by Knut Hansun, which would be done in association with director Jean Renoir. Deal also is in talking stage for trio to remake Renoir's "The Lower Depths." and third in works is an original by Murray tabbed "A Very Big Star."

Very Big Star."

Company plans call for Murray to make one outside pic annually and one for their own company. Actor currently is winding up a star role in Otto Preminger's "Advise and Consent" for Columbia

more money for Murray than a Pictures release, according to straight salary would have given him.

Singleton for Continental in discussion stage is "Call Me By My "Sin Street." Murray would co-Rightful Name," based on Michael produce but not appear in skein.

Walt Disney, ever-lovin' as mer-chant of dreams for the kiddies, now has a romance going with the adults. And it's paying off.

Disney's domestic film rentals for the year ended Sept. 39 amounted to an estimated \$32.000, 000. representing a gain of almost \$9 000.000 over 1960, and it's largely attributable to the producer's pitch for business among all age groups.

This particularly obtains with "Parent Trap," comedy having to do with a separated couple whose twin girls set out on reconciliation maneuvers. This was all right for the moppets, of course, but none-theless was far more sophisticated than the previous, traditional Dis

than the previous, traditional Disney.

Surveys taken in behalf of the
filmmaker show that both "Parent
Trap" and "Absent-Minded Professor" (latter being the boxoffice
smash comedy drew 65% adults
to 35% children. Further, business
was not so much limited to the
children's hours—such as the weekend matinees.

Even the most recent cartoon feature, "101 Dalmatians," got, a better play among the adults. Grownups in the audience numbered 67
to 33 small fry.

Trend first became noticeable
with "Shaggy Dog," also a major
click comedy. Persons old enough
to buy their own tickets began
coming in sans toddlers in tow.
"Xikki," an outdoor adventure production, similarly drew a greater
proportion of the upper calendar
prackets.

prackets.
Needless to say, Disney is not
(Continued on page 20)

Keeping Clear Of Bankers': Goal For A&P Bunch

EVERYBODY 'AT HOME'

AS MARSHALL FINE CALLS

Between "clarifying" sales contracts and keeping the door open for exhibition envoys in to plead the cause, where are the Manhattan distribution excess finding time to sell product?

This point may be stretched, but it alludes to last week's round of distribution veepee huddles with Marshall Fine, the Allied States Assn. prez. and Universal's time-out to reassure exhibs it was not emulating Warner Bros.

The short-lived hassle with (Continued on page 20)

To MAX Duffice

Hollywood, Oct. 24.

Incorporation last week of Artists & Producers Associates with Richard Quine as prexy and Blake Edwards. May Arnow and Jack Lemmon as veepees is designed for developing a creative talent pool the reliance of developing a creative talent pool the future, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. There isn't any intention of producing at this time, per Edwards. She isn't all the first and the first and

Directors and writers also will be given tickets if, as and when. Whether they are rooted in tv or theatrical production makes little

whether they are robused in two theatrical production makes little difference.

Several film companies have made bids to buy out APA, "but this would defeat the purpose," according to Edwards. The group want to keep clear of bankers and boards of directors a move which is broadening every day.

Edwards, although he hasn't made a pic for either, heaped praise on Warner Bros. for their talent reservoir and Mirisch Bros. for latitude given such producer-directors as William Wyler, Billy Wilder, Robert Wise, Fred Zinneman and others.

Wilder, Robert Wise, Fred Zinneman and others.

"These men are left to their creative designs without anyone looking down their throats. This is a director's medium, not as much a writer's, and I'm a writer.

His next feature was supposed to be directing "Days of Wine and Roses" which is having its troubles at 20th-Fox. Producer Martin Manulis can't seem to get production head Peter G. Levathes, who is going in for family and (Continued on page 20)

Importers Only Hope of 'Persuading' Academy Is Via O'Seas Producers

continuing campaign to get the Academy of Arts and Sciences to modify its eligibility rules for the

modify its eligibility rules for the foreign language Oscar.

Indie distrib Richard Brandt, who has been conducting negotiations with the Academy on behalf of the Independent Film Importers & Distributors of America, is currently in Hollywood on Trans-Lux business, and will probably also try to talk to Academy officials acain. Chances of any success along this line, however, seem remote in vew of the Academy's flat rejection of such proposals earlier this month.

tion of such proposals earlier this month.

The importers admit that their task is a rather hard one, but they refuse to believe that all is lost. The next likely avenue of approach may well be the systematic contacting of important producers a road to convince them that present Academy rules do not, in fact, result in a true representation of the best of foreign films being voted on. The importers feel that it they can convince the overseas producers that they the producers are actually losing out because of the present rules setup, the producers, through their industry and a manufacture on the Academy, maybe even via the U.S. State Department, if ever so genteely.

Those Rules

Those Rules

Those Rules

The importers' principal beef is that under the Academy rules, only one pirture can rep a single country to: the foreign language Oscar, thus automatically eliminating a number of fine pix for Oscar candidacy when one country, as occasionally happens, comes up with several good pix in a 12-month period. That the importers' gripes are not all sour grapes can be seen from the fact that in the forefront of those who have sought the rules modification are such distribs as modification are such distribs as Brandt, whose Italo Import, "La Strada," was an Oscar winner, and Cy Harvey, whose Janus Films imported "The Virgin Spring," this year's foreign Oscar winner from Suchen.

There is, of course, nothing in the Oscar rules to prevent a foreign language ple from receiving any number of Oscar nominations in other categories, such as direction, acting, screenplay, etc. Prior to winning his "Virgin Spring". Oscar this year, director-writer Ingmar Bergman took an Oscar the year before for the screenplay for "Wild Strawberries."

White it's still too early to specific to the screen of the screen

While it's still too early to speculate on the 1962 Oscar nominations, it seems quite likely that Astor Pictures' Italo import, "La Doice Vita," which most likely will not be the Italo choice for their carry at light of the controversy it caused at home, will be up in the Oscar running in a number of other categories.

PEOPLE AND CORRUPTION

Msgr. Little of Legion Propounds
A Viewpoint

Chicago, Oct. 24.

The executive secretary of the Legion of Decency last week told a Chi audience that it is the American people who are responsible for the upsurge in sexy and violent motion pictures. Speaking before the biennial conference of the Chicago Archdiocesan Council of Catholic Women, the Mgsr. Thomas F. Little urged "boxoffice control" and said that Hollywood is in business to sell the people what they want. Chicago, Oct. 24

in business to sell the people what they want.

Wer. Little said that today's for tures differ from those of 30 years only in "intensity" in regard to sex, violence, brutaility and sadism. He envisions the campaign for decency in films as a long structed which he sees still going on 50 years from now.

Le added that the LOD is needen to bridge the gap between ma-

'le added that the LOD is needeta to bridge the gap between mater al which is legally punishable
and that which is "morally bad."
'International affairs today make
it more important than ever for
Americans to keep our pictures
moral," he concluded, "because the
U.S. motion picture is the image
abroad of the American way of
life."

'Skip' Creaser's Lab

'Skip' Creaser's Lab

Hollywood, Oct. 24;
D. B. "Skip" Creaser, assoclated with Consolidated Film
Industries Inc., for past 10
years, has purchased identiColor Laboratory from H. L.
Instrument Co. Inc. Lab, sixyears old, produces film strip
masters, film strip color printing and slide duplicating,
Merle Ewell, in charge under previous ownership, will
be retained by Creaser as
photographic director.

Yank Distribs In **Festival Probe**

tion in films festivals is due for study by a new committee just appointed by Eric Johnston, prexy of the Motion Picture Assn. of America. The MPAA board authorized the appointment of such a committee at its Oct. 1 meeting in New York.

American industryites have been becoming more and more reluctant to allow their films to participate in fests because of the treatment they've been receiving. There has also been some criticism on the manner in which the U. S. pix are selected, as well as on certain fest rules which do not allow the participation of a pic if it

has been commercially screened outside the country of origin.
U. S. producers generally like to say that they make "money films" which are not meant to compete with "artsy-craftsy" foreign films" which are not meant to compete with "artsy-craftsy" foreign product. While this argument held a certain amount of validity in years past, more and more of the product have been making money, in the States as well as abroad. Fest politics, however, has often sabotaged U. S. entries even when they have been of artistic merit. Asked by Johnston to join the fest committee are Wolfe Cohen. Warners, Walter Mirisch, Mirisch Co.: William Perlberg, Perlsea Co.; Warners; Waiter Mirisch, Mirisch, Co.; William Perlberg, Perlsea Co.; James Perkins, Paramount; Mo Rothman, Columbia; and Jerry Wald, Wald Productions. Jerry Pickman of the MPAA national distributors committee, also will work with the group.

U. S. to Europe

McHenry Boatwright Sidney L. Bernstein Hugh French Charlton Heston Jeffrey Hunter James Lucas Martin Rackin Alain Resnais Ted Richmond Morton A. Spring

Europe to U.S.

Andrew Anspach Mortimer Becker Roy Berry Don Conaway Charles Einfeld Geoffrey Everett Morton Gottlieb Michael Green William Hood Garry Le Grove Alan Jay Lerner Anatole Litvak Ilya Lopert Bill Mark Anthony Quinn Paul Scofield

L. A. to N. Y.

Jim Boles Les Beinstoc Sid Blumenstock Martin Davis Freddie Fields Frank Gershin Leonard Horn Leonard Horn
Charles Isaacs
Danny Kaye
Abby Mann
Mary Markham
Jack Merrison
Leslie Nellsen
Louella O. Parsons
Jerry Pickman
Maurice Silverstein
Albert Spar
Mark Wilson

N. Y. to L. A.

Theodore Bikel Harry Blum Richard Brandt Hal Cranton Irving P. Lazar Seymour Mayer Werner Michel Werner Michel
David Opatoshu
Jose Quintero
Soocha Renay
Leon Roth
Ed Sullivan

Joe Schenck's Amazing Career

Rose With Marcus Loew-He and Nick Once Trade's Mightiest Brother Act

Young executives in today's motion picture industry probably could not conjure a sense of the power and prestige once inherent in the person and position of Joseph M. Schenck who died on Sunday (22) in his Beverly Hills home. First as a theatre operator, then as an architect of circuits and producing companies his dominating personality was "in on" more than may ever be known. It was his position as an elder stateman that got him involved in the messy studio dealing with the late shakedown artist from Chicago, Willie Bioff, who had the studios in a bind through his command of the craft unions at the time. It was an Irony of Schenck's otherwise uninterrupted career of success that he spent four months in the Federal jail at Danbury, Conn., on a perjury rap. He was unconstitutionally pardoned later by President Harry Truman.

Death of Schenck further thins the ranks of the surviving early greats of the film industry, of greats of the film of greats of the great of the great

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Death of Schenck further thins the ranks of the surviving early greats of the film industry, of which Adolph Zukor and Samuel Goldwyn are others.

For many years the Schenck brothers, Nicholas M. who is a year younger and retired in 1955 as prexy of Loew's Inc., were regarded as being the two most powerful figures in the film business.

Joe Schenck was a warm outgoing

Wednesday, October 25, 1961 New York Source 1/7

Twentieth-Fox veep Charles Einfeld back at his desk after his tensive European trip . . . Cy Harvey, Janus Films' chief, in town

Twentieth-Fox veep Charles Einfeld back at his desk after his extensive European trip . . . Cy Harvey, Janus Films' chief, in town from his Boston h.q.

Former WB Continental chieftain Joe Hummel (and his Leona) in London seeing the shows before returning to their Paris (Neuilly) apartment, which they alternate with their permanent home in Mallor-ca. Spain, whence they return April 1 and stay until the fall season. Arthur Mayer leaves for the Coast this weekend where he'll be one of the judges at the upcoming San Francisco fest. Also planning to attend the fest is Dick Brandt, prexy of Trans-Lux Distributing. Brandt will also be spending time in Hollywood where T-L's first horror release, "The Head," is doing very nicely. Principally, he'll be tending to T-L's tv activities though . . Anthony Quinn is back after completing his role in "Barabbas" in Rome. He starts "Requiem for a Heavyweight," Monday (30).

Hollywood-on-the-Tiber crowd had a major reunion in Rome via black tie supper given for about 200 upper-crusters by Elizabeth Taylor and Eddle Fisher in honor of Mr. and Mrs. Kirk Douglas . Excuse was cutting of first-year cake for "Spartacus." A cocktail party at the Grand Hotel preceded an elaborate sit-down aftair at the same hostelry, with attendance hanging around until the wee hours, taking advantage of Sunday production respite on dozen-odd productions currently going . . Proceedings were soon warmed by ad-lib stints by host Fisher, guest Tony Martin as well as Richard Burton, Kirk Douglas, and others . . Those present included Cyd Charisse, Edward G. Robinson (and Mrs.) Jack Lemmon and Joan Collins (who skied in from London for affair), Anthony Quinn, Jack Palance, Charlton Heston, Robert Wagner, Elsa Martinelli, Salvatore Baccaloni, Lex Barker, Rory Calhoun. Lita Baron, Cesare Danova, Dorothy Malone, Edmund Purdom, Linda Christian, George Hamilton, Jacques Bergerac, Hume Cronyn, Barbara Rush, Kenneth Haigh, Christine Kaufman, Gina Lollobrigida, Sylva Koscina, Anthony Franciosa, Akim Tamiroff, Martin

Saturday Review, who is prepping a piece on Bergman for the SR's yearend film issue. An outfit cailed Communications Distribution Inc., has opened offices here to "distribute anti-Communist and conservative political 16m documentary films". Louis de Rochemont Associates reports that the Lutheran "Question T" has been booked by Mes. John F. Kemnedy is patron of the Washington preem of "West Side Story." at the Uptown Theatre Nov. 14. Pat Kingsley has acquired Philippe de Broca's "The Five-Day Lover" starting Andrea's right to France, Jean Seberg. Ray Russell. currently orthogras agift to France, Jean Seberg. Ray Russell. currently orthogras agift to France, Jean Seberg. Ray Russell. currently orthogras agift to France, Jean Seberg. Ray Russell. currently orthogras agift to France, Jean Seberg. Ray Russell. currently orthogras agift to France, Jean Seberg. Ray Russell. currently orthogras agift to France. Jean Seberg. Ray Russell. currently orthogras agift to France. Jean Seberg. Ray Russell. currently orthogras agift to France. Jean Seberg. Ray Russell. currently orthogras agift to France. Jean Seberg. Jean

at the b.o. ever since.

Correction: writes Nanette Kutner: "VARIETY refers to Mark Schorer's two-pound 1887pp) Life of Sinclair Lewis." I only weighed it last week. Three pounds. And it shouldn't fall on your foot."

CAN'T LEER-LURE'EM ANYMORE

Frisco and Lurid Ad Art

The conflict often lying just under the surface of exhibitor-newspaper relationships broke into the open last week when the 750-seat Esquire Theatre placed a big poster at its Market Street entrance reading.

"Attention! San Francisco Examiner Readers. Due to the UNU-SUAL theme of 'Heat of the Summer' the Monarch of the dailies would not print our advertisement. Even without the Examiner's stamp of approval, we feel that our adult patrons will enjoy . . . A daring study in male and female intimate behavior . . 'Heat of the Summer.'"

the Summer."

Robert Broadbent, Esquire manager, said he'd placed an ad which included a female silhouette for the exploitation film with all three Frisco dailles, Hearst's Morning Examiner, the independent morning Chronicle and Scripps-Howard's evening News-Call Bulletin. The Chronicle, and News-Call, said Broadbent, had accepted the ad, but the Examiner, which a year ago inaugurated a strict surveillance of theatre advertising, told Broadbent the silhouette would have to come out of the ad.

"We either run it as is or we don't run it at all," replied Broadbent, and when the ad was nixed the theatre man retaliated with the big poster on Frisco's main drag. He said the poster stirred up quite a bit of interest and helped business.

Posed & Poised at Film's Start

Ralph Nelson Making Debut as Director With A Beefy and Wisecracky Cast

Beefy and Wisecracky Cast

With the start of rehearsals in main body of the plc. Obviously, New York this week for David Susskind, Nelson and Col are thus Susskind's film version of "Requiem for a Heavyweight," tv director. Ralph Nelson makes hls switch from the small to big screen. At the from the small to big screen. At the from the small to big screen. At the fittle fwhich they also like is giving them the willies. Pic is budgeted at "slightly less than a million."

Memo To Dean Rusk Says

U.S. Neglecting Fests,

Shouldn't Be That Way

The widely-acknowledged shy
The widely-acknowledged shy
To the start of rehearsals in main body of the plc. Obviously, what does a sexed-up campaign do for a so-so release? Query among New York exploitation executives establishes a suspicion that legestablishes a suspicion that legand-bosom and mad-moments-ining sell does sell. It happens that a number of releases of major and in a million."

Memo To Dean Rusk Says

U.S. Neglecting Fests,

The widely-acknowledged shy
The widely-acknowledged shy matic debut. In fact, there was no inkling that he'd heard the reported remark made by one of his stars who, on arriving in New York and being told Nelson had never directed a film before, said. "My God. do I get into an elevator with a guy who's never run an elevator before?"

elevator before?"

At this point in production, however. "Requiem", hardly shapes up as a hit-or-miss operation by a guy who isn't sure what he's about. Having started out as an actor (five seasons with the Lunts), playwight ("The Wind Is 90") and ty director during the best days of "Playhouse 90" and "Climax." Nelson at least appears at ease and talks with knowledge and confidence. Why has, it taken him so long to get to the big screen? Simply because there was not another property he was as anxious to do as this.

His Credits

so this.

His Credits
Nelson directed the original Playbouse version of "Requiem." after which there were plans to do a stage version and concurrent with its legit run, a film version. Those plans fell through, however, when it was felt that, in view of the expense of the stage show, and the fact that a failure on Broadway could hurt the potential film, that venture would not be worth the anxiety, mental and economic. In addition, Nelson said, he's finally arrived at a point where he's not stage-struck anymore.

The picture, which will go out under the Columbia banner, has a six-week sked in New York, with only nine davs of shooting in a studio (Fox Movietone). One of the casting course of the vear, the director feels, is that of former N.V. saloon owner-singer Spivy (of Splyy's Roof: as the head of arrunderworld cane. Susskind, he says, thought he had flipped his lid when he first surgested Spivy. (Susskind's reaction: "Twe never met a woman I was afraid of.") One look at Spivy in the flesh reportedly changed the producer's mind.

A potential selling problem, in the minds of both Nelson and the Col, chiefs, is the theme of the film. All concerned emohasize as often as a recorder will let them that this is NOT a prize-flehting pic. (No, prizeflehting pis, have made money recently.) The only bout in the picture is the tail end of the title charactors' is 1st fight, and that serves only as a short intro to the

ness of the American film industry in participating in foreign pic festivals has become a matter placed on the desk of U.S. Secretary of State Dean Rusk. The attitude was brought to Rusk's attention by Nathan D. Golden, head of the mo-tion picture department of the Dept. of Commerce.

Dept. of Commerce.

Golden, in his report to Rusk last week, said: "I believe the time is at hand that a constructive should be taken regarding American participation at all future festivals. Only our top-quality films should be entered in competition, and more star personalities should accompany them, if the U. S. is to achieve recognition commensurate with its true place among the film-producing countries."

Golden thus brought into e large

SHOWMAN MYTH

The idea grows around the United States that the films on the United States that the films on the screen are not "as bad" as the advertising copy in the newspapers, and sometimes in the lobby displays. This has been expressed at several levels and with varying emphases in Variety stories, most recently in last issue's page one streamer, a verbatim from the editorial of the Boston archdiocesan publication, The Pilot.

On the subject of "hot copy" to sell lukewarm releases not much is said by showmen, partly because few wish to be the first to throw the stone. Certain theatres operthe stone. Certain theatres operate more or less steadily on a sexploitational policy. They are the "Skid Row" side of U. S. exhibition, ever eager for nudies, strippies and chippies. It does not, however, appear that the great majority of such houses advertise in newspapers though they specialize in lurid lobbies.

Could it be that the sup-posed lure of bare flesh, the phoney promise of soreen orgies is one of the great per-sisting myths of a hopelessly dated kind of local film "show-manship?" There is evidence that this is true. The roots of sexsationalism go back before World War I to the "white slayery" epics.

World War I to the "white slavery" epics.

In the spring of 1959 United Artists had a problem (i.e. dull) picture on its hand in "The Naked Maja" with Ava Gardner and proceeded to exploit it all-out with postcard mailings of a famous Spanish oil painting. This duly stirred the U.S. Post Office and a lot of publicity followed. But for all the clucking and insinuation, the fate of the picture was contained in its duliness. There was no "leering-lurring" the public in notable numbers.

Data Vague.

Clamorous citizens are of very little use in giving New York film circles specifics as to just what practices in ad-copy are objected to. The typical sound-offs whether in a city council, a parent-teachers council or a ministerial association are remarkable for sweeping generalities. Not only do the speakers frequently name noames but when actual titles are cited it turns out, almost as a rule you can bet on, that the complainer has not seen the film. Again and again mayors of towns (a jovial bunch, anxious to please churches, theatres and the American Civil Liberties Union at the all bunch, anxious to please churches, theatres and the Ameri-can Civil Liberties Union at the same time, blow hot and cold on

same time; blow hot and cold on censorship, depending who last had their ear.

The recent maneuvers in Fort Wayne, Indiana, are on the extreme side, the mayor there being under temporary restraining order not to arbitrarily cancel a theatre's license because he, and those pressuring him, don't fancy the films being shown.

suring him, don't fancy the films being shown.

A year ago in a New Jersey burg the very term "art film" was sufficient to put the exhibitor into plenty of difficulties. In that instance the leadership was assumed by a Catholic parish priest. The curiously-named Judeo-Christian Council of Decency in Memphis is headed by a Baptist.

SEXY COPY AS Defense of Chaplin Film Piracy: Tangiers Copyright N.G. in States

A Fine Gesture

A Fine Gesture
Detroit, Oct. 24.
An offer of cooperation was extended to John Stembler, new prexy of Theatre Owners of America. by Marshall H. Fine, president of Allied States Assn. In a telegram to Stembler, Fine said:
"My heartiest congratulations on your election, and all best wishes for a most successful year for both you and your organization. Please do not hesitate to call on me for any matter in which by cooperation with one another we might further the cause of exhibition or aid in any way the great industry we both have the honor to represent."

Bunnel's 'Viridiana' Sues: Say Gustavo Alatriste Illegally Releases Pic

Madrid, Oct. 24.
Luis Bunuel's "Viridiana" bounced back into the public eye when the producing company Uninci brought suit against Gustavo Alatriste for illegal sale of release rights to distributors on both sides of the Atlantic. Uninci stands for Union Industrial Cinematografica S.A.

sides of the Atlantic. Uninci stands for Union Industrial Cinematografica S.A.

(See separate story about suit filed against Uninci in New York by Alatriste.)

According to Uninci execs, Alatriste agreed contractually to participate in financing "Viridiana" but later failed to meet some of his commitments. Following the film's victory at the Cannes Film Festival, he took possession of the film and made release deals as fast as they could be contracted.

The Spanish Government, six months after the motion picture was laureled as co-winner of the Golden Palm, has still not taken any official action either authorizing or disqualifying release in Spain. Nor has Spanish film officialdom reached a decision on expects little mercy from censors and officials, it was ironically forced into the position of seeking Government help on a diplomatic level to scotch Alatriste's various discussioning the co-operation of all film nations now sharthe Spanish covernment has been successful in securing the co-operation of all film nations now sharing agreements with Spain to refuse release without prior export approval from authorities in Madrid.

Madrid.
Yank foreign film importer Ed Kingsley, who recently acquired release rights for the U.S.A. would not be affected by Spanish Government pressure since Spain deals not with Washington, but only with the Motion Picture Export Assn. Uninci, on the other hand, has advised Kingsley of the legal issues involved.
Uninci law suit is expected to be placed in docket soon, but Alatriste is operating outside Spanish borders and court jurisdiction, giving little evidence of willingness to appear here as defendent.

Alatriste Countersues
Luis Bunuel's "Viridiana." which
knocked the Cannes fest jury and
guests on their ears in May ipic
shared the fest's top prize is continuing to inspire controversy.
Gustavo Alatriste, Mexican coproducer of the film, last week in
New York filed suft in N.Y. District Court against his Spanish
partners in the production. seeking \$25,000 damages and a declaraory judgment to restrain the defendants from asserting that they
control the worldwide rights to
the pic. **

the pic. Alatriste claims that under his Alatriste claims that under his original agreement with the Spanlsh producers, Union Cinematografica S.A., the latter was to get rights for Spain and he would have all other rights. In recent (Continued on page 20)

Los Angeles, Oct. 24. U. S. District Judge Thurmond Clarke will hear a motion Nov. 6 made by Raymond Rohauer, L. film exhibitor and distributor, film exhibitor and distributor, to dismiss his indictment by U. S. Government for alleged willful vi-olation of six Charlie Chaplin copyrights. Rohauer was indicted both for showing certain of the films at his Coronet Theatre lo-cally and for making deals with distribs for further showings.

Jesse A. Levinson, who filed mo-tion, is basing his proceedings on a seldom-used statute. He claimed a seldom-used statute. He claimed that Chaplin first transferred all copyrights involved in case to a Tangiers corporation, Roy Export Co. S.A. and that under U.S. Copyright Act a Tangiers corporation cannot own an American copyright.

right.

Further, he said, the Tangiers corporation later assigned all the Chaplin copyrights to Roy Export Co. Establishment, a corporation formed under laws of principality of Lichtenstein. Levinson contends that in 1956 date of this move, a Lichtenstein corporation could not own an American copyright. All these corporations, according to attorney, are the personal property of Chaplin.

Films involved in case include
"The Gold Rush." second edition;
"City Lights," "Great Dictator,"
"Modern Times," "The Kid" and
"Shoulder-Arms."

Brisson Vainly Protests Columbia's Title Change Of '5-Finger Exercise'

Spokesman for Frederick Brisson says the producer is protesting Columbia's title change of Five Finger Exercise" to "Five Kinds of Love." Apparently Col is turning a deaf ear on the complaint, for the picture is going out as "... of Love."

Brisson produced the play, as written by Peter Shaffer, and then the picture. He thinks the original title provocative, whereas Col prefers "Love" over "Exercise."

Interestingly, Col is releasing the picture with its original title in the picture with its original title in England, making the change only in the United States. Col's reason-ing is that the play with original nomenclature was very well-known in England.

NEWCOMER HOPE LANGE GETS \$125,000 FILM FEE

Hollywood. Oct. 24.
Hope Lange, still a comparative newcomer, will get \$125,000 for feer stint as costar with Glenn Food in "The Grand Duke and Mr. Pinm." which Martin Poll is producing for United Artists release. Duo recently completed Frank Capra's "A Pocketful of Miracles" for same release.
Unusual twist to Lange pay dirt

Unusual twist to Lange pay dirt that she demanded the is that she demanded the same tariff from Joe Pasternak when he was casting "Horizontal Lieuter-ant" at Metro. Producer at the time claimed he gave actress her first big break in pix and wouldn't consider the stiff demand.

Capitol Releasing Corp. Now American International

Hollywood, Oct. 24. 9
American International Pictures, in an expansion of its branch operation, has acquired Captible Films Releasing Corp. of Atlanta and Jacksonville, Fila. Both exchanges will be operated as America International Pictures of Atlanta, with a branch office in Jacksonville.

W R Richardson, formeriv

W. R. Richardson, formerly with Capitol, will be branch man-ager of new two-city exchange. AIP now owns and oper des a total of seven exchanges in major cities.

The Purple Hills (C'SCOPE—COLOR)

FILM REVIEWS

Satisfactory lower-berth west-

Twertieth Fex referse of Many Dexter remarkion. Stars Gene Nelson, Joanna arms, Kent Tayle, Burster de Devier, receptas, Edvin Cosh Perri, Russ Bener, remarking the Luty, Flord Croshy, Star, dethe Copelar music, Richard Labile costant duretter, Frank Parmenter, estewal at Iris The tree, Oct. 18, '61.

Revenue tone Sheyard Barnes Chato Yearg Breve To pury Ama Caster

"The Purple Hills" smoothly fulfills the companion function for which it has been designed. Actionwhich it has been designed. Action-graphed in Chemascope and De Luxe Color, and trimmed to a sen-sibly suig 66-minutes, the 20th-Fox release makes a serviceable running mate, especially handy for pairing opposite attractions aimed at invenile audiences. Customers looking for suprises or story subtlety won't find, them in the modestly-budgeted Maury Dexter production shot within a week, but, by lower-berth western fiction standards, the film is more than standards, the film is more than

Written by Edith Cash Pearl and Russ Bender, the plot is concerned with the efforts of a one-shot bounty hunter (Gene Nelson) to obtain the sizeable cash reward offered for his victim, whom he has buried after the shooting. His claim is complicated when the dead man's mercenary partner in crime (Kent Taylor) protests that it was he, not Nelson, who accomplished the desired killing. Then both are promptly confronted with the arrival of the victim's kid brother, whose aim to kill the killer is frustrated by the twin claims. The confusion is resolved by a war party of Apaches, who Written by Edith Cash Pearl and by a war party of Apaches, who manage to slay the right man (Tay-lat). After all his pains, Nelson decides he doesn't want the reward money after all, scrupulously but pennilessly rides off into the sunset with the kid brother and his attractive guardian Joanna Barnes).
The three stars dispatch their

The three stars dispatch their roles competently, with the satisfactory support of Jerry Summers the brother), Russ Bender (coauthor of this piece), Danny Zapien, Medford Salway and John Carr. The economy-minded savyy of producer-director Dexter is backed to be differ. India Copelan at

producer-director Dexter is backed up by editor Jodie Copelan, art director John Mansbridge, composer Richard La Salle and cameraman Floyd Crosby, latter's De Luxe photography of the Apacheland, Arizona filmsite giving a special lift to the production.

Tube.

Mr. Sardonicus

Another William Castle cnuter, short on shock, but fairly suspenseful and more rational than most in the genre. Gimmick audience "poll" for expensed than should do well Another William Castle chiller. ploitation;

Chimbia release of a William Castle columbia release of a William Castle columbia. Homolka. and de bews. Audrey Daton, Guy Rolfe. creted by William Castle. Screenjay, credit of the Market Castley. Cr. Edwin Bryant murie, Yon Dexer. Castley of the Section 18, 2001. 19, 281. Running are, 89 MIN.

.in. 89 MINS.;
irill Oscar Homolka
r Robert Ronald Lewis
laude Audrey Dalton
rdonicus Guy Wolfe
ather Vladimir Sokolio
nne Lorna Hanson
lenka Erika Peters

William Castle's latest excursion in fantasy-horror should please most chill-prone audiences and do ckay at the b.o. It may, however, leave some craving for more blood and oldfashioned spookery than the producer has chosen to lens this time. Those who dig the shock-to-lock's-take approach are aptic feel a little cheated, because C sile has woven the tale of "Mr. Sardonicus" with rather more interigence than is usually accorded the genre, and the moments aimed at making audiences recoil are at making audiences recoil are well-spaced and story-integrated with relative plausibility.

Credit for the more reasoned of neation must be shared with R., Russell, who did the screen-play trom his original story (in roll of the rabe Nola-Theatre col-Playboy mag). For example, where through the mevitable medical angles come into play, Russell has scorned the usual visual hokum; and his explanation for the tragedy that beplanation for the tragedy that

rare for this type of exploitation product.

Well-mounted story deals with Well-mounted story deals with a British doctor's efforts to cure facially-disfigured Mr. Sardonicus, complicated by the fact the mistress of his Mittel Europa harony is the modic's former sweetheart. It develops via flashback that the nobleman's misfortune owes to shock and guilt over encountering the skeletonized features of his the nom-de-ghoul Sardonicus after

the nom-de-ghoul Sardonicus; after

the nom-de-ghoul Sardonicus: atter invading the old man's grave to claim a winning lottery ticket.

The doctor's cure is nothing more than a trick, the power of suggestion. It's enough to shock Sardonicus back to facial normality, but still leaves him without the ability to eat or speak. Enter producer Castle at this point to "invie" audiences to ballot on whether Sardonicus has or hasn't suffered enough. He hasn't, and some sweet and amusing revenge occurs to wind up the tale. Pertinent for exhibs. Columbia is furnishing gimmick ballot cards for lobby distribution. The word-of-mouth on tribution. The word-of-mouth on

indifferent patronage.
Picture succeeds nicely at the atmospheric level, and though Casant and long on "chock," there atmospheric level, and moon, there are still some adroit moments of this type. The grave excavation, for one. Then there's the quick cut to a pretty maid, bound to a chair, while leeches "treat" here. cut to a pretty mane, bound to a chair, while leeches "treat" her face—one of Sardonicus' efforts others are simply suggested to find a cure for his disfigurement. And there's also the critical moment audiences first glimpse his obbling to a cure of the control of the cure of the control of

chilling face.

Guy Rolfe, as the title character, Guy Rolfe, as the title character, is quite efficient, and Ronald Lewis' limning of the London doctor is likewise convincing. His love, and Sardonicus' fear-fraught wife, is played satisfactorily by Audrey Dalton, while Osear Homolka turns in a highly effective job as the nobleman's jack-of-all-trades, mostly evil. In lesser but well-handled appearances are Vladimir Sokoloff,

appearances are Vladimir Sokoloff.
Loria Hanson and Erika Peters.
Castle's direction is restrained
and tidy, and Burnett Guffey's
photography is a strong contribution. Other technical credits also

Ce Soir Ou Jamais (Tonight or Ne

(FRENCH)
Paris, Oct. 17:
Permind Rivers release of Elefimitysse production With Anna Karuna-Claude Rich, Jacqueline Dano, Anne Tomretti, Francoise Dorleac, Michel De Re. Directed by Michel Deville. Screenplay, Deville. Nina Companeer: camera, claude Lecomte: editor, Miss Companeer, At Morte Carlo, Paris, Running time.

	MINS.	
Val	erie	Anna Karin
· I ar	rent	Claude Ric
Ma	rtine	Jacqueline Dan
An.	ita	Anne Tonict
Dai	sielle	Francoise Dorlea
Ale	х	Michel De R

Fairly sprightly romantic comedy takes place in an apartment in which a group of young theatrical hopefuls are planning to put on a show. But seduction and criss-cross desires are the main thing. Pic is somewhat strident and shrill rather than witty. But it has a feeling for movement and displays a new talent for situation comedy, director Michel Deville. This has that "New Wave" feeling in little known actor, seeningly off-the-cuff shooting, and an absorption in personal quirks rather than in coherent narrative. The couples mill about, dance and

than in coherent narrative. The couples mill about, dance and have flittations. And through it all, a headstrong, childish, but sexually adult girl, gets the man she wants.

Actors are personable if somewhat too precious in their actions and speech. The tendency to improvise sometimes leads to good scenes but also to treactors. It that

scenes but also to free-for-alls that scenes but also to free-for-alls that are not too clear on the sound-track. Anna Karina is fetching as the girl who gets her man. The others are adequate.

Chances abroad look limited because of the uneven treatment.

Theatre Roof Kills One

The Queen's Guards (BRITISH—COLOR)

to the Guards Regi-Tribute to the Guards Regi-ments. Slight story but enough to prevent this becoming just a colorful documentary. There's a streak of snobbishness in the yarn and dialog that some may find hard to swallow; may be difficult to put over except in specialized situations.

London, Oct. 17.

20th Fox release of Michael Powell
outduction. Stars Daniel Maswey. And
outduction. Peter Myers, fectures west Contrad,
irsula Jeans. Frank Lawton. Amileon
yeasell. Durated by Michael Powell,
itself and Directed by Michael Powell,
itself and Directed by Michael Powell,
itself and Directed by Michael Powell,
itself and Michael Powell,
itself and Michael Powell.
At Carlon Theatre, London. Running time, 110
AMS. ton 7

ton Theatre, London. Running time, 110 MNNS.
John Fellows
John Fellows
Captain Fellows
Henry Winne-Walton. Robert Stephens
Seticant Johnson. Jack W. Ison
Mrs. Fellows
Mrs. Mobile
Mrs. Hobbie
Mrs. Historia
Michael
Mrs. Mrs. Blazeles
Mrs. Mynne-Walton
Mrs. Wynne-Walton
Elleen Peel

Michael Powell's new production is a very British subject which may need careful exploitation except in specialized houses. Based on the belief among many people in Britain that, nowhere in the world is there such a great fighting force as the Guards Regiments, it is a as th kind of prolonged documentary sketchily pegged to a thin story

line.

It runs the risk of being accused of snobbishness and snootiness. It is all very stiff upper lip and pukka. Yet, in a warming way, it does show something of the years of tradition and history that have gone towards making the Queen's Guards what they are. This may have more than mere curiosity value for foreign viewers and, certainly, it will enable Americans tainly, it will enable Americans to view the Trooping of the Color in rather more detail and comfort than most have been able to do in London.

In fact, the ceremony of Troop-ing the Color is the framework for the film. It is told in a series for the film. It is told in a series of Ilashbacks going through the mind of a young Guards officer while on duty at the ceremony as leader of the escort to the Color. His thoughts take in his days of training at Sandhurst, his relationship with his father, his romances, his misery at the belief that his brother, killed during the war, had sacrificed his men through a blunder, his relief when he finds a blunder, his relief when he finds that in fact his brother died a hero and the memory of a recent brisk action in the desert when he lived up to the name of the brother he idolized.

idolized.

Training sequences are sometimes slow but offer some superficial and amusing glimpses of
backstage life in the Guards; the
war sequence is credible and,
though not urgently exciting, lifts
the film to a firm climax. The
Trooping of the Color sequences
offer a piece of pageantry that, in
CinemaScope and Technicolor, is
fascinating to watch.
Powell has directed with meticulous attention to detail and, without getting bogged down too much
in any one facet, has been able to

in any one facet has been able to in any one facet, has been able to present a welldrawn picture of the life and thoughts of the average Guards officer. Daniel Massey and Robert Stephens are two buddies who, with Duncan Lamont, Anthony Bushell and Peter Myers

who. with Duncan Lamont, Anthony Bushell and Peter Myers epitomize most people's impression of Guards officers. Jack Warson makes a stalwart sergeant.

It was a shrewd thought to cast Raymond Massey as the dved-in-Guards-tradition, disabled father of Massey Jr. and Massey peregives a sound performance in a rather overwritten and overdrawn role. Ian Hunter brings relief as a down-to-earth haulage contractor who is by no means impressed by Guards officers. Judith Stott and Elizabeth Shepherd do all they can with a couple of rather skimpy roles as the girl firends of Massey and Stephens. Ursula Jeans, Frank Lawton. Jack Allen, William Fox, Nigel Green and Laurence Payne bring polish to minor roles. Jess Conrad, a local pop singer, is also given a part, mainly as an excuse for him to sing a not very distinguished ditty, but he shows promise with his limited opportunities for acting.

Under Gerald Turpin, a half dozen cameramen have done

notable job with the Trooping of the Color ceremony and the other lensing and artwork are all up to seratch. Much of the film was actually shot at the Guards' barracks and hence has the right note of authenticity. The film is backed throughout by rousing military music given a lilting zest by the expertise of the Mounted Band of The Horse Guards and the Massed Bands, Drum and Pipes of the Brigade of Guards. Nothing but the best in this department. dich

On Friday At Eleven (BRITISH)

Taut thriller about the hi-jack-ing of a payroll armored car. It wobbles somewhat once the plan goes haywire but still packs a wallop that will keep patrons on edge.

London, Oct. 17.

BLC release of a British Lion talexander Gruter) production Stars Rot Steiger, Nadia Tiller; Ian Bannen, Peter Van Eyck, Jean Servals. Directed by Alvin Rakoff. Screenplay. Frank Hirvey from James Hadley Chae's novel. "World In My Pocket"; camera, Vaclav Vichi-editor, Alice Ludwig-Basch; music, Claude ning Line. 23 MMS. Nadia Tiller.

Filmed partly in Germany, party in the South of France with nuch of the technical work done much of the technical work done in Britain and with a cast and crew recruited from several nationalities, "On Friday at Eleven" is a complete co-production hybrid. This thriller sags somewhat, particularly after the halfway mark, and ends in some improbable melodrama. But it is guaranteed to keep most patrons in a state of chilly expectancy, and is a reliable booking for most situations.

booking for most situations.

Story is the one about a ruthless gang's plan to hijack an armored payroll car containing a million dollars, how it inevitably goes wrong and how, equally inevitably, retribution falls on the crooks. It is directed by 'Alvin Rakoff with a sharp, hard intensity while Frank Harvey's screenplay adroitly keeps suspense drawn as tight as a drumskin.

Cast consists wirtually of

adrotty keeps suspense drawn as tight as a drumskin.

Cast consists virtually of five people, the members of the gang. Boss is Morgan 'Rod Steiger'. The others are a quarref-some, lecherous albino 'Peter Van Eyck), a neurotic safecracker with an obsession about snakes 'Jean Dervais' and an edgy driver 'Ian Bannen'. The gang is persuaded to try the scheme by the tongue of an ice-cold, beautiful Teutonic moll 'Nadja Tiller', who originated the plan. The idea involves faking an auto accident which will cause the armored car to stop, persuade the guards to leave it, allow the gang to move in, hide the car lin a trailer and 'travel to a caravan camp where, among holidaymakers, they can set about the task of opening up the armor. It is an ingenious plan and it is faccinatopening up the armor. It is an ingenious plan, and it is fascinating to watch it being evolved.

But, of course, things go wrong. The driver doesn't leave his charge and, though wounded, managed to kill one of the gang in a scries of chilly suspense sequences. An over curious child at the caravan site curious child at the caravan site alerts the police, and soon the gang and its haul is on the run. Right up to the time that the plan mistires this is fine, suspenseful stuff. But it seems to fall apart stuff. But it seems to fall apart at the caravan site. Although it perks up to a very exciting climax, there is not the cold, clinical, nail-biting tautness at the end as in most of the first half.

most of the first half.

Steiger plays the gang leader with tough compulsion while Bannen, Servais and Van Eyck provide contrasting types to produce four credible criminal characters. Miss Tiller gives a sullen, humorless performance and might occasionally have permitted herself a shade more emotion. But she makes fine impact in one sequence where the gang raids a night club and the girl reveals just how tough she is on the surface—but only on the surface.

Vaclav Vich's camerawork is spare and effective while Claude Bolling has provided useful background music which helps to point up the tension.

Ralph Calderon's International Amusement Co. takes over the operation of Valley Theatre near El Paso, Tex. For the past several months the 800-seat house has been operated by Lobe Star Theatres of Dallas.

What A Whopper (BRITISH)

Unpretentious farce which extracts plenty of humor from predictable situations. Intro-duces Adam Faith, local top pop warbler, in his first pic which should mean good British b.o.

London, Oct. 17 London, Oct. 17.

Regal release of a Viscount Teddy
Joseph production. Stars Adam Faith,
Sidney, James. Carole Lesley. Features
Terence Longdon. Clive Dunn, Fredice
Frinton, Marie France, Chapies Hawitrey,
Frinton, Marie France, Chapies Hawitrey,
Screenplay. Terry Nation: camery. Regimald Wyer; music, Laurie Johnson: editor, Bernard Gribble. Songs. "What a
Whopper," and "The Time Has Come."
by Johnny Worth. At Riallo Theates,
De Mills. The Committee Committe Tery Adam Faith

harlie	Carole Lesley
ernon	Terence Longdon
Ir. Slate	Clive Dunn
ilbert Pinner	Freddie Frinten
arie	Maria France
rnold	Charles Uniting
	(C-D- Mariey
ramp	Spike Milligan
ostie V	villred Brambell
rs, Pinner	Fabia Drake
irs, Pinnerammy	. Harold Berens
immy	Ewan Roberts
lacdonald	Archie Duncan
ergeant	
race	. Anne Gilchrist
ojo	Lloyd Reckerd
eliceman	Tance Personal
anches	Lance Perceval
eacher	Molde Well
ommentator	Evite Robeitson
lan Lover	Granam Stuart
irl Lover	. Eileen Gourlay

The British appetite for this of unpretentious, slapstick comedy appears to be insatiable. This latest example is a sound dualer, with no pretentions to wit, but which gets continuous yocks from predictable situations. A long, reliable cast of known names and faces helps with the producers having gone wisely in for added U.K. b.o. insurance by making this the first film of Adam Faith, leading pop singer with a big

local following.

Faith makes a commendable first appearance though obviously lacking these experience. He has a fresh charm, though a rather monotonous speaking voice. He also sings a couple of ditties which will please his public though neither seems destined for the Top 10. They are by Johnny Worth and give the singer little scope.

Acceptable premise for this type of comedy has Faith as an aspirof comedy has Faith as an aspiring young writer living with some arty beatnik (types—a surrealist painter (Charles Hawtrey), a sculptor (Lloyd Reckord), a composer (Terence Longdon) and a dumb socialite, blonde (Carole Lesley), who is in love with Longdon. They are relying on the publication of who is in love with Longdon. They are relying on the publication of Faith's book about the Lo-h Ness Monster to make ends meet. When, its thumbed down they hit on a resourceful idea. They make their own Monster, photograph it and then set off to Scotland to kid the locals that they have seen the Monster. In this way, Faith figures, the publisher's interest in the book will be revived.

From this situation springs a lot of cheerful malarkey, complica-tions arising from a lot of climb-ing in and out of bedrooms and much losing of trousers and femme dresses. But though, some of the lark is repetitious, the thesps ham-

lark is repetitious, the thesps hammer home the comedy enthusiastically. Gilbert Gunn keeps his direction on its toes.

Faith makes a likeable young hero while Terence Longdon provides amiable support as his buddy. Neither Miss Lesley nor a French newcomer, Marie France, lass the technical knowhow to make the roles of the girl friends more than pretty outpoets. roles of the girl friends more than pretty puppets. There are some ripely funny performances by such well-tried troupers as Sidney James, as a get-rich-quick Loch Ness saloonkeeper; Freddie Frin-Ness saloonkeeper: Freddie Frin-ton, for years a top exponent of comedy drunkenness, as the tipsy father, and by Wilfred Brambell, as the village postman. Spike Mil-ligan also has a hilarious cameo as an eccentric hobo. Fabia Drake, Ewen Roberts, Terry Scott, Har-old Berens. Charles Hawtrey and Archie Duncan also contribute amusingly. amusingly.

A sharper, wittier screenplay by Terry Nation was all that was needed to raise "What a Whopper" a cut about its present standing, a cut about its present standing for the situation and the talent were both available. As it is, the film provides harmless good-humored amusement and a pleasant peek at Loch Ness, through Registed Wearts left. Reginald Wyer's lens. Rich.

Emil Kupca of the Aztec Thea-re in San Antonio. Interstate tre in San Antonio, Interstate house, is convalessing at his home after recent surgery.

Inside Stuff—Pictures

The industry is basically healthy, so don't take the situation at 20th-Fox as being telltale evidence of anything to the contrary. It turns out that 20th, with its inability to adjust to modern method economies, is the exception, not the rule.

So states the Value Line investment survey. This Wall Street outfit declares that while 20th has been "anachronistic," in stressing quantity rather than quality in production, other companies such as Metro, Warners and Universal kept pace with the times. These three companies streamlined operations and in the past couple of years experienced record per-share profits.

On the other hand, 20th's studio continued as the costliest operation in the Hollywood area and the quality of its pictures was not sufficient to attract "people from their living rooms or bowling centers."

However, don't look down too much upon 20th. Value Line sees the 20th board taking "definite steps to rejuvenate the entire organization." Both 20th and Paramount look good to the appraisers for investors "willing to look ahead to the mid-1960s."

"There is a better understanding now between the exhibitor and the producer and the critic and the producer." Ross Hunter said following his return from a two-and-a-half week major city tour on behalf of his Universal production "Back Street." Hunter said exhibs "should be patted on the back because they are doing a lot for us on the local level."

Producer reported theatremen in most areas he visited have secured tie-ins with various local outlets to exploit the picture and asserted, as a result, "audiences are becoming very movie conscious again." He stated "Hollywood is not in the obituary columns" and said they are "anxious to recapture the image of Hollywood."

Hunter particularly reported audiences are eager to see representa-ves of the industry on tour, noting Virginia Grey, Jean Louis (de-gner for "Back Street") John Gavin and himself drew huge crowds signer for "Back Street wherever they went,

Bannerliner in last week's Variety concerning so many people as Biblical students—such as when a picture like "King of Kings" comes to the fore—brought an apt comment from a Metro insider. He said the film industry itself is loaded with self-styled sophisticates who thinks it's "square" to orally upbeat a picture so religioso in nature as is "Kings." And for some reason these are the same persons on the initial invitation screening lists—the ones fizured to start the favorable word-of-mouth. "But yet," said the spokesman, "so many of these people within the industry, with their wisegup notions, are the industry's enemies. Thankfully, the public apparently doesn't pay any attention to them. The smart aleck cracks about "Ten Commandments" might have been greeted with smirky smiles at Sardi's and Dinty's and perhaps everyone within immediate earshot said amen. But who can detract from the fact that 'Commandments' went on to become one of the greatest boxoffice pictures of all time."

In conjunction with the Mannheim short film festival (Oct. 16-21) East Germans submitted to Mannheim one film. "Aktion J." a slanderous propaganda film in documentary style about Dr. Hans. Globke. State Secretary of the Bonn government. The E-German Commies knew in advance that such a film could never be accepted. But they apparently hoped via this "tactical measure" to compel Poland. Czechoslovakia and Hungary to show "solidarity" and withdraw. Here's what happened: The Poles, whom the East Germans obviously had "contacted," sent a telegram to Mannheim asking whether E-Germany had submitted a film: The Mannheim organizers, knowing what's the score, just cabled back: Yes. (Not revealing more). Two days later, another telegram came from Poland: Will the E-German film be accepted? Mannheim didn't answer. Poland now aske't the Czech and Hungarians whether they would participate in the Mannheim fest. Both nations, however, stuck to Mannheim. So Poland "gave in" and also took part.

Continental Distributing, Watter Reade's indie distrib org, which never seeks Production Code approval for its releases, seemed somewhat embarrassed last week when sharpeyed patrons at the Sutton Theatre, New York, eastside artie, spotted PCA No. 19821 on the print of Continental's British import, 'The Mark' Continental exces have publically stated that they have not and would not seek a Code seal for the film, which deals with the rehabilitation of a man who once felt sexually attracted to preadolescent girls.

Subsequently, Irving Wormser, Continental prexy, cleared up "the mystery" by reporting that the Code number represented the "temporary" number issued to 20th-Fox for the international release of the film, though the final version of the pic did not get a deal. It is not unusual for a film to get such a temporary number while it's in production, though actual PCA approval awaits screening of the final print. 20th distributes the film outside the U.S.

Merger of America Corp., holding company whose assets include Pathe Laboratories, and Republic Corp., whose properties include Consolidated Laboratories, looks pretty definite. Gorden K. Greenfield, president of America, said this week the board of America has agreed to the get-together and it's now subject only to a confirmation vote by America stockholders. This is likely. America's stockholders must vote aye by 82% in order to make the proposed stock exchange tax free.

free. America presently is the largest single stockholder in Republic, having purchased 265.420 shares of Rep from Victor M. Carter. Latter previously bought out Rep voting control from Herbert J. Yates. New deal provides that upon the merger America's stock in Republic will become part of Rep's treasury-held stock. Exchange agreement calls for the issuance of one share of Rep common for three shares of America.

'MIRACLE OF GUADALUPE' SHOOTING IN MEXICO

Hollywood, Oct. 24.

Jerry Fairbanks will start production in Mexico after first of
the year on the religioso spectacle.

"The Miracle of Guadalupe." in
association with Jose Luis Celis,
Mexican film producer. Feature to
be shot in Technirama will have
\$2,000.000 budget and 10-week
shooting schedule. Fairbanks said
yesterday that a release had been
arranged but he declined to identify the company.

Fairbanks originally had a deal Hollywood, Oct. 24.

Fairbanks originally had a deal with 20th-Fox for release of "Gu-adalupe" but it was sidetracked when the studio produced "Francis of Assisi." Fairbanks will take his of Assis. Fairpanks will take his own production crew below the Street' Oct. 28. border. Film is now being east. Fairbanks will personally produce the picture with Cells as his assoindustry meet called by Walter clate.

HARRY KALMINE'S LOOK

Pleased By 'Comancheros' 'Second Time Around'

Hollywood, Oct. 24. Harry Kalmine, veepee of Stanley-Warner circuit, planed to New York after two day visit here, winding up a week's tour of houses. He also visited Chicago and Milwanke, among other circuit areas. and Milwau circuit areas.

Stanley operating head had praise for two 20th-Fox pix, "The Comancheros" and "Second Time Around," both of which he said "are good pictures for our theatres." He is due back today (24) for reopening of remodeled Warner here with local preem of "Back Street" Oct. 26.

Actor-Diplomat

Milwaukee, Oct. 24.
While here on a promotional list for Universal's "Back treet' in which he appears, visit for Street" visit for Universal's "Back Street' in which he appears, actor John Gavin was wearing his ambassadorial regalia. Spanish-speaking, he has re-cently had special status at South America meetings as an advisor to OAS secretary-gen-eral Jose Mora. Gavin hammered the point of America's loss of prestige

Gavin hammered the point of America's loss of prestige and good will among the Latins. They do not measure us fairly alongside the Russians. "Had we been first to announce a resumption of nuceleur tests not a window would have gone with the management on the American emphysical emphysica unbroken in an American em-bassy but when the Soviet did it there was a singularly quiet reaction."

Keep French Title When 'Liaisons Dangereuses' Ovens in U.S. Via Astor

Astor Pictures has finally signed the deal for its acquisition of the U.S. distrib rights to the French pic, "Les Liaisons Dangereuses," Astor prexy George Foley reported in New York Monday (23) evening at a cocktail party at the company's homeoflice. Negotiations had been pending for some time. pending for some time.

pending for some time.

A print of the picture has passed through U.S. Customs and plans are being made for a New York preem around Christmas. While no theatre has yet been booked, negotiations are understood to be underway with the Paris. Star Jeanne Moreau and director Roger Vadim are expected to come to the

Film's title will not be translated frims the will not be translated for its American release, both the distrib and the film's producer feeling that an English title would negate some of the exotic appeal of the original French.

Promotes Kid Matinees In Local Video Tie-Up

Indiana's Ex-Allied Unit Ponders Own Delivery Trucks, TOA Link

CHANDLER VS. HAWLEY

14,000 Ballots Out on Actors Slate

Hollywood, Oct. 24.

Hollywood, Oct. 24.
Incumbent George Chandler and
Patrick James Hawley, nominated
via independent petition, will compute for prexy of Screen Actors
Guild in annual election. More
than 14,000 ballots have been
mailed to members to vote on 27
candidates for 21 offices.

candidates for 21 offices.

Nominated by Guild, in addition to Chandler, are Dana Andrews, 1st veepee; James Garner, 2d veepee; Charlton Heston, 3d veepee; Conrad Nagel, 4th veepee; Ann Doran, recording secretary; Frank Faylen, treasurer. All but Heston are incumbents.

are incumbents.
For three-year terms on Board:
Leon Ames, Wendell Corey, Thomas Gomez, Howard Keel, Pauline
Myers, Walter Pidgeon, Gene Raymond, incumbents; and Richard
Boone, Frank Ferguson, James
Griffith, Darryl Hickman, Jack
Lemon, Richard Long. One-year
term: Jay Novello.

Indie board candidates: Hal Gerard, Michael Lally, Reg Parton, John Warburton, three-year terms; Eugene O. Roth, one-year.

Hula Ends Sunday Films' First Try

Cornelia, Ga., Oct. 24 This North Georgia burg's City This North Georgia burgs City Commission recently rescinded on a provisional basis an ordinance banning Sunday showing of motion pictures. Bob Hall, manager of Grand Theatre, was informed he could give one showing each Sun-

In Local Video Tie-Up
El Paso, Tex., Oct. 24.
John Paxton, the Interstate Theatre Circuit city manager, is leasing the circuit's Plaza Theatre for a series of monthly kiddie shows of two hours on a Saturday morning in co-sponsorship with KROD-TV and Farmers Dairies.

In addition to a two hour screen program consisting of cartoons, novelties and comedies, there are appearances of KROD-TV personalities who auction off prizes.

So What's New At Cinema 16?

important, vital role in the development of commercial film industry approximately approximately successful in U.S. Yogel.

In New York last week, Vogel notes that it was via the vet film society that a number of today's most respected and commercially successful (in U.S.) foreign film makers found their first American audiences. Truffaut, Fellini, among others, were U.S.-preemed by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works to fine the value of the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early works at Cinema 16. Unfortunated by the showing of their early work

Cinema 16, New York's leading film society and one of the most influential in the nation, kicked off its 15th season Suaday (22) with the U.S. preem of Japan's "The Sun's Burial." described in Cinema 16 literature as "a study in violence and eroticism, signaling the emergence of a new generation in Japanese filmmaking."

Violence, eroticism and new generation in Japanese filmmaking."

Violence, eroticism and new generations aside, Cinema 16, far from being just a weekly date on a film buff's calendar, plays an important, vital role in the development of commercial film industry, according to its head, Amos Vogel. commercially accepted filmmakers.
Vogel reports with some pride
that a number of New York's more
respected indie distribs not only
support the organization, but also
make use of its facilities to "try
out" new acquisitions. Both Ed
Kingsley and Ed Harrison have
sponsored Cinema 16 showings of
future releases to gauge audience
impact and devine potential sellling approaches. There also have
been a number of occasions (principally in the shorts field, but including a couple of features) when
pix imported and shown via Cinema 16 have, as a result, found U.S.
distribs.

Indianapolis, Oct. 24.
Whether to join Theatre Owners
of America will be main issue for
decision when Allied Theatre Ownners of Indiana hold their annual convention here at Marott Hotel Nov. 13-14.

Nov. 13-14.

State group, formerly a unit of National Allied, withdrew from that organization during past year. Representatives were sent to attend TOA board meeting and convention in New Orleans this month and will report findings.

Group here also will set on possibility of operating film trucks on a cooperative basis, for which legal groundwork already has been laid. Meeting will open with annual dinner for directors and wives Nov. 23. Business session will begin at 9 a.m. Nov. 14, with guest speakers reserved for afternoon.

Cukor Switcheroo, But Still It's MM

Hollywood, Oct. 24.

George Cukor, who was slated to direct Marilyn Monroe in "Goodbye Charlie" for 20th-Fox, instead will guide her in studio's "Something's Got to Give." for which producer David Brown originally set for Frank Tashlin's direction. Pic is geared for Nov. 14 start with locations in Connecticut and Hawaii, interiors at BevHills studios.

This will be second teaming of director and star by studio, maiden effort being "Let's Make Love."

"Goodbye Charlie" was to have followed completion of "Lady L" by Cukor at MGM. but "Lady" never got off ground because of script troubles. Delays in rewriting and holding over Cukor at Culver City lot complicated matters where 20th finally sued Cukor for \$7,000.000 breach of contract. Action was amicably settled when Cukor was released by MGM on indefinite postponement of "Lady." Cukor agreeing to direct "The Chapman Report" for producer Richard Zanuck as a 20th project.

ducer Richard Zanuck as a 20th project.

However, when 20th-board in New York refused to approve "Chapman" script, Zanuck moved property to Warner Bros., bring-cukor along, Deal with 20th prexy Spyros P. Skouras provided for payment of approximately \$300,000 "invested" in film while

\$300,000 "invested" in film while on BevHills acerage. Cukor's pact to direct "Some-thing" is an entirely new deal engineered by director's agent Irving Lazar, Approval was given by studio exec Owen MacLean, easting head, by telephone

Irving Lazar. Approval was given by studio exec Owen MacLean, casting head, by telephone from Rome.

Miss Monroe washes up her old 20th pact with film. She will get \$100,000, same as for "Love."

"Something" is Brown's kick-off pic under three-picture deal handed Brown when he gave up post as story head.

Although Brown had set Tashlin to direct, his name doesn't appear on Miss Monroe's preferred list of directors. Cukor and Vitorrio De Sica do, among oithers. However, while studio production topper G. Levathes was in Rome last week he tried to sign DeSica.

Deal failed to jell because DeSica wants to make fiext pic in Italy. He is reported to have been disappointed in Venice Festival reception for "Two Women," starring Sophia Loren. Pic hasbeen given a warm welcome in U.S. where Joe Levine is distributing. Report further added, DeSica doesn't want to antagonize Italian industry by leaving Rome at this time, when his personal feelings may be misinterpreted.

Other two pix set on Brown's sked are "Battle of Leyte Gulf," to begin Spring next year (Script by Edmund North will be filmed in Janan, Philippines and U.S.) and "Chinese Room" by Vivian Connell. No casts or other details are set.

Det. Still Lofty; 'Devil' Wham 20G, 'Breakfast' Smash 18G, 'Rocco' Good 10G; 'Hustler' 19G, 'Blues' 7G, 4th

Four newcomers, two of them hot items, and a couple of strong holdovers will spell very good biz for Detroit downtowners this week Breakfast at Tiffany's" is great at he Madison while "Devil at 4 O'Clock" looks equally socko at he Grand Circus, both in first

"Rocco and Brothers" looms good at the Adams. "Explosive Reneration" shapes only fair at the

"Hustler" stays fast in second round at the Fox. "Splendor in Grass" is still terrific in second at the Michigan. "Paris Blues" looks

the Michigan. "Paris Blues" looks hep in fourth at the Mercury.

"Guns of Navarone" stays sharp in 16th week at the United Artists.

"Windjammer" sails grandly in fifth round at the Music Hall.

Estimates for This Week

Fox 'Woodmont' 15.041; 75-81.49)

""Hustler" (20th and "Blast of Silence" (2 12d wk). Fast \$19.000.

Last week, \$24.000.

Michigan United Detroit) '4.036; \$1.25-\$1.49-—"Splendor in Grass"

\$1.25-\$1.49:—"Splendor in Grass" (WB) '2d wk). Sharp \$18.000. Last week. \$20,000. Palms 'UD' '2.955; \$1.25-\$1.49'—

rams (D) 12,955; \$1,25-\$1,49)— "Explosive ('encrution' (UA) and "Teenage Millionaire' (UA), Slow \$8,000. Last week, "20 Plus Two" (UA) and "Elephant Walk" 'Par', \$8,200.

**R.200. Madison (UD) (1.408; \$1.25-\$1.49)

—"Breakfast at Tiffany's" 'Parl.
Glittering \$18.000. Last week.

"Greyfriar's Bobby" (BV) and
Frlight That Disappeared" 'UA),
(2d wk', \$9.500.

Grand Circus (UD) (1.400; \$1.25\$1.49!—"Devil at 4 O'Clock" (Col).

Wow \$20.000. Last week. "Trapp
Family" 20th '2d wk', 'R.000.

Adams 'Balaban' (1,700; \$1.25\$1.50! — "Rocco and Brothers"
(Astor). Good \$10,000. Last week.

"Bridge to Sun" 'M-G) '2d wk',
\$6.500.

United Artists (UA) 1,667: \$1.25-1.80)—"Guns of Navarone" (Col) 6th wk. Fine \$6,000. Last week,

\$1.80)—"Guns of Navarone" (Col) (16th wkv. Fine \$6.000. Last week, \$6.120.

Music Hall (Cincrama, Inc.) (1.208; \$1.20-\$2.65)— "Windjammer" (NT (reissue) (5th wk). Swell \$12.500. Last week, \$11.100.

Trans-Lux Krim (Trans-Lux) (1.000; \$1.80-\$2?—"La Dolce Vita" (Astor) (15th wk). Good \$3.000. Last week, \$3.300.

Mercury 'UM) (1.465, \$1.51.80)—"Paris Blues" (UA) (4th wk). Fine \$7.000. Last week, \$8.000.

'Bobby' Slight \$5,200, Port.; 'Grass' 7G, 2d Portland, Oct. 24.

POFIL; '(rrass' 7G, 2d Portland, Oct. 24.

Plenty of new product around this session but most of it is failing to do much. In fact, most exhibitors are inclined to blame it on local conditions, rather than the new fare. "Bridge To Sun" is only mild at Music Box while "7 Women. From Hell" shapes drab at Orpheum. "Greyfriars Bobby" seems out of place in such a large house as the 3,400-seat Paramount, and is in for a sad week. "Back Street," too. is moderate on initialer at the Broadway.

Estimates for This Week
Broadway 'Parker') (1,890; \$1-50-"Back Street" (U) and "Sergeant Was A Lady" (U). Modest \$6,000. Last week. "Romanoff and Jullet" 'U) and "So This Is Paris" (U) '(reissue) (2d wk), \$4,100.

Fox (Evergreen) (1,600; \$1-\$1.40.

"Splendor In Grass" (UD).

Fox (Evergreen) (1.600; \$1-\$1.49)

\$4.100.

Fox (Evergreen) (1.600; \$1-\$1.49)

—"Splendor In Grass" (WB) and "Thunder In Carolina" (WB) (2d Wk). Tall \$5.000. Last week, \$8,200. Hollywood (Evergreen) (2,000; \$1-\$1.49)—"Can Can" (20th) and "Carousel" (20th) (reissues) (2d Wk). Fast \$3.500. Last week, \$3,300. Music Box (Hamrick) (640; \$1-\$1.50)—"Bridge To Sun" (M-G). Mild \$3,500. Last week, "Star Is Born" (WB) (reissue), \$2,900. Orpheum (Evergreen) (1,536; \$1-1.49)—"Seven Women From Hell" (20th). Drab \$5,000. Last week, "The Head" (Indie) and "Black Pit of Dr. M" (Indie), \$4,800. Paramount (Port-Par) (3,400; \$1-\$1.50)—"Greyfriars Bob by" (BV) and "Boy Who Caught Crook" (UA). Sad \$5,200. Last week, "Paris Blues" (UA) and "Flight Disappeared" (UA), \$3,900.

Key City Grosses

Estimated Total Gross
This Week \$2,505,050
(Based on 22 cities and 252 theatres, chiefly first runs, including N.Y.)
Last Year \$2,216,300
(Based on 23 cities and 222 theatres)

Devil' Slick 16G, Pitt; 'Hustler' 8G

Pittsburgh, Oct. 24.

"Devil at 4 O'Clock." boff in first round at the Gateway, is pacing the city currently. "Splendor in Grass" shapes lusty in second stanza at Stanley. "The Hustler" looms lofty in third at Fulton. "Explosive Generation" is rated slim in opener at the Penn.

Estimates for This Week
Fulton (Associated) (1,635; \$1-51.50)—"Hustler" (20th) (3d wk). Lofty \$8,000 after \$8.700 for second.

Gateway (Assoc.) (1,000)

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Devil at 4 O'Clock" (Col). Boffo \$16,000. Last week, "Francis of Assisi" (20th), \$10,000.

Botto \$10,000. Last week, Francis of Assis?' (20th), \$10,000.

Penn 'UATC' (3.300; \$1-\$1.50\—
"Explosive Generation" (UA').
Slim \$7,000. Last week, "Bridge To Sun" (M-G, \$9,500.
Shadyside (MOTC' (750; \$1.27)\—

"Bridge" (AA). Loud \$3.500. Last week. "Truth" (Kings) 15th wk), \$1,500.

\$1,500.
Squirrel Hill (SW) (834; \$1.25)—
"Two-Way Stretch" (Cont) (3d wk).
Solid \$2,500 after \$3,400 last week.
Stanley (SW) (3,700; \$1.81.50)—
"Two-Way Stretch" (WB) (3d wk).

Stanley (SW 13,700: \$1-\$1.50)—
"Splendor in Grass" (WB) (2d wk).
Hotsy \$14,000. Last week. \$17.000.
Warner (SW) (1,516: \$1-\$1.50)—
"Young Lions" (20th) and "Anastasia" (20th) (reissues). Quiet
\$5,000. Last week. "Rocco and
Brothers" (Astor), \$6,000.

Exodus' Big \$12,000 In Toronto: Women' Boff 9G. 'Vita' Hep 8G, 12

Ju, Vita nep du, 12

Toronto. Oct. 24.

Biz is spotty currently but newcomers such as "Two Women."
wham at the Towne, and "Carry on
Regardless" great at three houses,
help make the session cheerful.
"Exodus" is big at pop prices at
Imperial.
"Splendor in the Grass" is leading the holdovers with wow second
week. "Come September" in
eighth looms good. "Dolce Vita"
in 12th is perking to a big total at
Tivoli.

Tivoli. Estimates for This Week
Carlton, Danforth, Humber
(Rank) (2,318; 1,328; 1,203; \$1\$1,500 — "Carry on Regardless"
(20th). Great \$22,000. Last week,
"Guns of Navarone" (Col) (11th
wk), Carlton only, \$11,000.
Eginton (FP) (918; \$1,50-\$2.50)
—"Windjammier" (NT) (44th wk).
Steady \$7,000. Last week, ditto.
Hollywood (FP) (1,080; \$1-\$1.50)
—"Splendor in Grass" (WB) (2d
wk). Wham \$14,000. Last week.
\$14,800.

wk). Wham \$14,000. ____\$14,800. Hyland (Rank) (1,357; \$1-\$1.50) _____Greengage Summer" (Col) (3d wk). Hefty \$5,500. Last week,

wk). Hefty \$5,500. Last week, \$6,000. Imperial (FP) (3.343; \$1-\$1.50)—"Exodus" (UA), on popscale. Big \$12,000. Last week, "Francis of Assisi" (20th) (26 wk), \$6,500. International (Taylor) (557; \$1-\$1.25)—"Pure Hell at St. Trinian's" (20th) (5th wk). Fair \$2,500. Last week, \$3,000. Loew's (Loew) (1,641; \$1-\$1.50)—"Come September" (U) (8th wk). Good \$8,000. Last week, \$5,500. Tivoli (FP) (935; \$1.50-\$2.50)—"La Doice Vita" (Astor) (12th wk). Upsurge to big \$8,000. Last week, \$7,000.

\$7,000.

Towne (Taylor) (693; 90-\$1.25)—

"Two Women" (IFD). Smash \$9,000. Last week, "Long, Short, Tall" (IFD) (4th wk), \$3,500.

Uptown (Loew) (2,543; \$1-\$1.75)

—"Thunder of Drums" (M-G) (2d wk). Sad \$5,000. Last week, \$7,000.

'Breakfast' Robust 14G, Buff; 'Devil' Hot 18G

Buffalo, Oct. 24.
Some fresh fare is cheering local
exhibitors close robut at Paramount while "Devil at 4 O'Clock"
is rated big at the Century. "Slender in Grass" shapes fast at the
Center.

Estimates for This Week

Estimates for This Week
Buffalo (Loew) (3,500; 75-\$1)—
"Bridge to Sun" (M-G) and "Secret
of Monte Cristo" (M-G). Poor
\$7,000 in 9 days. Last week,
"Thunder of Drums" (M-G) and
"Soldier of Fortune" (20th) (2d
wk), \$4,000 in 5 days.

Center (AB-PT) (2,500; 70-\$1.25)

—"Splendor in Grass" (WB) (2d wk). Fancy \$13,000. Last week, \$17,000.

\$17,000.

Century (UATC) (2.700; 70-\$1.25)

"Devil at 4 O'Clock" (Col.). Big
\$18,000 or near. Last week, "Anastasia" (20th) and "Young Lions"
(20th) (reissues), \$5,500.

Lafayette (Basil) (3,000; 70-\$1)—
"Greyfriars Bobby" (BV) and
"Seargeant Was Lady" (U) (2d wk).
Slow \$5,000. Last week, \$8,200.
Paramount (AB-PT) (3,000; 70-\$1.25)—
"Breakfast at Tiffany's"
(Par). Sturdy \$14,000. Last week,
"Hustler" (20th) (2d wk), \$9,000.
Teck (Loew) (1,200; 70-\$1)—
"Two Women" (Embassy) (3d wk).
Sad \$1,400. Last week, \$2,200.
Cinema (Martina) (450; 70-\$1.25)

"Saturday Night, Sunday Mor-

"Saturday Night, Sunday Mor-ig" (Cont) (3d wk). Okay \$1,500.

Devil' Great 18G. K.C.; 'Hustler' 9G

Kansas City, Oct. 24.

Better batch of product is raising the boxoffice total this week.
Newcomers "Hustler" in two houses is rated moderate but "Devil at 4 O'Clock" at Plaza shapes great.

"Splendor in Grass" at Paramount for second week looms sturdy while "Breakfast at Tif fany's" is smash at Roxy, also in second. "La Dolce Vita" still is okay in fifth round at Brookside.

Estimates for This Week
Brookside (Fox - Midwest-Natl.
Theatres) (800; \$1-\$1.50."La
Dolce Vita" (Astor) (5th wk). Okay \$2,500. Last week, \$3,000.

Capri (Durwood) (1,260; \$1
\$1.50.—"Bridge To Sun" (M-G)
3d wk) Modest \$4,000. Last week, \$5,500. Kansas City, Oct. 24.

\$5,500.

Crest, Riverside (Commonwealth)
1900 cars each; 90c.), Boulevard
(Rosedale) (750 cars; 90c.), Englewood (Dickinson) (1,200; 90c.), Isis,
Vista (FMW-NT) (1,360; 700; 90c.)
—"Explosive Generation" (UA),
and Teenage Millionaire" (UA),
Mild \$20,000. Last week, sub runs.

Mild \$20,000. Last week, sub runs. Empire (Durwood) (1,200; 90.\$2) —"This Is Cinerama" (Cinerama) (reissue) (7th wk). Holds okay at \$4,500. Last week, \$5,000. Kimo (Dickinson) (504; 90.\$1.25) —"Raisin in Sun" (Col) (4th wk). Good \$1,500; stays. Last week, \$1.800. Earmount (IN.Blonk) (1,000.

Faramount (UN-Blank) (1,900; \$1.50)—"Splendor in Grass" (WB) (2d wk). Fancy \$8,000. Last week,

(1.630; \$1-Plaza (FMW-NT) (1.630; \$1-\$1.50)—"Devil at 4 O'Clock" (Col). Great \$18.000; stays on. Last week "Young Doctors" (UA) (2d wk-9 days), \$4.500. (FMW-NT)

Roxy (Durwood) (850; \$1-\$1.50)
—"Breakfast at Tiffany's" (Par)
(2d wk), Smash \$8,000 or over, Last week, \$10,500.

week, \$10,500.
Uptown, Granada (FMW-NT (2,043, 1,217; \$1-\$1.25)—"Hustler' (20th). Moderate \$9,000, but holds Last week, "Francis of Asisi' (20th), \$7,500.

Devil' Brisk \$24,000, Frisco; 'Grass' 15G, 2d

Frisco; 'Grass' 15G, 2d
San Francisco, Oct. 24.
Firstrun biz looms satisfactory here this round with "Devil at 4 O'Clock" shaping socko at St. Francis and "Splendor in Grass' dandy in second round at Paramount. "Spartacus," out on general release, is heading for a great take at United Artists for opener.
Estimates for This Week Golden Gate (RKO) (2,859; \$1.25-\$1.50) — "Back Street" (U) and "Pharaoh's Woman" (U) (2d wk). Okay \$8,000. Last week, \$15,000.
Fox (FWC) (4,651; \$1.25-\$1.50)— (Continued on page 10)

Hub Still Hep; 'Street' Boffo \$24,000, 'Rocco' Sockeroo 12G, '20 Plus' 8G

Broadway Grosses

Estimated Total Gross This Week\$611 (Based on 30 theatres) Last Year\$386,200 (Based on 21 theatres)

'Sun' Dim \$6,000, Indpls.; 'Grass' 7G

Four holdovers at five firstruns. are holding grosses down to moderate level here this stanza. One new entry, "Bridge of Sun," is barely okay at Loews "La Dolce Vita" has improved in fourth round, rated brisk at Lyric. "Splendor in Grass" still leads, though in second stanza at Keith's, where it's solid.

Circle (Cockrill-Dolle) '2,800; \$1-\$1,25}—"Pit and Pendulum" (AT) and "Anatomy of Psycho" (AI) (2d wk). Fair \$5,000. Last week, \$8,000. Indiana (CD) (1,300; \$1,25-\$2,50)

Indiana (CD) (1,300; \$1.25-\$2.50)

"Seven Wonders of World" (Cinerama' (19th wk). Steady \$5,500. Last week, \$5,000.

Keith's (C-D) (1,300; \$1-\$1.25)
"Splendor in Grass" (WB) (2d w)
Solid \$7,000. Last week, \$9,000. Loew's (Loew) (2,427; 75-\$1.25)— "Bridge to Sun" (M-G). NSH \$6, 000. Last week, "Paris Blues, (UA), \$4,500.

Lyrie (Cockrill-Dolle) (850; \$1-\$1.50)—"La Dolce Vita" (Astor) (4th wk). Brisk \$5,000, helped by closing notice. Last week, \$4,000.

Mpls. Still Fast; 'Grass' Wow \$11,000, 'Hustler' Sock \$12,000, Both 2d

Minneapolis, Oct. 24.

Minneapolis, Oct. 24.

Holdovers dominate currently—
but biz still is big. Patrons' wordfor-mouth praise is helping the going substantially for third-weeker
"Two Women" as well as "Splendor
in Grass," "The Hustler" and
"Bridge To Sun," all three in second rounds. ond rounds.

"La Dolce Vita," in it's 13th and final stanza still is okay to finish a big run. Newcomer "Blood and Roses" at the Gopher looks drab.

Estimates for This Week

Academy (Mann) 947; \$1.75-\$2.65)—"La Dolce Vita" (Astor) (13th wk). End of a long, prosper-(13th WR). End of a long, prosper-ous run. Gives way to another hard-ticket pic, "Kings of Kings" (M-G), Nov. 9. In the meanwhile, the house will be dark except for several "King" previews. Wound up at okay \$4,500. Last week, \$5,000.

\$4,500. Last week, \$5,000. Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (20th wk). Next to final session, and then gives way to another reissue, "South Sea Adventure," which also had a long run at this theatre. It reopens Nov. 6. Fine \$9,500. Last week, \$10,500.

at this theatre. It reopens Nov. 6. Fine \$9,500. Last week, \$10,500. Gopher (Berger) (1,000; \$1-\$1.25) — "Blood and Kisses" (Par.) Drab \$4,500. Last week, "Francis of Assisi" (20th) (4th wk), \$2,500. Lyric (Par) (1,000; \$1-\$1.25) — "Greyfriars Bobby" (BV) (2d wk). Under expectations, especially in view of the praise heaped on it. Oke at \$5,000. Last week, \$5,000. Mann (Mann) (1,000; \$1-\$1.50) — "Splendor in Grass" (WB) (2d wk). Wow \$11,000. Last week, \$44,000. Orpheum (Mann) (2,800; \$1-\$1.25) — Housing legiter, "Miracle Korker," this week. St. Louis Park (Field) (1,000; \$1.25) — "Two Women" (Embassy) (3d wk). Brisk \$4,000. Last week, \$6,000. State (Par) (2,200; \$1-\$1.25) — "Hustler" (20th) (2d wk). Socko \$12,000. Last week, \$12,000. This women (Field) (1,000; \$1.25) — "Hustler" (20th) (2d wk). Socko \$12,000. Last week, \$12,000. Hast week, \$12,000. Last week, \$12,000. Last week, \$12,000. Last week, "Make Mine Double" (Ellis), \$2,500. Uptown (Field) (1,000; \$1.25) — "Blue Angel" (Par) and "Third Man" (Indie) (reissues). Fair \$3,000. Last week, "Cold Wind in August" (Lopert) (4th wk). \$3,200. World (Mann) 400; \$1.25.\$1.50)—"Bridge To Sum" (M-G) (2d wk). Good \$4,000. Last week, \$5,000.

Boston, Oct. 24.
Film business is shooting to amazing new highs currently as exhibs strive for more space in newspapers with the idea of getting people in the habit of going to see pletures. Some hot newcomers are in this week with "Back Street" sabhing toward a heffer the comments. sobbing toward a hoffo take at Memorial, and "Rocco and Broth-ers" sock at Beacon Hill. "Twenty Plus Two" looms mild at Paramount.

amount.

"Breakfast at Tiffany's," which hit alltime house record at Capri opening session, looks mighty in second week. "Splendor in Grass" continues wow at Astor, also in second. "Hustler" shapes strong at the Met in third frame. "Naked in Deep" is hotsy at State where it cracked the house mark opening round. round.

Estimates for This Week

Astor (B&Q) (1,170; 90-\$1.50)— "Splendor in Grass" (WB) (2d wk). Wow \$16,000. Last week, \$22,000.

Wow \$16,000. Last week, \$22,000.

Beacon Hill (Sack) (678; \$1.
\$1.50\top-"Rocco and Brothers'
(Astor). Socko \$12,000. Lrst week,
"Cold Win in August" (LA) (4th
wk), \$5,500.

Boston (Cinerama, Inc.) (1,354;
\$1.75-\$2.65\top-"Search For Paradise" (Cinerama) (relssue). Opened
Monday (23). "Windjammer" (NT)

dise" (Cinerama) (reissue). Opened. Monday (23). "Windjammer" (NT) (reissue) (23d wk), dke; \$6,000. Capri (Sack) (900; \$1-\$1.50)—(Breakfast at Tiffany's" (20th) (2d wk). Mighty \$21,000. Last week, new record at \$27,000. Exeter (Indle) (1,376; 90-\$1.49)—("Purple Noon" (Times). Sixth week started Oct. 21. Fifth week, nice \$5.000.

week started Oct. 21. FIGU ween nice \$5,000.
Fenway (Indie) '1,350; \$1.50)—
"L'Avventura" (Indie) (2d wk).
Oke \$2,300. Last week, \$3,200.
Gary (Sack) '1,277; 90-\$1.80)—
"Guns of Navarone" (Col) (15th wk). Good \$10,000. Last week, et? 2000. wk). Ge \$12,000.

wkf. Good \$10,000. Last Week, \$12,000.

Kenmore (Indie) (700; \$1,50)—
"Two Women" (Embassy) (8th wk).
Great \$7,000. Last week, \$7,800.
Metropolitan (NET) (4,357; 90\$1,25)—"Hustler" (20th) (3d wk).
Bright \$10,000. Last week, \$14,000.
Memorial (RKO) (3,000; 99-\$1,49)
—"Back Street" (U) and "Trouble in Sky" (Indie). Great \$24,000 for sobber despite crix pans. Last week, "Paris Blues" (UA) and "Secrets Deep Harbor" (UA) (3d wk), \$10,000.
Ornheum (Loew) (2,900; 90-\$1,49)

Orpheum (Loew) (2,900: 90-\$1.49)

"Bridge to Sun" (M.G) and
"You Have to Run Fast" (UA) (2d
wk-final). Thin \$8,000. Last week,

\$10,000.
Paramount (NET) (2,357; 70-\$1,25)—"20 Plus Two" (AA) and "Immortal Monster" (AA). Mild \$8,000. Last week, "Greyfriars

\$1.29)—"20 Flus Two" (AA) and "Immortal Monster" (AA) Mild \$8,000. Last week, "Greyfriars Bobby" (BV), \$9,000.
Pilgrim (ATC) (1,909; 75-\$1.25)—"Where Boys Are" (M-G) and "Butterfield 8" (M-G) (subruns). Fair \$5,500. Last week, "White Christmas" (Par) (reissue), \$6,500.
Saxon (Sack) (1,100; \$1,25-\$1.80)—"Goodbye Again" (UA) (6th wk-final). Oke \$6,000. Last week, \$7,500. "King of Kings" (M-G) opens roadshow Thursday (26). State (Trans-Lux) (730; 75-\$1.25)—"Naked in Deep" (Indie) and "Young Sinners" (Indie) (2d wk). Sock \$8,000. Last week, way over hopes and new record here at \$10,000.

Grass' Grand \$16.000, St. L.; 'Devil' Big 18G

St. L.; 'Devil' Big 18G
St. Louis, Oct. 24.
Greatest showing this stanza
here is being made by "S-lendor
in Grass," with a great take at the
Esquire "Devil at 4 O'Clock"
also in big on initialer at mammouth Fox while "La Dolce Vita"
is rated smash in second at Loew's
Mid-City. "Bridge to Sun" is only
fair on opener at State. "Back
Street" still is fine in second at
Ambassador.
Estimates for This Week
Ambassador (Arthur) (2,970; 90\$1.25)—"Back Street" (U) (2d wk).
Fine \$10,000. Last week, \$15,000.
Apello Art (Grace) (700; 90\$1.25)—"Entertainer" (Cont). Big
\$4,000. Last week. "Virgin Spring"
(Janus) (3d wk), \$1,800.
Esquire (Schuchart-Levin) (1,800;

(Janus) (3d wk), \$1,800.

Esquire (Schuchart-Levin) (1,800;
90-\$1.25)—"Splendor in Grass"
(WB). Great \$16,000. Last week,
"Ada" (M-G) (3d wk), \$7,500.

Fox (Arthur) (5,000; 90-\$1.25)—
(Continued on page 10)

CHI B.O. BRIGHTEST IN MONTHS

Openers Boost L.A. Biz; 'Breakfast' Boff \$35,000, 'Devil' Rousing 21G, 'Question' 12G; 'Kings' Lofty 27G, 2

Firstruns here this week are getting a nice boost from a num-ber of openers which show flow-ery prospects. "Breakfast at Tifper of openers which show how-ery prospects. "Breakfast at Tif-fany's" is heading for a boff \$35,-000 at the Chinese. "Devil at 4 O'Clock" expects a big \$21,000 or over on opener at the Warner Beverly.

Beverly.
"Young Doctors" is rated okay
\$17,000 out in first general release
for three theatres. "Greyfriars
Bobby" looms soft \$17,000 or close
for four situations. "Question 7"
is aiming at lush \$12,000 or near
at Fox Wilshire.

at Fox Wilshire.
Of regular holdovers, "Splendor in Grass" shapes for a rich \$18,000 or close in second at Hollywood Paramount. "Kings of Kings," city's lone hard-ticket entry, looks tall \$27,000 in second session at Egyptian.
"Spartacus" shapes sturdy in 53d round at Pantages.

Retirrates for This West.

Estimates for This Week

Warner Beverly (SW) (1,316; 90-\$1.50:—"Devil at 4 O'Clock" (Col). Big \$21,000 or better. Last week, "Loss of Innocence" (Col) (4th wk), \$4,000.

(4th wk), \$4,000.

Reverly (State) (1,150; 90-\$2)—

Bridge to Sun" (M-G). Smart

\$8,000. Last week, with Baldwin,
Los Angeles, Hawaii, El Rey,

"Fanny" (WB) (2d wk, Beverly;

\$d wk, Baldwin, Los Angeles; 1st

wk, Hawaii, El Rey), "World by

Night" (WB) (2d wk, Beverly; 3d

wk, Baldwin, 1st wk, Hawaii),

"Ocean's 11" (WB) (reissue) (Baldwin) "Goodbye Again" (UA) (El

Rey), \$18,700.

Chinese (FWC) (1408: \$2.\$2.\$240)

win) "Goodbye Again" (UA) (El Rey), \$18,700.

Chinese (FWC) (1,408; \$2-\$2.40)

—"Breakfast at "Tiffany's" (Par).

Boffo \$35.000 or near. Last week,
"Young Doctors" (UA) (7th wk-6
days), \$6.900.

Fex Wilshire (FWC) (1,990; 90\$1.50)—"Question ?" (Indie! Lush
\$12,000 or close. Last week, with
Orpheum. Hollywood, "Paris.
Blues" (UA) (2d wk), "Goodbye
Again" (UA) (Fox Wilshire), "Matter of Morals" (UA) (Orpheum)
clow vi, "Girl in Robm 13" (Indie)
(Los Angeles, Wiltern, Iris, Loyela (Metropolitan-SW-FWC) (2,019,
3.344; 825; 1.298; 90-\$1.50)—"Greyfriars Bobby" (BV) and "Purple
Hills" (20th. Soft \$17,000 or near.
Last week, Wiltern with Warren's,
Vogue, "Claudelle Inglish" (WB),
"Portrait of Mobster" (WB), \$13,
600. Iris, Loyola with Hillstreet,
"Francis of Assis!" (20th), "Trapp
Family" (20th) (1st general release), \$15,900.

Orpheum, Hollywood, Baidwin
(Metropolitan-FWC-State) (2,213;

lease), \$15,900.
Orpheum, Hollywood, Baldwin (Metropolitan-FWC-State) (2,213; 756: 1,800: 90-\$1,50)—"Young Doctors" (UA) (1st general release) and "Boy Who Caught Crook" (UA). Okay \$17,000.
Egyptian (UATC) (1,392; \$1.25-\$3.50)—"King of Kings" (M-G) (2d wk). Lofty' \$27,000. Last week, \$28,500.

\$28,500.

Hollywood Paramount (State)
(1,468; 90-\$2)...' Splendor in
Grass' (WB) (2d wk). Rich \$18,000
or near. Last week, \$22,500.

Warren's, Hawaii (MetropolitanG&S) (1,757; 1,106; 90-\$1.50)...

"Alamo" (UA) and "Pork Chop
Hill" (UA) (reissues). Slow \$7,500.

Per (Print 1786: 90-\$1.50)... mii' (UA) (reissues). Slow \$7,500.
Pix (Prin) (756: 90-\$1.50)—
"Streetcar Named Desire". (WB)
and "Fugitive Kind". (UA) (reissues). Light \$4,000. Liast week,
with State, "The Head". (Trans)
and "Black Pit of Dr. M". (Indie),
\$10,200.

with State, fine fleed (171m);
state (UATC) (2,404; 90-\$1.50)—
"Magic Spectacles" (Indie) and
"Josette of New Orleans" (Indie)
(treissues). Slight \$3,500.

Vogue (FWC) (810; 90-\$1.50)—
"Saturday Night, Sunday Morning" (Cont) and "Make Mine Mink" (Cont) (subruns). Thin \$3,000.

Hillstreet (Metropolitan) (2,752; 90-\$1.50)—
"Francis of Assist" (20th) and "Trapp Family" (20th) 3(120th) (2d wk). Okay \$4,500.

El Rey (FWC) (881; 90-\$1.50)—
"Fanny" (WB) and "Goodbye (Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; 1e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

come.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Devil' Whopping \$36,000, Philly

Philadelphia, Oct. 24.
Warmer weather, then a dipping mercury later in week and rain are being blamed this session for a bit uneven firstrun trade. "Devil at 4 O'Clock" drew great lines and shapes smash in opener at the Fox. "Paris Blues" looks neat in fourth stanza at Goldman. "The Hustler" still is torrid in second Stanley round.

still is forrid in second Stanley round.

"Greyfrair's Bobby" is rated nice in second at Midtown while "Splen-dor in Grass" is fairly trim in first holdover session at the Randolph. Elsewhere biz is mostly offish.

Elsewhere biz is mostly offish.

Estimates for This Week
Arcadia (S&S) (356; 98-\$1.80) —
"Come September" (U) (9th wk).
Okay \$5.000. Last week, \$7.000.
Fox (Migram) (2.400; 99-\$1.80) —
"Devil at 4 O'Clock" (Col). Bangup
\$36,000. Last week, "Guns of Navarone" (Col) (14th wk), \$6,000.
Goldman (Goldman) (1.200; 99-\$1.80) — "Paris Blues" (UA) (4th wk). Neat \$9,000. Last week, \$11,000.

Midtown (Goldman) (1.200; 99-

Midtewn (Goldman) (1,200; 99 \$1.80) — "Greyfralr's Bobby" (BV (2d wk). Nice \$10,000. Last week \$12,000.

\$12,000. Randolph (Goldman) (2,200; 99 \$1.80)—"Splendor in Goldman) \$1.80)—"Splendor in Grass" (WB (2d wk). Trim \$13,000. Last week

\$18,000

|20 wk/, 17lin \$15,000. Last week, \$18,000.
| Stanley (2,500; 99-\$1,80) — "Hustler" (20th) (2d wk). Torrid \$19,000. Last week, \$29,000.
| Stanton (SW) (1,483; 99-\$1,80) — "Bridge To Sun" (M-G) (2d wk).
| Quiet \$7,000. Last week, \$15,000.
| "Male and Female" (Indie) and "Soho Strip" (Indie). Boff \$8,500.
| Last week, "No Morals" (Indie) and "Many Ways to Sin" (Indie) ad "Many Ways to Sin" (Indie) (2d wk). \$7,000.
| Trans-Lux (T-L) (500; 99-\$1,80)—"Loss of Innocence" (Col). Okay \$4,000. Last week, "Joker" (Lope) \$3,000.

\$4,000. Last week, "Joker" (Lope), \$3,000. Viking (Sley) (1,000; 99-\$1,80)— "Man Trap". (Par). Poor \$6,000. Last week, "Thunder of Drums" (M-G) '3d wk), \$5,000. World (R&B-Pathe) (\$83; 99-\$1,80)— "Ashes and Dlamonds" (Indie). Oke \$3,500. Last week, "Bridge" (Indie) (3d wk), \$3,200.

Devil' Paces Cleve., Big \$17,000; 'Grass' 16G, 2d

\$17,000; "Grass' 16G, 2d

"Devil at 4 O'Clock" is outclassing other new pix here this session, being excellent at Palace. "Back Street" is rated under par in second stanza at the Hipp after a fairly good opener. "Splendor in Grass" shapes lively in first hold-over round at the Allen. Combo of "Blood and Roses" and "Love in Goldfish Bowl" shapes barely average at Stillman. "Bridge to Sun" looks weak at State.

Estimates for This Week
Allen (Stanley-Warner) (2,866; 1-31.50) — "Splendor in Grass" (WB) (2d wk). Big \$16,000. Last week, \$20,000.

Colean Art (Stanley-Warner) (1,-354; \$1.50)—"Two Women" (Embassy) (5th wk). Okay \$3,300. Last week, \$4500.

Continental Art: (Art Theatre "Trapp Family" (20th), specified by the continued on page 10)

week. "Trapp Family" (20th), specified by the continued on page 10)

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week. "Trapp Family" (20th), specified by the continued on page 10)

specified by the continued on page 10)

week. "Trapp Family" (20th) (300 for initial frame in move over run.

Family "(20th) (300 (144h) (20 wk), sp. 300. Last week, week "Broum (Moss) (813; 90-\$2.50—

"Bridge to Sun" (Mos) (813; 90-\$2.50—

'KINGS,' 'GRASS' 'DEVIL' GREAT

Chicago, Oct. 24.

Deluxer trade is the liveliest in months this round, with many new entries garnering solid coin and holdovers generally hotsy. Opening weekend on roadshow of "Kings of Kings" was SRO. However, first week's gross of \$19,000 is a little under the Todd's \$25,600 capacity. Of the other initialers, "Splendor in Grass" is notching a sock \$37,000 at the Chicago, "Devil At 4 O'Clock" is heading for boffo \$34,000 at State-Lake, and "Greyfriars Bobby" is posting a fine \$12,000 or over at Roosevelt.

Other first-weekers also did well at the turnstiles, with "Breakfast At Tiffany's" snaring a smash \$20,000 at Esquire.

"Back Street" continues torrid at United Artists in second round. "Bridge To Sun" looms snappy in Woods second week.

Third round of "The Hustler" is robust at Oriental. Popscale run of "Seven Wonders of World" is potent in third Palace lap. "The Truth" continues busy day-dating at Loop and Carnegie in third frame.

frame.

Stimates for This Week
Carnegie (Telem't) (495; \$1.25-\$1.80)—"Truth" (Kings) (3d wk).
Nice \$4,500. Last week, \$5,000.
Chicago (B&K) (3,900; 90-\$1.80)

"Splendor in Grass" (WB). Sparkling \$37,000 or near. Last week, ling \$37,000 or near. r. Last week (U) (7th wk) September"

"Come September" (U) (VIII WA), \$18,000. Cluema (Stern) (500; \$1.50)— "Pure Hell of St. Trinian's" (Cont). Fast \$5.400. Last week, "Man in White Suit" (Cont) and "Kind Hearts, Coronets" (Cont) (reissues) Hearts, Coronets" (Cont) (reissues) (2d wk), \$3,000. Esquire (H&E Balaban) (1,350; (Continued on page 10)

Breakfast' Hotsy 12G. Denver; 'Grass' Torrid 18G, 'Devil' Lofty 14G

Denver, Oct. 24.

"Breakfast at Tiffany's" looms trim on opener here this week at Orpheum, but really standout is "Splendor in Grass," socko at Paramount. "Devil at 4 O'Clock" looks big in first week at Centre, and "The Hustler" shapes nice at the Denver. "La Dolce Vita" is another winner among the new-comers, with a lofty take at the Aladdin. "Seven Wonders of World" is rated great in first round

comers, with a loffy take at the Aladdin. "Seven Wonders on ders of World" is rated great in first round at the Cooper.

Estimates for This Week
Aladdin (Fox) (900; \$1.45) "La
Dolce Vita" (Astor). Tall \$8,000 or near. Last week, "Never On Sunday" (Lope) and "Black Orpheus"
(Indie) (subruns) \$4,500.
Centre (Fox) (1,270; \$1.\$1.45)
"Devil at Four O'Clock" (Col). Big \$14,000. Last week, "Spartacus"
(U) (3d wk). \$6,500.
Cooper (Cooper) (814; \$1.65-\$2.50) "Seven Wonders of World" (Cinerama). Great \$18,000. Last week, "This Is Cinerama" (Cinerama) (32d wk), \$13,000.

Denham (Indie) (800; \$1.25) "Bridge in Sun" (MG). Okay \$5.000. Last week, "Romanoff and Juliet" (U) (3d wk), \$4.500.

Denver (Fox) (2,432; \$1.25) "Hustler" (20th) and "Purple Hills" (20th). Nice \$11.000 or over: Last week. "Trapp Family" (20th), \$12.000.

week. \$12.000.

B'way Turns Spotty Albeit 'Story' Capac. \$47,000; 'Devil' Lively 49G, 'Kings' Wow 40G, 'Breakfast' 155G

Although boasting fewer new comers than last week, Broadway firstruns, are holding up in great shape. Higher temperatures mid-week hurt but a rainy, much coldr weekend gave many theatres boost at the wickets.

a boost at the wickets.

Standout, of course, is the capacity biz being racked up by "West Side Story" at the Rivoli. It seems certain to land \$47,000, the house capacity, for 11 performances in opening week. Playing hard-ticket, it's helped considerably by excellent reviews. Also smash is "Devil at 4 O'Clock," with \$49,000 or

It's nelped considerably by exceilent reviews, Also smash is "Devil
at 4 O'Clock," with \$49,000 or
near likely on initial stanza at the
Criterion.

"Bridge To Sun" was only lukewarm on initial week, doing just
\$16,100 day-dating the Forum and
arty 68th St. Playhouse. Best new
arty theatre entries are "Wild For
Kicks" at the World and "From
Roman Balcony" at the Paris. Latter hit solid \$9.500 on opener
while "Kicks" is heading for a new
house high at the World, with \$20,
000 or better in sight.

One of top holdovers is "Splendor in Grass," with a wow \$51,000
for second round, day-dating the
Victoria and arty Trans-Lux 52d
Street.

Victoria and arty Trans-Lux 52d Street.

"King of Kings" continues at virtual capacity with \$40,000 for second round likely, covering 10 shows, at the State. Still getting top money is "Breakfast at Tiffany's," with stageshow, which is heading for a sockeroo \$155,000 or better at the Music Hall for third session. It continues, naturally.

"Town Without Pity" was off sharply in second week day-dating the Astor and arty Fine Arts. "Spartacus" still is solid in second stanza at the Palace with \$21,000.

"Spartacus" still is solid in second stanza at the Palace with \$21,000.
"The Hustler" continues stout with \$41,000 or close in fourth frame day-dating the Paramount and arty 72d Street Playhouse. "Back Street" shapes good \$34,000 in second session day-dating the Capitol and arty Trans-Lux 85th Street

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—
"Town Without Pity" (UA) (3d wk).
First holdover session concluded
Monday (23) was fair \$17.000 or
near after \$24,000 for initial week.

near after \$24,000 for initial week.
Capitol (Loew) (4,820; \$1-\$2.50)
—"Back Street" (U) (2d wks. This
round winding today (Wed.) looks
to hit good \$25,000 after \$34,000
for opener. Stays.
Criterion (Moss) (1,520; \$1.25\$2.50)—"Devil at 4 O'Clock" (Col)
(2d wk). Initial stanza finished
yesterday (Tues.) was wow \$49,000
or thereabouts.
DeWille (Reads) (1,463; 90.52,73)

DeMille (Reade) (1,463; 90-\$2.75)
—"Blood and Roses" (Par) (3d wk).
Second round ended yesterday
(Tues.) was slow \$12,000 or less
after \$14,000 for initial week.

after \$14,000 for Initial week.

Henry Miller (Gilbert Miller)
(800; \$1.50-\$3.50)—"La Dolce Vita"
(Astor) (28th wk). The 27th session finished Saturday (20) was great \$20,000 after \$20,800 for 26th week. Holds on Palace (RKO) (1.642; 90-\$2.50)—"Spartacus" (U) (3d wk). First holdover week completed yesterday (Tues.) was fine \$21,000 after \$23,500 for initial frame in move-over run.

next, likely around middle of November.
Rivoli (UAT) (1,545; \$1.50-\$3.50)
—"West Side Story" (UA). Initial week ending today (Wed.) looks capacity \$47,000 for 11 shows. Wednesday night preem was a benefit while last Thursday was almost completely sold via a theatre party. Advance seat sale had hit \$165,000 on opening day. Crix did handsprings for this one.
State (Loew) (1,900; \$1.50-\$3.50)
"King of Kings" (M-G) (3d wk). First holdover frame finishing today (Wed.) shapes near-capacity \$40,000 for 10 shows. Opening week was \$42,000 for 14 performances.

ances.
Victoria (City Inv.) (1,003: 50-\$2)

—"Splendor in Grass" (WB) (3d wk). First holdover session concluded Monday (23) was big \$31,000 or near after \$37,500 for initial week, best here in many sessions.
Day-dating with Trans-Lux 52d Street

Day-dating with Trans-Lux 52d Street.

Warner (SW) (1.813; \$1.50-\$3.50)
"Exodus" (UA) (44th-final wk). This round (6 days) ended last night (Tues.) was mild \$9.000 or less after \$10.500 for 43d full week. "The Mask" (WB) opens Oct. 27.
"El Cid" (AA) is now due Dec. 14.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)
—"Pure Hell St. Trinian's" (Cont) (5th-final wk). Fourth round concluded Sunday (22) was fair \$4,800 (Continued on page 10)

'Devil' Loud \$24,000 In Wash.; 'Breakfast' Sock 14G, 'Grass' Hot 15G

Washington, Oct. 24.
Leading a spotty field this session, "Devil at Four O'Clock" shapes for a sock take in first stanza in two Trans-Lux houses. "Breakfast at Tiffany's" continues boff in second Ontario round. "Splendor in Grass" looms smooth in second in two spots. "The Hustler" remains smart in third Palace lan

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Splendor in Grass" (WB) (2d wk). Fast \$14.000 after \$16,000 in first. Apex (K-B) (940; \$1-\$1.25)—"King and I" (20th) (reissue) (2d wk). Oke \$4,000. Last week, \$6 000.

"King and I" (20th) (reissue) (2d wk). Oke \$4,000. Last week, \$6,000.
Capitol (Loew) (3,420; \$1-\$1.49)—
"Imitation of Life" (U) and "Operation Petticoat" (U) (reissue). Thin \$6,300 for five days. Last week, "Bridge to Sun" (M-G) (2d wk), \$7,800.
Keith's (RKO) (1,839; \$1-\$1.49)—
"On Beach" (UA) treissue). NSG \$6,500. Last week, "Great War" (UA), \$6,000 for five days.
MacArthur (K-B) (900; \$1.25)—
"Dentist in Chair" (Indie) (2d wk). Weak \$3,000 after \$3,600 opener.
Ontario (K-B) (1,240; \$1-\$1.49)—
"Breakfast At Tiffany's" (Par) (2d wk). Boff \$14,000 after \$17,000 opener.

Palace (Loew) (2,390; \$1-\$1.49:—
"Hustler" (20th) (3d wk). Nifty \$12,000 or near. Last week, \$15,800.

\$15,2000 of hear. Last week, \$15,800.

Playhouse (T-L) (459; \$1.49-\$1.80). "Devil at Four O'Clock" (Col). Sock \$9,500. Last week, (Col). Sock \$9,500. Last week, wk, \$2,800.

Plaza (T-L) (278; \$1-\$1.80). "Girl With Suitcase" (Indie). Great \$6,500. Last week, "After Mein Kampf" (Indie) (200; \$1.25-\$2). "La Dolce Vita" (Nator) (14th wk). Sturdy \$4,000. Last week, \$4,800. Trans-Lux (T-L) (600; \$1.49-\$1.80). "Devil at Four O'Clock" (Col). Sock \$14,500. Last week, "Guns of Navarone" (Col) (14th wk). \$4,900.

Longruns Dominate London Film Biz; Doctors' Good \$11,000, 'Friday' Loud 10G; 'Tongs' 14G, 'Sept.' Socko 15G

London, Oct. 17.
Current West End scene is dominated by long ren holdovers, which are overshadowing the newcomers. Among the latest first runs, the test returns are coming from a horror double bill at the London Pavilion. "Terror of the Tengs" and "Hondeidal," which looks big \$1.6.00 in second week.

"Young Doctors" is heading for Artists, across the main stem.

"Young Doctors" is heading for a good \$11,000 or close in first round at Leicester Square Theatre rand at Leacester Square Theatre while "On Friday at 11" is shiping for a neat \$10.000 in hist Plaza \$68510n. "A Matter of Who" was prov \$2.500 in the lone week at Collecum.

Not seum.

"Guns of Navarone" continues mighty at the Columbia with a tail \$11.860 in 25th frame. "South is a fancy. \$17.000 on "Come". Pacific hit a fancy. 17,000 on 180th Dominion stanza. "Come September" gross shaped a smash \$15,000 or better in third week at the Odeon, Leicester Square.

Estimates for Last Week Asteria (CMA) (1.474; \$1.20-..75)—"Exodus" (UA) (22d wk).

Carlton - 20th - 1.128; 70-81.75)
—"Marriage-Go-Round" - 20th - 13d
wk. Fair \$5,500 Second was \$6,200. "Queens Guards" - 20th - bows
Oct. 11.

Casino Indie (1.155: \$1.20-\$2.10-"Search for P.radise" (Robin: (3d wk). Fine \$18.000.

(15th uk). Mighty \$11.800.

Dominion (CMA) 1,712; \$1.05-Pacific "South (180th wk). Great \$17,000:

Leicester Square Theatre (CMA) (1.375: 50-\$1.75)—"Young Doctors" (UA). Good \$11.000 or close after steady \$6.700 in first

London Pavilion UA 1.217; 70-\$1.75)—"Terror of Tongs" (BLC) and "Homicidal" BLC) (2d wk Heading for big \$14.000 or near. Opening round, \$16.100.

| 12d wk. | Heading | 10f | 10f | 12,200 | 10ear. Opening round. \$16,100 | 10ear. Opening round. \$16,100 | 10ear. Opening round. \$16,100 | 10ear. Opening round. \$15,000 | 10ear. Opening roun

wk! One \$5 600.

\$5 600.

Ritz (M-G) (430; 70-\$1.75)—"Two Women" M-G) (10th wk). Smash

5.300.

Royalty 'M-G' '936; \$1.05-\$2.20' .

"Ben-Hur" M-G' m.o.) (19th k. Hefty \$11.500.

Studio One 'Indie' 556; 50- 120'—"Nikki" 'J'isney). Heading

#1 201—"NIKRI (PISTEY). Heading for stout \$5,600. Warner WB) (1.785; 70-\$1.75)— "Fanny" WB) 4th wk. Solid \$14 000, and better than previous week.

ST. LOUIS

"Devil at 4 O'Cleck" Col). Hotev

and Pendulum (Al-alla) Command" (AA) (2d wk), \$15,000, Foew's Mid-City (Loèw) (1,160; 6(-90)— 'La Dolce Vita" (Astor) (2d wk. Smash \$10,000. Last week.

'Loew' '3.600; 60-90'— to Sun' M-G'. Fair

Pageant Arthur) (1,000; 90-\$1.25) "Watch Your Stern" (Magnus) id wki. Hep \$2,000. Last week, 2,500,

L'VILLE; 'STREET' 6G, 2

L VILLE, SIRELI OG, 2

Third in the Cinerama series.
"Cinerama Holiday." shapes brisk
at Rialto for first week. United
Artists, across the main stem, got
off to a fat start with "Thunder of
Drums." aided and abetted by
a sneak preview Saturday 21'
"La Dolce Vita" in third round at
the Brown looks okay. "Back
Street" at the Kentucky in second is nice. "Greyfrians Bobby"
for second at the Mary Anderson is rated hotsy.

Estimates for This Week

Estimates for This Week

Brown (Fourth Avenue) (1.100; 75-\$1.25)—"La Dolce Vita" (Astor) 3'3d wk). Oke \$4,500 after second week's \$5.000.

Kentucky (Switow) (900; 75-\$1)
—"Back Street" (U) (2d wk). Nice

- Back Street (U) (2d wk), Nice \$6,000 after opening week's \$8,000. Mary Anderson (People's) (900: 50-\$1)—"Greyfriars Bobby" (BV) (2d wk), Hot \$7,000. First week 2d wk). H

2d wk. flot 3,000.

Rialto (Fourth Avenue) (1.100;
S1,25-\$2.20)—"Cinerama Holiday"
Cinerama; Strong \$9,000. Last
week. "Seven Wonders of World"
Cincrama (13th wk), \$7,000.

United Artists (Fourth Avenue)
3,000: 75-\$1.25) — "Thunder of
Drums" (M-G), Off to good start
and helped by sneak preview Saturday (21) night, but balance of
week was not so good. Shapes
modest \$5,000. Last week. "Exodus"
(UA), on first downtown showing
continuous run, \$9,000. (Robin: 3d wk. Fine 51.000.

Coliseum 'M-G: 1.795; 70-81.75)

—'Invasion Quartet' 'M-G opened
Monday '9'. In ahead. 'A Matter
of Who'' 'M-G', poor \$2.500.

Columbia 'Col' '740; \$1.05-82.50)

—'Guns of Navarone'' Col' (m.o.)

Columbia 'Nacht. Matter
of 'Nacht. Matter
of 'Who'' 'M-G', poor \$2.500.

Columbia 'Col' '740; \$1.05-82.50)

Columbia 'Col' '740; \$1.05-82.50)

Continuous run, \$9.000.

'Devil' Smash \$13.000 In Cincy; 'Street' Oke 116; 'Breakfast' Boffo 10G Cincinnati, Oct. 24.

Cincinnati, Oct. 24.

Harvest time is a reality for Cincy firstruns this stanza. "Devil at 4 O'Clock" is shipling socko at Keith's. "Back Street" looks nice at the flagship Albee. "Question 7" at the smaller Grand shapes good. "Splendor in Grass" and "Breakfast at Tiffany's" bid to retain five-figure tempo in second weeks. "Guns of Nevarone" holds fairlish in 15th week. "Creature From

ish in 15th week. Haunted Sea" an "Creature From 1 "Devil's Part-Haunted Sea" and "Devil's Part-ner" dualed at Twin Drive-In 'east side screen' are fair.

Estimates for This Week

Estimates for Inis week
Albee (RKO) (3.100); \$1-\$1.50)—
"Back Street" (U) Nice \$11.000 or
close. Last week, "Hustler" (20th)
(2d wk) \$8.000.

Capitol (SW-Cinerama) 1.400;
\$1.25-\$1.80—"Guns of Navarone"
(Col) (15th wk). Fair \$5.500. Last
week \$5.800.

week, \$5,800.

Esquire Art (Shor) (500; \$1.25)—
"Man In Moon" T-L! (2d wk).
Fairish \$1.100 after \$1,600 bow.

Fairish \$1.100 after \$1.600 bow.
Grand 'RKO' 1.300: \$1-\$1.25)—
Question 7" 'Indie'. Good \$7.000
or close. Last week, "Exodus" 'UA)
'subrun' (two days, and "La Parisienne" 'UA) and "Magnificient Seven" 'UA) (reissues), \$5.000.
Guild (Vance) (300: \$1.25)—"The
Truth" 'Kings' (2d wk). Fair
\$1.300. Last week, \$1,500.

Hyde Park Art 'Shor) (500;
\$1.25]—"Genevieve" 'Indie) and
"Tight Little Island" 'Indie' reissues). So-so \$1.100. Last week.

"Karty" (UA) and "12 Angry Men (UA) (reissues), \$800. Keith's (Shor) (1.500; 90-\$1.25)—

Keth's (Shor) (1,500; 30-31,25)—
Devil at 4 O'clock" (Col). Sock
\$13,000. Last week, "Paris Blues"
UA '2d wk). \$4,500.
Palace (RKO) (2,600; \$1-\$1,50)—
"Splendor in Grass" (WB) (2d wk).
Smooth \$10,000 following \$13,000

opener.
Twin Drive-In (Shor) (600 cars
each side; 90c)—West: "Come September" (U) and "Great Imposter"
(U) subruns: So-so \$4,000. Last
week, "Devil's Hand" (Indie) and
"Undie"; "Indie, 25,500 Feet. - "Watch Your Stern" (Magnus) (3d wk". Hep \$2.000. Last week, "Levil's Hand" (Indie) and "Bloodlust" (Indie), \$3,500. East: \$2.500. "Blood and Roses" (Par) and "Man Trap" (Par). Drab \$8,000. (Pirate and Slave Girl" (Indie) and "Devil's Partner" (Indie), \$7.000. Last week, "Exodus" (UA) (subrun), \$7.000. Shady Oak (Arthur) (760; 90-\$1 "55-—"Franny" (WB) (subrun)) 3d wk). Nice \$2,000. Last week, \$3,000.

LOS ANGELES

(Continued from page 9) Again" (UA) (subruns) (2d wk).

Four Star (UATC) (868; 90-\$1.50) "Rocco and Brothers" (Astor) of the wki. Off to fair \$3,500. Last week, \$4.000.

week, \$4,000.

Crest (State) (750; 90-\$1.50)—

"Purple Moon" (Indie), Fair \$3,000
or under. Last week, "Invasion
Quartet" (M-G+ (4th wk), \$2,600.

Fine Arts (FWC) (631; \$2-\$2.40)

—"Never On Sunday" (UA) (48th
wk. Fine \$4,700, Last week, \$4.800.

Pantages (RKO) (1.513; \$1.25 2.75)—"Spartacus" (U) (53d wk) Busy \$10,500. Last week, \$11,700.

720; \$2.40-Vita" (Astor) Music Hall (Ros) 2.75)—"La Dolce V 15th wk). Solid \$8,000. Last week. \$8,100.

BROADWAY

(Continued from pare 9) after \$5,700 for third week. Stays

near atter \$8,500 for initial week.

beekman (R&B (590; \$1.20-\$1.75)

-Rocco and Bros." Astor) (18th
wk). The 17th session concluded
Monday (23) was good \$6,000 after
\$6,500 for 46th week. Holds until
"Devil's Eye" "Janus) opens
Oct. 30.

Carnesie Hell.

So. 300 '101' adult week. Holds dished to pen s. Oct. 30.

Carnegie Hall Cinema (F&A). (300; \$1.25.\$1.80) — "Neapolitan Carousel" (Lux) '3d wk). Initial holdover week finished vesterday 'Tues! was smash \$7.800 after record \$9.100 for first round.

Fifth Ave. Cinema (R&B) (2.50; \$1.80)—"Macario" 'Indie) '5th wk). Fourth stanza finished yesterday 'Tues!. was okay \$3.500 same as third week. Holds until "Kitchen" (Kings) opens Nov. 1.

Normandie (T-L) '592; \$1.25-\$1.80) — "Green Mare" (Zenith). Opened Monday (23). In ahead, "Girl With Suitcase" (Ellis) (6th wk), mild \$3.000 after \$3.400 for fifth week.

Little Carnegie (L. Carnegie) '520; \$1.25-\$2) — "Purple Noon" 'Times) (8th wk). This week winding today Wed.) is heading for big \$12.500 after \$13.000 for seventh week. Pic already proved to be biggest foreign film house has played since "Tunes of Glory" 'Lope!

Guld (Guild) (450; \$1-\$1.75) — "Quest'on 7" In die) '4th wk).

Lope).

Guild (Guild) (450; \$1-\$1.75) —

Quest on 7" In die) (4th wk).

Current round finishing today

Wed) looks like great \$10.000

after \$11.000 for third frame. Dis
count ducats being used by house

for church groups.

Murray Hill (R&B) (565;
\$1.80;—"Call Me Genius" (C
2d wk). Initial session fini finished

2d wk). Initial session finished Sunday (22) hit okay \$7,000. 72d St. Playhouse (Baker) (440; \$1,50-\$2) — "Hustler" (20th) 15th wk). Fourth round ended Monday 23) was stout \$10,000 after \$11-

23) was stout \$10.000 after \$11,500 for third week.
Paris (Pathe Cinema) (538: 90\$1.80 — "From Roman Balcony"
(Cont) 2d wk). First stanza wound
up Saturday (21) was solid \$9,500.
Plaza (Lopert) (525; \$1.50-\$2) —
"Never. On Sunday" (Lope) (54th
wk). The 53d round completed
Monday (23) was great \$9,400 after
\$10,000 for 52d week.
\$6th \$t. Playhouse (Lee Brecher)
(\$70: \$1.50-\$2) — "Bridge to Sun"
(M-G '2d wk). Initial frame finished Monday (23) was only fair
\$5.100. Likely won't be around ished Monday (23) was only fair \$5,100. Likely won't be around

So, 100. Likely won't be around long.
Sutton (R&B) (561; 95-\$1.80)
"The Mark" (Cont) (4th wk). Third session ended Sunday (22) was smash \$11,000 after \$13,000 for second week.

second week.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Splendor in Grass" (WB) (3d wk). Second round ended Monday (23) was boff \$22,000 or near after \$22,000 for initial week. Daydating with Victoria.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Back Street" (U) (3d wk). First holdover session finishing today (Wed.) is heading for good \$9,000 or close after \$11,000 for first week.

good \$9.000 or close after \$11.000
for first week.
World (Perfecto) (390; 90-\$1.80)
— "Wild for Kicks" (Times). First
week ending tomorrow (Thurs.)
looks like record \$20,000 or better.
Holding. In ahead. "Lust For Sun"
(Films Around World) (16th wk),
\$5,000, after an amazing run.
"Kicks" hit new highs on each of
first three days, racking up a sensational \$14,000 for these initial
days. House is grinding from 9
o'clock in the morning and playing
capacity virtually every performlance.

New Pix Boosting Balto; 'Breakfast' Mighty \$13,000, 'Devil' Fast 121/2G

BOBBY' DANDY \$5,000, OMAHA; 'GRASS' 4G, 2D

Omaha, Oct. 24. Biz is up slightly at downtown Biz is up slightly at downtown. Irst runs this stanza. Newcomer "Greyfriars Bobby" at State looks dandy. "Sword and Cross" is big at three houses. "Back Street" looms light at Orpheum. Second week of "Splendor in Grass" continues good at the Omaha. "Question 7" in fourth at Dundee shapes

great.

Estimates for This Week
Admiral, Chief, Skyview (Blank;
1.239; 1.000; 1,200; 75-\$1)—"Sword
and Cross" (UA) and "Scavengers"
(UA). Big \$11.000 or better. Last
week, "Young Doctors" (UA) and
"Boy Who Caught Crook" (UA),
\$8,000 UA),

week,
"Boy Who Caught
\$8,000.
Cooper (Cooper)
\$2.20)—"South Sea (Cooper) (687; \$1.55-

(Cinerama) (14th wk), Fancy \$6.000. Last week, \$4,200. Dundee (Cooper) (500; \$1.55-\$2.20)—"Question 7" (Indie) (4th wk), Great \$4,000. Last week. \$3.500

\$3.500.

Omaha (Tristates) (2.066; \$1\$1.25)—"Splendor in Grass" (WB)
(2d wk). Boffo \$6,000 or better.

| 22d wk). Bono \$6,000 or better. Last week, \$8,500. | Orpheum (Tristates) (2.877: 75-\$1)—"Back Street" (U. Slim \$7,500 or close. Last week, "Hustler" (20th) (2d wk), \$8,000 on \$1-\$167" (20th) (2d wk), \$8,000 on \$1-\$167"

\$1.25, scale.

State (Cooper) 1743; \$11—"Grey-friars Bobby" 18V1. Dandy \$5.000 or near. Last week. "Magic Boy" (M-G) and "Secret Monte Cristo" M-G), \$3.000.

SAN FRANCISCO

(Continued from page 8) "Greyfriars's Bobby" (BV) and "Purple Hills" (20th) (2d wk). Sad \$7.500. Last week, \$8,000. Warfield (Loew) 12,656; \$1.25-\$1.50-"Bridge to Sun" (M-G) (3d wk). Fair \$6,000. Last week, \$10,000.

Paramount (Par) (2.646; \$1.25-1.50)—"Splendor in Grass" (WB) (2d wk). Dandy \$15,000. Last week,

|2d wk). Dandy \$15.000. Last week, \$20,000.
| St. Francis (Par) (1.400; \$1.25-\$1.75)—"Devil at 4 O'Clock" (Col). Sock \$24.000. Last week, "Loss of Innocence" (Col). \$7,500.
| United Artists (No. Coast) (1.151; \$1.25-\$1.50) — "Spartacus" (U). Smash \$15.000. Last week, "Paris Blues" (UA) and "Plight That Disappeared" (UA) (3d wk), \$6.000.
| Vogue (S.F. Theatres) (364; \$1.50)—"Pure Hell of St. Trinian's."

Vogue IS.F. Theatres) (364; \$1.50)
—"Pure Hell of St. Trinian's."
Cont) (3d wk). Oke \$2,000. Last week, \$2.900.
Presidio Hardy) (774; \$1.25)
—"Joker" (Lope) (2d wk) and "Black Orpheus" (Lope) (reissues). Good 25 500. Let week \$2.500.

Jrpneus (Lope) (reissues), Good (25,500, Last week, \$2,700.

Larkin (A-R) (400; \$1.75-\$2) —

'La Dolce Vita" (Astor) (14th wk).

Vice \$5,000. Last week, \$5,300.

Clay (A-R) (400; \$1,25-\$1,49) —

'Truth' (Indie) (6th wk). Trim \$3,
500. Last week, \$4,700.

500. Last week, \$4,700.

CLEVELAND

(Continued from page 9) Guild) 900; \$1-\$1.25)—"Picnic on Grass" (Indie) 2d wk). Fair \$2,000.

Grass" (Indie) '2d wk). Fair \$2,000. Last week, \$2,500. Heights Art (Art Theatre Guild) (925; \$1-\$1.25)—"League of Gentlemen" (Indie) (2d wk). So-so \$1.800. Last week, \$2,300. Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50)—"Back Street" (U) '2d wk). Under par at \$9,000. Last week, \$12,000.

2d wr. Lucer par at \$5,000. Lawweek, \$12,000.
Ohio (Loew) (2,700; \$1-\$1.50) —
'Rocco and Brothers'' (Astor) (2d wk). NSG \$4,000. Last week.

wk). NSG \$4,000. Last week.
\$5,000.

Palace (Silk & Helpern) (2,7'9;
\$1-\$1.50)—'Devil at Four O'Clock'
(Col). Great \$17,000. Last week,
"The Hustler" (20th) (2d wk), \$9000 in 5 days.

State (Loew) (3,700; \$1-\$1.50)—
"Bridge to Sun' (M-G., Sad \$8,000
or near. Last week, "Marines, Let's
Go" (20th), \$5,800.

Stillman Loew) (2,700; \$1-\$1.50)—
"Love in Goldfish Bowl" (Par).
Below average \$5,000. Last week,
"20 Plus Two" (AA), \$4,000.

Westwood Art'Art Theatre Guild)
(855; \$1.25-\$1.50)—"Lavender Hill
Mob" (Indie) and "Tight Little Island" (Indie) reissues). Routine
\$2,200. Last week, "Red Shoes"
(Cont) (reissue), \$1,600.

Baltimore, Oct. 24.

"Breakfast at Tiffany's" in first at the Town and "Devil at 4 O'Clock" on opener at the Hipp are giving the city a much needed boost. Only other new film is "Greyfrairs Bobby." which looks slow at the New.

Best of holdovers are "Splendor in the Grass," nice in second week at the Charles, "Two Women" good in a third at Mayfair and "Back Street," okay in second at Stanton. "Left, Right and Centue" is rated nice in second at Playhouse.

Estimates for This Week

Estimates for This Week Aurora (Rappaport) 367; 90-\$1.50)—"Three Forbidden Stories" (Indie). Slow \$1,300. Last week, "Le Plaisir" (Kings), \$1.500.

Charles (Fruchtman) (500; 90-\$1.50 - Splendor in Grass' (WB) (2d wk). Great \$7.000. Last week,

per) (687; \$1.55- \$1.50- "Secrets of Women" Seas Adventure" Janus (2d wk). Fair \$1.300. Last (th. wk). Fancy (week, \$1.800.

Five West (Schwaber) (435; 90-\$1.50)—"French Mistress" (Cont) 13d wk). Fairish \$1.500. Last week, \$2.000.

Week, \$2,000.

Hippodrome (Rappaport) (2,300; 90-\$1.50)—"Devil at 4 O'Clock"
(Col). Nice \$12,500 or close. Last week, "Blood and Roses" (Par),

Little (Rappaport) 300; 90-\$1,50)

—"La Dolce Vita" (Astor) (8th wk).

Down to oke \$1,800. Last week, \$2,000.

Mayfair (Fruchtman) (750; 90-\$1.50)—"Two Women" (Embassy) 3d wk). Nice \$3.500. Last week, \$6.000.

New 'F: uchtman' (1,600; 90-\$1.50)—"Greyfrairs Bobby" (BV), Slow \$4,000. Last week, "Paris Blues" (UA) (3d wk), \$3,000.

Playhouse (Schwaber) (355; 90-\$1.50)—"Left, Right, Centre" (BCG) (2d wk) Pleasing \$2,200. Last week ditto.

Last week. ditto.

Rex (Freedman) (500: \$1.50)—
"White Slavery" (Indie) and
"Pagan Island" (Indie). Big
\$3.500. Last week. "The Kid"
(Indie) (reissue) and "Young and
Danmed" (Kings), \$1.200.

Stanton (Fruchtman) (2,800; 90-\$1.50—"Back Street" (U) (2d wk). Good \$5,000. Last week, \$10.000.

Town (Rarpaport) 1,125; 90-1.50)

"Breakfast at Tiffany's" Par).

Boffo \$13,000. Last week, "Bridge To Sun" (M-G), \$4,000.

CHICAGO

(Continued from page 9)
S1.25-\$1.80) — "Breakfast At Tiffany's" (Par), Sock \$20,000 or over, Last week, "Loss of Innocence"

fanys" (Parl. Sock \$25,000 of Innocence" (Col) (4th wk), \$4,500.

Loop (Telem't) (606; \$1.25-\$1.80)

"Truth" (Kings) (3d wk). Frisky \$9,000. Last week, \$12,000.

\$9,000. Last week, \$12,000.

Monroe (Jovan) (1,000; 65-90)—
"The Lovers' (Indie) and "She-Wolf" (Indie). Okay \$4,500. Last week, "Warrior Empress' (Col) and "Most Dangerous Man Alive" (Col),

Oriental (Indie) (3,400; 90-\$1.80)
—"Hustler" (20th) (3d wk). Great
\$18,000 or close Last week, \$24,000.

"Steven Wonders of World" (Clerk \$24,000.

Palace (Indie) (1,570; 90-\$1.80)—
"Seven Wonders of World" (Cinerama) treissue) (3d wk), Solid \$16,650. Last week, \$18,000 or near.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Greyfriars Bobby" (BV), Neat S12,000 or better. Last week, "Paris Blues" (UA) (3d wk), \$14,000.

State-Lake (B&K) (2,400, 90-\$1.80)—"Devil At 4 O'Clock" (Col).
Great \$34,000 or near. Last week, "Guns of Navarone" (Col) (16th wk), \$13,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80—"Two Women" (Embassy).
Excellent \$6,000. Last week, "Never On Sunday" (Lope) (37th wk), \$3,500.

Todd (Todd) (1,089; \$2.20-\$3.50)

"Kings of Kings" (M-G). Sock
\$19,000. Last week, dark.

Town (Teitel) (640; \$1.25-\$1.80)

Town (Teitel) (640; \$1.25-\$1.80)—
"L'Avyentura" (Janus) (2d wk).

Lusty \$4,500. Last week, \$5,700.

United Artists (B&K) (1,700; 90\$1.801—"Back Street" (1) (2d wk).

Sizzling \$25,000. Last week, \$36,000,

"""" (Personal 1990)

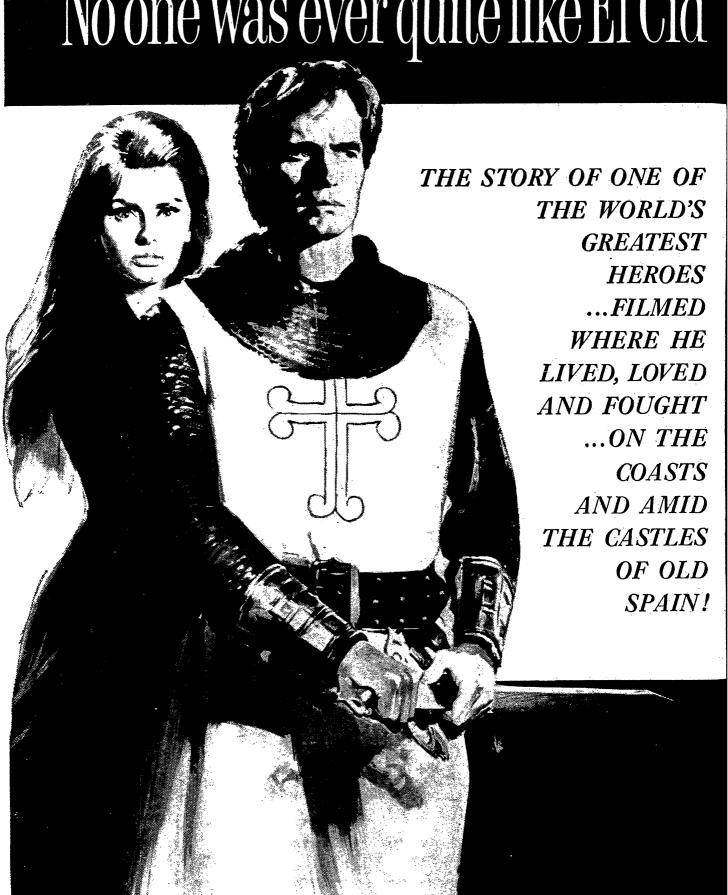
| Sizzling \$25,000. Last week, \$36,000, Woods (Essaness) (1,200; 90-\$1.80)—"Bridge to Sun" (M-G) (2d wk). Frisky \$12,000. Last week, \$18,000. World (Teitel) (606; 90-\$1.25)—"Breathless" (Indie). Okay \$3,500. Last week, "Ivan Terrible" (Indie), \$3,800.

ANNOUNCING GLOBAL PREMIERES DECEMBER, 1961



THE GREATEST ROMANCE AND ADVENTURE IN A THOUSAND YEARS!





.leader..lover..living legend!"

says Harold Lamb, world famous historian

He was the invincible champion of his people. It is said that 'no foe prevailed against him.' Spain, the nation he helped create, made him its hero. Europe wove his story into a legend.

His enemies named him El Cid, which means The Lord-from the Arabic el seid-and they added Campeador which means victor of the battlefield. So, in the opinion of his foes, he was at the same time a merciful lord and a ruthless fighter.

It was a merciless age. In the land that would be Spain, successive waves of Moslems had thrown the small Christian kingdoms, Leon, Castile, Navarre, Aragon, and others, back against the barrier of the Pyrenees. Here, El Cid fought his battle alone.

Sparing the lives of some captive Moors, he was branded a traitor by his own countrymen. Desperate to remove the stigma from his name, he defeated the champion of a rival kingdom in mortal combat. In his fight for mutual tolerance, he faced the enmity of his own peers and the hatred of his beloved Lady Chimene.

Samuel Bronston was the first producer to believe that the stirring human story of El Cid could be filmed. Nothing quite like it had been attempted. Bronston, however, had faith that audiences could be drawn into the world of El Cid.

Charlton Heston, Sophia Loren and all the others come alive in their old world Spanish setting. Watching them, you are drawn to them and you feel for them. Castles in Spain, knights with banners—all become real in El Cid.

This is no drama of a bygone age. It challenges our own time in its dedication of a man to a selfless task. Through the magic of the screen, in light and sound, the vision of El Cid touches us today.

CHARLTON HESTON and SOPHIA LOREN

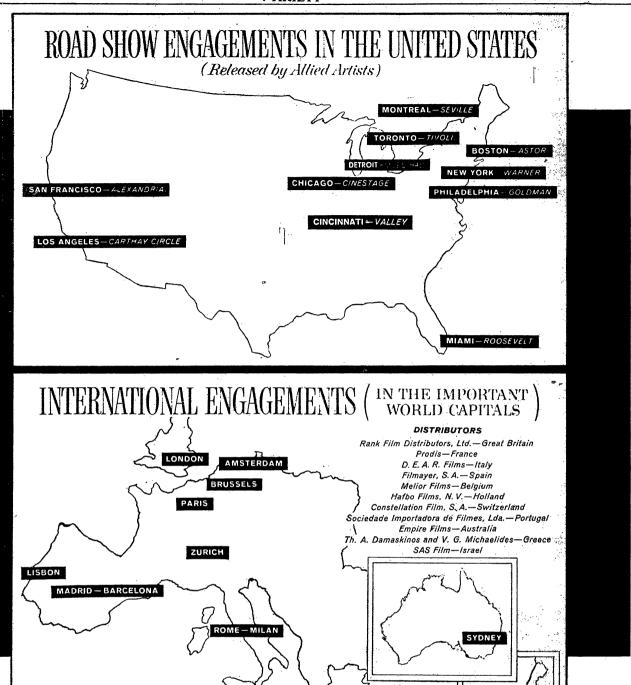
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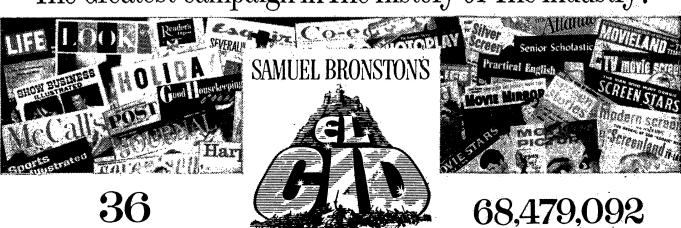
JOHN FRASER GARY RAYMOND HURD HATFIELD MASSIMO SERATO HERBERT LOM

RAFGE BOXSA AND FRANK PHILIP YORDAN ANTHON MAN

SAMEEL BROASTON PROPERTIES.



The Greatest Campaign In The History Of The Industry!



CIRCULATION

MAGAZINES

Film, TV Unions to Meet in Brussels **To Consider Common Mart Effects**

There is to be a meeting in Brussels next month of all creative film and television unions in Europe to consider the effects of the European Common Market on the motion picture and television industries of the countries con-cerned. Conference is being supported by the International Federation of Actors and Musicians and also by individual unions

also by individual unions.

One of the first British unions to indicate its intention of supporting the Brussels meeting is the Assn. of Cinematograph and Television Technicians. It discussed the matter at its last general council meeting, when it decided to await the outcome of that confab before making up its own mind on the Common Market.

In the ACTT discussions unions.

In the ACTT discussions, general secretary George H. Elvin, said that both the Trades Union Congress and the government favored, in principle, Britain entering the CM.

So far as the film industry was concerned, this might mean Britain relinquishing all protective measures such as the screen quota, as well as the aid laws like the National Film Finance Corporation and the Eady scheme.

Arg. Screen Institute Shows How It Spent \$1,245,000 in 6 Mos.

Buenos Aires, Oct. 17.

National Screen Institute prexy
Felix Taurel has submitted a report on the first six months of his
conduct of its affairs, which shows
that some \$600,000 have been
lo. ned to producers, another \$200,000 paid out to exhibitors for what
is termed "recuperation" (subsidy
for exhibiting the native product)
and another \$20,000 to exhibitors
who voluntarily exhibited the native feature pix. Eleven feature'
films and 20 shorts were classified
for obligatory exhibition.

Then \$425,000 was assigned to

Then \$425,000 was assigned to producers in cash awards for the best native pictures while scholarship awards were made to shorts producers to study new techniques abroad.

abroad.

Furthermore, large sums were spent financing attendance of Argentine delegations at international fests. The Institute is still trying to purchase the old Emelce studies for experimental and training purposes. Because the studies have been dismantled of all film equipment, this seems like a futile and odd purchase plan.

The press in general refrained

The press in general refrained from commenting on the useful-ness or otherwise of the Institute's work on behalf of the screen industry to date.

CLASSICS TO FORE IN PARIS LEGIT SEASON

Paris, Oct. 24. Of the 44 straight legit theatres Of the 44 straight legit theatres here, 14, either private or state subsidized, will do classic offerings this year. Moliere leads with 25 reprises to Racine's 11. Shake-speare, Christopher Marlowe, Cornellle, Marivaux, Eschyles, Aristophanes, Alfred De Musset, Alfred De Vigny Beaumarchals, Dumas, Hautecoeur and Goldoni are others in this classic renaissance going on here.

Star names like François Perier

Star names like Francois Perier, Jean Richard, Danielle Delorme. Francoise Christophe, Jacques Charrier and Bernard Blier are also named as interpreters of this classic resurgence. It is felt that classic resurgence. It is felt that Culture Minister Andre Malraux's doctrine of classical renewal in theatres is more than bearing

Theatres involved are the state houses, Comedie Francaise, Theatre National Populaire and the Theatre De France, along with such private ones as the Alliance Francaise, Atelier, Athenee, Theatre Des Champs-Elysees, Studio Des Champs-Elysees, Gaite-Montparnasse, Gymnase, Palais Royal, Recamier, Sarah Bernhardt and Vieux Colombier,

Yojimbo' Sold to UA

Tokyo, Oct. 17.
Toko will sell original story of Rodyguard) to Toho will sell original story of "Yojimbo" (The Bodyguard) to United Artists for an American remake. "Zojimbo" reaped rave comments at Cannes fest and won top acting award for Toshiro top act Mitune.

Several years ago Toho sold "Seven Samural," also an Akira Kurosawa picture, to UA. It was remade into "Magnificent Seven."

Moving Toward Spain's Hopes In Latin Markets

years to organize a private enter-prise set-up for the release of Spanish features in world ma-kets—particularly the Latin-Amer-ican—appears finally headed for

ican—appears innaily neaded for success.

Approximately 20 major Spanish producers are meeting here to approve final plans in this direction. The new distrib company will be Government's medium-term credit thank but it will operate autonomously as a commercial entity. Outlook of Uniespana spokesman is that the long-needed distrib company will function through Latin-American distribs, now simultaneously being organized in several South American capital cities. Goal for the next three years is to ensure release in Latin-American markets of from 20 to 30 Spanish features with a consequent boost to 60 annually thereafter.

Aware of the potential paralysis the organization might Aware of the potential paralysis the organization might encounter from the outset as a result of the Spanish businessman's inherent individualism, the founders are prepared to give the new company's officers full authority to select only those pix with exploitation values for the Spanish-language markets.

Italy Wins 1st Prize In Italo Mountain Fest

Trento, Oct. 17.

The 10th International Film Fest of Mountain and Exploration pictures has wound up in Trento, Italy. The U.S. contributed two films which gave a new slant to the word "exploration," till now limited to unkonwn regions in South America, and Africa. With Freedom Seven" and "Research Bv. Rockets." the interplanetary film was introduced as well as the conquest of space pic. The jury report made special mention of this.

conquest of space pic. The jury, report made special mention of this.

Fifteen countries contributed pix, but France, Italy and Germany, with their long tradition in mountainering and filming of mountain expeditions, carried away most prizes. First prize went to Vittorio De Seta's "Banditi A Orgosolo" (Italy). The Golden Neptune, best exploration film, went to "Le Ciel Et La Boue," made by Piere Dominioue Gaisseau (France). The Golden Rododendro, for best mountain film, went to "First Climbing Of the Eiger During Winter" by Edmund Greer and Karl Aulitzy (Germany).

Goodman Booked For Early November Run

Early November Run
Buenos Aires, Oct. 17.
Benny Goodman has been
booked by the Lococo Circuit for
an indefinite number of weeks af
fits major house, the Opera for
early in November. He will bring
his own combo of 18 musicians
for two performances a day, and
probably three or four shows on
Saturdays and Sundays.
This will be the last outstanding
booking of the year for the circuit which has celebrated the 25th
anni of the Opera with a number
of outstanding importations, such
as Sammy Davis, Tony Bennett
and Diana Dors.

Singapore, Oct. 17.

John Waterhouse, a director-script writer from World Wide Pic-tures Ltd., London, is here to col-lect material for a non-commercial color film on Malayan life for Uni-

This film, costing \$66,666, will tell the world about this country and its people. It will be a three-reeler. Shooting would begin sometime next January.

W. German Pix Climb Abroad

Frankfurt, Oct. 17.

Against the constant complaints about the dwindling cinema business in West Germany, the country's German Export Union has just revealed that West German film business, while off at home, is better abroad.

is better abroad.

German pix did more than \$6,000.000 in business outside of Germany last year, a 10% rise over the foreign boxoffice totals for the previous year. And German films in 1960 played in 40 foreign lands, the study has indicated.

While film experts of the process of the study has indicated.

the study has indicated.
While film exports of the local product in the European lands stagnated or lost ground last year, profits for the German films were up in the Far East and South America. Also, the Export Union officials noted, there are increasingly good chances for the films to be bought in some of the less developed lands of Africa and the Far East.

Far East.

West German officials also noted sourly that the Commies are far outdistancing the western worlds in their attempts to provide films for the undeveloped countries. The East German government, for instance, subsidizes its DEFA film producers and offers their product at extremely low prices in such countries as India. Pakistan, the United Arab Republic, Ceylon and Morocco, so that the films from the western lands come in, if at all, at a definite price disadvantage. The DEFA films, of course, have a heavy Red slant.

German Film Weeks were ar-

have a heavy Red slant.

German Film Weeks were arranged in Pakistan, India. Ceylon, Tokyo and Honkkong, to help popularize the West German screen productions in the Far East. However, the highest income for the West German films outside of the home territory continues to come from the German-lingo lands of Austria and Switzerland, followed by Belgium, Netherlands and Luxembourg, Denmark, and then South America.

Bill Okayed by Senate **But Lacks House Vote**

Rome, Oct. 24.
A new Italian censorship law was approved here this week by the Italian Senate. It now goes to the House before becoming effective

In the future, all films must receive an okay by the Italian Ministry of Entertainment before being shown in public or exported. Censorship committees will function on regular and on appeal level, each group headed by a retired magistrate, and including a rep of the Entertainment Ministry, one from the Ministry of Interior, three specially designated members with no direct interest in the film industry, and an expert or teacher of children. Similar setup applies to theatre censorship.

Committee also will judge pix In the future, all films must re

Committee also will judge pix fit for age levels, with new limita-tions setting limits at ages of 14

and 18.

Session pondering the censor law was a violent one, and ended with the walkout of socialist and communist senators. They oppose any form of censorship on the grounds that no discrimination is made here between political and moral censorship. Leftwingers obviously fear that new law will reinforce possibilities of Christian Democrat majority's political influence in local film matters.

Additional Foreign News On Page 18

Color Pic of Malayan Life French Film Biz Bureau Raps How **Prizes Are Selected at Pix Fests**

German Critics Pick 'Bests'

Frankfurt, Oct. 17. German actor Boy Gobert was chosen by the Assn. of West German Critics as the Winner of its Film Prize for his portrayal in Yves Ciampi film "Wer sind Sie, Dr. Sorge?" (Who Are You Dr. Sorge?" (Who Are You, Dr. Sorge?) The theatre prize was awarded posthumously to German character actor Walter Franck, who died in August.

who died in August.

The dance prize went to Mary
Wigman for her lifework.

The music award went to Carl
Ebert for his work as director
and producer.

Cantinflas Pic Hits \$200,000 In Four Weeks

Mexico City, Oct. 24. Cantinfias (Mario Moreno), getting reports of boxoffice receipts of his latest Mexican film, "The Illiterate One," is not touched by the current industry film crisis here. Picture grossed about \$200,000 in the first four weeks at four first run houses, with the end not in sight yet. Comic is already making plans for his next annual national production, but this will not go before the cameras until next February. Tentative title of film is "Cuando San Juan Abra la Puerta" (When St. John Orens The Door).

Opens The Door).

Anothr major production is being planned by producer and director Roberto Rodriguez, with Maria Felix to interpret role of a flery highwaywoman in "La Bandida." Male leads to include Pedro Armendariz and Emilio "Indio" Fernandez. Katy Jurado and Ignacio Lopez Tarso are also set for roles in this, with camerawork by Gabriel Figueroa.

The William Morris office ad-

by Gabriel Figueroa.

The William Morris office advised Mexican producers in a general statement that Anita Ekberg would do a Mexican picture if a producer comes up with \$100,000. These prices discourage local producers seeking to hypo boxoffice via the use of international names.

Vittorio de Sica, who comes here in mid-November, is planning to dicker with producers, offering his services as actor, director and producer. But here again the price tab may be too steep for local producers.

British Union Demands Curtail 'Four Freedoms'

London, Oct. 17.

London, Oct. 17.

Demands by the Assn. of Cinematograph, Television & Allied Technicians for the use of full camera, crews (six to nine men) have caused Associated TeleVision drastically to alter its worldwide documentary skein, "The Four Freedoms." The commercial web considered it too expensive to furnish full crews for "simple interviews" with foreign personalities.

Now the program, under four separate producers who will each supply a one-hour segment, will be screened in a modified form using film supplied by the United Nations.

Distrib of Last War' May Go to U.S. Major Tokyo, Oct. 17.

Toho has dropped idea of doing its own distribution of "The Last War" in the U.S. and is listening to bids from American companies.

to bids from American companies. Film, most expensive in the company's history, depicts destruction of world by nuclear bombs and is a shocking plea for peace.

Columbia and Paramount are among interested U.S. parties. A print will be sent to Russia for screening in response to a request from there.

The Bureau of Film Industry Liaison, made up of reps from the production, exhibition and distribution branches, which puts griev-ances before governmental bodies, ances before governmental bodies, passed a notion knocking the prizegiving tendencies of film festivals of late. BFIL maintained that the fest juries make the reasons for their accolades uncertain, and fest selections also are becoming untenable. Group pointed out a confusion of both parties as to awards and choices which underlined new expression as opposed to those pix which please and attract wide audiences.

Group did not make its point

Group did not make its point clear but seemed to infer that top prizes this year went to films with limited audiences because of their specialized, personalized forms and formats. The Cannes Fest top and formats. The Cannes Fest top honors were split between the French "Such a Long Absence" and the Spanish "Viridiana." The former did not do top well in its firstrun despite okay reviews. Latter was blasted by the Vatican as blasphemous, and cannot be released in Spain with pressures being put on in other countries to block sales and showings.

Specialized Films NSG

Specialized Films NSG
The Italo "The Night" had done
biz in a specialized firstrun here
before copping the grand prize at
Berlin while the Venice prizewinner. "Last Year in Marienbad," is
now doing sock biz in two small
arties in spite of its difficult format

Hence, many filmites here feel that fests serve to point up the unusual and different while commercial films do not need such a lift.

BFIL also backed up its arguments by maintaining that the film biz is a big industry, and that any attempt to slant it for specialized audiences could lead to its ruin. But detractors said there is room for both consultations. both popular and specialized

Brit. Exhibs, Distribs In Hassle Over Bingo, Its Growth in Cinemas

London, Oct. 17.

London, Oct. 17.

The Cinematograph Exhibitors
Assn. has accused the Kinematograph Renters Society of "callous indifference" to the difficulties of some theatres which are trying to stay open as film houses but, through lack of "suitable" product, are substituting bingo.

The renters (distributors) feel The renters (distributors) feel the game is a major threat to the industry especially when cinemas want to run two or three sessions a week (some have even given up films completely) to cash in on the craze.

in on the craze.

Therefore, the KRS rejects the exhibs plea that a theatre which stays open for films part of the week tusing bingo for the remainder, is better than a closed one. KRS feels that bingo played on any sizable scale would soon become "common practice" and do the industry enormous damage.

SANDY GLENNON OUT OF MADRID AGENCY

Madrid, Oct. 17.

The William Morris agency cut overhead in Spain, dispensing with services of Madrid manager Sandy Glennon and turning over opera-tions to Glennon's local assistant.

tions to Glennon's local assistant. The Morris office opened its Spanish branch only five weeks ago but found the local film economy insufficient to warrant a fulltime manager. Glennon was formerly head of the John Mather talent office here and continued in that role when the Hollywood percentary acquired the Mather operation.

Bob. Moscow's New Berth Milwaukee, Oct. 24.

Robert M. Moscow has been appointed managing director of Prudential Theatres Oriental and Tower here.

Moscow's previous base of op-

Alga, G

BOOK IT NOW-WHILE IT'S HOT!

Here is a list of playdates up to press time

ALABAMA
BirminghamStrand
Florence Cinema
HuntsvilleTony
Mobile Povv
ARIZONA
Phoenix Vista
PhoenixVista
Equation Hard
Fayetteville
Ft. SmithMalco
Hot SpringsMalco
Little RockArkansas
Pine BluffMalco.
Pine BluffMalco. TexarkanaParamount
CALIFORNIA
AnaheimFox
ArlingtonFex
BakersfieldFox
Belmont Belmont
BerkeleyElmwood
El CentroCrest
FresnoWarner
FullertonFox
Highland California
LorkspurLark
Long Beach Crest
Los AngelesBeverly Canon
and Music Hall
MontereyHill & Steinbeck
OrangeWest Coast
Palo AltoFine Arts
Pomen - For
PomonaFox RedlandFox
KediandFox
RiversideFox
SacramentoCrest
Son Bernardino California
San DiegoOrpheum
San Francisco Clay & Larkin
San Jose Town and Gay
Son Pedro Strond
Santa AnaWest Coast
Santa BarbaraState

Santa Barbara.....State StocktonRitz Boulder Fox Denver.....Aladdin CONNECTICUT HartfordStrand Meriden..... Capitol Middletown...... Middlesex New Britain......Strand New Haven.....Roger Sherman New LondonCapital NorwichPalace Saybrook...... Saybrook Torrington......Worner Waterbury.....State

DELAWARE Dover......Capitol

Wilmington..... Warner FLORIDA Ft. Myer Edison Jacksonville Five Points Miami Beach...... Roosevelt Orlando Colony Palm Beach..... Carefree Panama City.....Panama Pensacola.....Penn SarasotaRitz Tampa.....Park West Palm Beach....Carefree Winter Park.....Colony

GEORGIA

Atlanta	Rialto
Columbu s	
Macon	Fine Arts
Marietto	Cobb
Savannah	Savannah
Waycross	Ritz
HAWA	
Honolulu	

IDAHO Pocatello...... Chief

> All of these circuits have already booked

"LA DOLCE VITA"

Schine, Fox Mid-West, RKO, New England Theatres, Paramount Gulf, Wilby-Kincey, Famous Players, Video Independent, Fabian, Rowley, Paramount, Interstate, United California, Loew's, Fox West Coast, Fox Evergreen, Stanley Warner, Durkee, Skouras, Stewart & Everett, Kerasotes, Dipson, Milgrim, Martin, Malco, Central States, Penn Paramount, Butterfield, Wisconsin Amusement, Fourth Avenue Amusement, Florida States, Wometco.

ILLINOIS

Chicago..... Mike Todd Herrin Annex Jacksonville.....Times Peoria.....Varsity Rockford......Coronado Rock IslandRocket Springfield.....Senate Taylorville.....Frisina

INDIANA

Evansville......Washington Indianapolis.....Lyric Lafayette...Mars or New Main South Bend.......Ayon Art

IOWA

Davenport Coronet Des Moines......Ingersoll Waterloo.....Strand

KANSAS

Arkansas City.....Burford Concordia..... Grand Coffeyville..... Midland Clay Center..... Fox Dodge CityDodge Emporia......Granada Hays..... Fox Hutchinson..... Fox Liberal.....Tucker Newton..... Fox Pittsburgh..... Fox Salina Fox Topeka..... Jayhawk Wichita.....Orpheum Winfield..... Fox

KENTUCKY

Corbin..... Hippodrome Lexington......Kentucky Louisville.....Brown Maysville.....Russell Middlesboro.....Manring Paris.....Paris Richmond......Madison LOUISIANA

AlexandriaParamount

Baton Rouge Varsity Davenport.....Coronet Lafayette Nona Lake Charles..... Pitt Monroe..... Paramount New Orleans Civic Shreveport..... Broadmoor

MAINE

Bangor..... Opera House Biddeford......Central Portland.....State

MARYLAND

AnnapolisPlayhouse Baltimore......Town, Harlem Cambridge Dorset Cumberland...... Maryland Hagerstown......Colonial

MASSACHUSETTS Amherst......Victoria

Boston Gary, Capri Brockton Brockton Fall River.....Center Falmouth Falmouth Greenfield HolyokeStrand Lawrence......Warner

Lowell..... RKO Keith's Milford..... Stube New Bedford Olympia New Bedford Empire North Adams......Mohawk

NorthamptonCalvin Pittsfield.....Capitol Provincetown......Art Springfield......Arcade

Worcester Warner
W. Yarmouth Music Box

MICHIGAN Ann Arbor......Campus
Bay City......Washington Detroit.....Trans Lux Krim Flint...... Regent

Grand RapidsRegent

East Lonsing.......Lucon
MINNESOTA
Minneapolis......Academy
MISSISSIPPI

Biloxi..... Avenue Columbus......Princess Greenville.....Paramount Greenwood...... Le Flore Gulfport.....Legion Hattiesburg.....Sanager Jackson.....Paramount Meridian.....Temple

Tupelo.....Lyon and Lyric MISSOURI

Brookfield.....DeGraw Excelsior Sps..... Beyer Joplin.....Fox Kansas City.....Brookside Springfield.....Fox St. Louis......Mid-City

MONTANA Billings.....Fox

NEVADA

Reno..... Crest NEBRASKA

Beatrice Fox

DoverStrand Hanover Nugget

Manchester State
Nashua Daniel Webster
NEW JERSEY
Asbury Park Lyric

Atlantic City..... Hollywood and Shore

Montclair..... Bellevue

TOWNS AND THEATRES THAT A SUBTITLED PICTURE ARE WITH 'LA DOLCE VITA'

NEW YOR	ĸ
Albany	Hallman
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Auburn	Autum
Batavia	mudum
Bath	Dalayla
Diahantan	·· Dancock
BinghamtonLoe	Jainis
Dulialo Loc	w s lecn,
Calvin, Abl	ot, Balley
Canandaigua	Playhouse
Cortiand	Fox
Cortland	····· State
Elmira	. Colonial
GenevaGlens Falls	Geneva
Glens Falls	Rialto
Gloversville	····· Glove
Hamilton	····· State
Herkimer	Liberty
Hornell	Stauhan
Hion	Canital
Ithaca	Temple
Liberty	. Academy
Liberty Little Falls	Rialto
Lockport	Palace
Malone	Malone
Massena	Massena
Monticello	Broadway
Newark	Capital
New York CityHe	nry Miller
Niagara Falls	Panide
Norwich	Colonia
Ogdensburg	Steand
Olean	Olean
Oneonta	
Oswego	Oneonia
Penn Yan	Uswego
Desharts Divisor	
Rochester Riviera Salamanca	ana Littie
Saramanca	seneca
Saranac Lake	Ponnac
Syosset, L.I	Syosset
Syracuse	····· Eckel
I onawanda	Star
Utica	Avon
Tonawanda	Olympic
NORTH CAR	OLINA

Lexington	Carolina
Lumberton	Carolina
Morehead City	Morehend
Mt. Airy	Canta
Mile Milymone	Centre
Raleigh	Ambassador
Rockingham	Richmond
Rocky Mt Salisbury Sanford	Cantra
Callabara	
Salisbury	Capitol
Santord	Wilrick
Shelby	Rogere
Wilson Wilmington Winsten-Salem	Calana
West .	Colony
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Winsten-Salem	Carolina
OHIO	
Akron	C
AKIOH	strana
AshlandAshtabúla	Ashland
Ashtabúla	Shea
Athens	Athona
Dall-familia	
Bellefontaine	Holland
Bucyrus Cambridge	Bucyrus
Cambridge	Shea
Canton Cincinnati	Ohio
Cullibilities	DVC 0
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and A	Colony
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Delaware	Strand
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Mansfield	Ohio
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Massilon	P. Lincoln
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Oxford	Telawanda
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Portsmouth	1 0704
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Ravenna	Kayenna
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Van Wert	Van Wert
Warren	Daniel

Zanesville.....Shea Wellar

OKLAHOMA Oklahoma City....Will Rogers Tulsa......Will Rogers

Lenoir.....Center

•
OBECON
OREGON EugeneFox
PortlandGuild
PENNSYLVANIA Allentown19th Street
AltoongRivoli
BethlehemCollege ButlerPenn
Chester State Easton Boyd
Easton Boyd
ErieStrand HarrisburgUptown HazeltonCapitol
Hazelton Capitol
Johnstown
LebanonState
Newcastle Hilander Philadelphia Boyd, Stanton
PittsburghNixon PottsvilleCapitol
PottsvilleCapitol ReadingWarner
ScrantonCenter StroudsburgSherman
SunburyStrand ThomasvilleLincoln D.L.
Uniontown
Washington Basle West Chester Warner
Wilkes BarreParamount
YorkCapitol
RHODE ISLAND NewportStrand
PawtucketStrand ProvidenceMajestic
WoonsocketStadium
SOUTH CAROLINA
SOUTH CAROLINA AndersonState
Columbia Ritz Greenville Carolina
GreenwoodState
Rock HillStevenson SpartanburgState
Sumter
KinasportStrand
TENNESSEE Kingsport
TEXAS AustinTexas BeaumontLiberty
BeaumontLiberty
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1 ubbock Arnett-Benson
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Salt Lake	•	Up	otown
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Alexandria Arlington Charlottes Danville Harrisburg Lynchburg Martinville Newport N Norfolk Petersburg Richmond Roanoke Staunton Virginia B Winchester	each	Vii Parar Parar a and G Blu Col Ams	Byrd mount apitol State mount Roxy alace ranby ebird onial rican valite Beach
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Claims Shooting in Japan for Yanks Without Major Problem If Done Right

Tokyo, Oct. 17.
While foreign filmmen debate
the pros and cons of picture production in Japan a man who has
werked with 14 U.S. films on location here, says. "Shooting in Japan
for an American company is without major problems if properly
done." Statement came from assistant director Joe Markaroff, 31.
of Pelsh descent, who was born
and raised in Japan. With his
knowledge of the Japanese people
and language, he was often the
hason between the American and
Nipponese production staffs.

hason between the American and Nipronese production staffs.

After waiting eight years for US entry under the Japanese quota, Markaroff is now on a ship bound for America where he will rejoin his panents, take up permanent residency for citizenship and work in Hollywood.

Before departing Augments

and work in Hollywood.

Betore departing, Markaroff
drew on his experiences with U.S.
pactures here and said, "You just
can't walk in and expect to get
studio space, but with sufficient
notice, good rental studios are
available both in Tokyo and Kyoto.
With the proper notice you can
also get the necessary accommodations, equipment, crews and
miner cast members without diffidations, equipment, crews and miner cast members without diffi-

Markin off stressed that American practices and methods of dealing should be left at home for best results. Picturemaking in Japan should be accepted on its own terms for best results, he said.

an example, Markaroff noted, As an example, Markaroff noted, "to film on some private properties might cost more money than expected, but some public places can be used free of charge. Yet some American production managers will not shoot unless they pay somebody because they are used to paying in the States. They will just give morey to a fisherman—anybody. It's foolish."

Payoff to Some Gangs

Payoff to Some Gangs

Payoff to Some Gangs
Markaroff also explained that
in some areas of Nipponese cities,
where longstanding gangs exercise
centrol, a payoff must be negotated with the gang leader to
film without incident. Otherwise
gang members will disrupt shooting by blocking the camera angles,
tripping wires and other acts of
vandalism. Once the payoff is made
tit averages about \$1.000 a picture the gang members don arm
bands and become agents for crowd
centrol on behalf of the shooting.

The American production man-

control on behalf of the shooting.

The American production manacetts etc. Lerkatoff said, when he comes here and tries to calculate prices according to U.S. costs. While they are generally less, in some cases they are higher.

"The production manager then fights to lower the prices." Markatoff cited "He may succeed, but unknown to him, the J. panese will absorb the loss by faising the rentals on other pieces of equipment."

Markaroff believes the Japanese no longer pad prices for American picture shooting. He said that with the improved standard of living the improved standard of living here, there is no need for it. Also that the best way to work is for the American unit to let a Japanese preduction manager run the business and by dealing through established observed. lished channels.

Modest Payoff of \$3

Modest Payoff of \$3
"In many cases the proper Japanuse approach can be more effective than bushels of eash offered by the Americans," he said. "In the case of a sequence for 'The Big Wave, for example, we were permitted to shoot on a beach after giving a \$3 can of seaweed to the village leaders."

While Japanese crews ask Americals fer a higher rate of pay than they get from working on domestic puttures. Markaroff explained that this is recome of the large difference in production methods.

ference in production methods.

"Actually the prices the Japaness crews get from U.S. pictures is not enough." he said. "For one thing. American pictures use heavier (quipaient. For another, the language problem and abrupt changes in schedule—unknown in Japanese production—make their jobs more difficult. And Japanese pictures use extra crews to prepare the studios and locations before the day's shooting. U.S. pritures refuse to pay this expense and the crews have to do the extra work."

Hotdogs Into Bigtime

London, Oct. 17.
Film technicians, from ace cameramen down to the humblest clapper-boy, sense the mustard-hot breath of profes-

nustard-fot breath of protes-sional competition just over their shoulders.

The National Assn. of The-atrical & Kine Employees and the Cinematograph Exhibitors Assn. are going into a solemn huddle to discuss a new grade of employment. Likely to be elevated into the bigtime is the hotdog salesgirl.

\$100,000 Suit Vs. 20th Over 'Cleo'

Rome, Oct. 24. 'Cleopatra's'' Roman troubles still not over. A \$100.000 suit

Force Firstrun Situation Into Month's Reissues: Apropos of 'Shortage'

Arty Circuit in Japan

Japan's first arty theatre circuit will be formed here soon, with screenings to begin next March. Fifteen to 20 theatres are expected to make up the chain which will show foreign films for the most part.

Mannheim 10th **Festival Draws** Over 250 Pix

Mannheim, Oct. 17. Mannheim's 10th Film Fest is running here successfully from Oct. 16 to Oct. 21. Last year it looked as though one name would disappear from the list of internstappear from the first of inter-national film festivals when it be-came known that the Mannheim Culture and Documentary Film Week, then in its ninth year, was facing internal difficulties.

Rome, Oct. 24.

"Cleopatra's" Roman troubles are still not over. A \$100.000 suit has been filed in Rome court against the 20th-Fox production by Ennio Togni, proprietor of the Togni Circus. Hassle involves Togni's services in furnishing elephants and other animals for the pic, with claimant asking 16.800.000 Line 'around \$28.000.000.

Our expense incurred and 50.000.000.
Our expenses incurred and 50.000.000.
Our expenses incurred and 50.000.000.
According from 20th's alleged refusal to follow through with the contract.

According to Togni, he was asked in June to furnish 10 elephants 20 camels, 30 lions, 12 titers, 50 horses, two giraffes, a leopard and a snake. Not having all the required animals in his own circus. Togni claims he searched throughout Germany for them at great expense. Soon after, the complaint centinues. 20th-Fox cut its list of animals to 10 elephants at 3000 for rehearsals, they were declared unfit and left the Cinecitta lot 0.ct. 3. Togni insists his claims, and protests went unheeded.

Force Firstrun Situation

Culture and Documentary Film wascing internal difficulties.

But the Mannheimers didn't we present didficulties.

But the Mannheimers didn't we present difficulties.

But the Mannheimers didn't we present wither participation over manager "Walter Talmon-Gros, manager "Walter Talmon-Gros, manager "Walter Talmon-Gros, manager "Walter Unternational Film Week Mannheim still benefits from its radition is evidenced by the tradition is evidenced by the fact that more than 250 films. Fifty-five shorts an inverse the fest from May to Octome the fact from May to Come tits from its tradition is evidenced by the fact that more tha

No More Liberalization Of Japan Pix Imports

Ul Japan I IX Imports

Tokyo, Oct. 17.

Indications are that further liberations of theatrical and tv imports will not be made before October, 1962, despite Japan's announced policy for foreign exchange liberalization. Reason is that imports will be liberalized on a graduated periodical scale, with items regarded as more necessary preceding entertainment material on the list.

Aprovos of Shortage

Minneapolis, Oct. 24.

Harold Field's local Uptown, which has been playing mostly firstrums, has gone into a month of reissues, while his other neighborhood liques, the St. Louis Park, as a leading one, will devote itself entirely to foreign film firstrum during the coming month. It's inability to obtain a sufficient number of satisfactory iirstrum American pictures for these houses. The St. Louis Park has been effeiting firstrums principally, with however, an occasional presentation of a picture previously road-shown firstrum. The Uptown has had some foreign films firstrum and under the Uptown has had some foreign gitner and telepholic, it's called by Field to the public, it's called by Field and "Tall film series." This consists of "a selected series of outstanding and unusual films, the great and the near great, each of which has left a semilicant mark on the history of motion pictures," according to the horchure.

The Uptown will be presenting and unusual films, the great and the near great, each of which has left a semilicant mark on the history of motion pictures," according to the horchure.

The Uptown will be presenting from the same great, each of which has left a semilicant mark on the history of motion pictures," according to the horchure.

The Uptown will be presenting from the same great, each of which has left a semilicant mark on the history of motion pictures," according to the horchure.

The Uptown will be presenting from the same great, each of which has left a semilicant mark on the history of motion pictures, and the near great, each of which has left a semilicant mark on the history of motion pictures, and the near great, each of history of motion pictures, and the near great, each of history of motion pictures, and the near great, each of history of motion pictures, and the near great, each of history of motion pictures, and the near great, each of history of the previous of

International Sound Track

Paris

It is felt here now that television, as well as cars and household appliances, keeps down filmgoing... One quarter of the over 5,000 hardtop theatres in France are threatened by the over 2,500,000 video sets in operation... Association Des Cinemas D'Art, a grouping of over 50 specialized art houses around France for unusual and offbeat pix, talking up an international extension of this setup... The "New Wavers," whose efforts have suffered many setbacks of late, favor this feeling it would give low-budgted product better chance to recoup. Payments to Yank major film companies on property losses entailed during the last war are now being made... Paramount and Metro getting the lion's share. Stipulation that it has to be invested in France has filmites thinking that recent major investments in French productions are due to this as well as the need for releases, in various marts... In an interview in the weekly L'Express, Kirk Douglas declares that since forming his own production company in 1955, Bryna, he has made 10 films and of those only those were successful in which he personally had a hand... Luis Bunuel's "Viridiana," that hot potato banned in Spain and "indexed" by the Vatican, may be held up, for some time in France as far as showing goes... Andre Malraux's promised detaxation for the sorely beset exhib setup in France still seems far off according to sources... The 15th Cannes Film Festival dates have been set for May 7-21 in 1962 from a Monday to a Monday. The two-week span ignores Federation of Film Producer Assn' in that no fests should exceed 12 days... Various film critics are protesting the below-average soundtrack of many French pix. especially those of newcomers ... "Guns of Navarone" (Col) has had 254,681 patrons in four weeks at two big houses and "Spartacus" (U) 80,704 in three weeks at one big these to the service of the Newfelph F. Picheyele et al.

London

London

J. D. Richards, managing director of the Randolph E. Richards circuit, has been named a member of the Cinematograph Films Council in succession to the late E. J. Hinge . . . Lionel Clyne's distribbery, Unifilms (London) Ltd., has joined the Kinematograph Renters' Society . . "La Dolee Vita" goes to the provinces on Nov. 20 on the National Circuit. It is currently in its 20th week at the Berkeley and had previously played 11 weeks at the Columbia and 25 weeks at the Curzon . . Dorothy Lamour was gifted with flower by the technical unit of "Road To Hong Kong" when she finished her 10-day stint in the pic. She's found a film script in which she would like to star and hopes to make it in England . . . Frank Launder and Sidney Gilliat have retitled their comedy film of Kingsley Amis's novel, "That Uncertain Feeling." New monicker is "Only Two Can Play." Mai Zetterling, Virginia Maskell and Richard Attenborough with Peter Sellers . . . Maurice Davis has arrived from South Africa to take over from Charles Goldsmith at Metro's London office . . . Arthur Allighan, Walt Disney's British press agent, on vacation in South Africa

Rome

Berlin

Berlin

Only very few W-German films are currently running in E. Germany. One, however, is given strong support in the Commie press over there: "The Haunted Castle in Spessart." The reason, is obvious. This W-German satire pokes fun of the Boon govt . . . Italian United Artists release, "The Night," garnered two important distinctions in Germany. The Protestant Film Guild here picked it as best film of October while the W. German film classification board declared it artistically particularly outstanding which means considerable tax relief . Universal's "Romanoff and Juliet" was declared outstanding and same distinction was given to the British reissue, "The Ghost Goes West" . . . A Berlin film classification commission recommended "Exodus" for youth and school.

Filmblaetter, local trade paper, reported that four German films were the most screened films in 16 W-German key cities in September, namely "Mrs. Cheney's End," "The Giant Wheel," "Mirscle of Malachias" and "Until the End of All Days." Fifth spot was taken by Paramount's "Cinderfella" . . E. E. Strassal, press chief of SPIO, top organization of the W-German film industry, went to Copenhagen to present former German islench filmstar Asta Nielsen with an honorary plaque for her contributions to the German film industry . New pix in the making here include "Life Begins At 8" (Ufa Filmhansa) with O. E. Hasse and Johanna Matz, directed by Michael Kehlmann, "Germany, Your Miracles" (Rialto-Gloria) with Axel von Ambesser and Wermer Finck, directed by R. A. Stemmle, and "Ramona" (CCC-Gloria) with Senta Berger and Joachim Hansev, directed by Paul Martún.

Madrid

Madrid

Frank Cooper is setting up talent bastions in the Continent via agency deals during a trip around Europe en route to Israel . . . "In Cold Blood" co-star Alberto Mendoza will make his bow in Spanish legit later this year when the Argentine actor onstages for the starring roles in the Jose Tomayo production of Valle Inclan's "Divine Words" and then will go back before cameras in Jose Maria Forque's "Road Lights" . Argentinians Carlos Estrada and Jorge Rigaud join the cast headed by Diana Dors and Alfredo Kraus for "Encounter in Majorca" which Jose Ochoa is directing as his major assignment to date . . Howard Vernon plays the doctor "beast" in Spain's first try at horror film fiction, "Gritos en la Noche" (Cries in the Night) . . Procusa and As Films are the initial two Spanish film producers to qualify for medium-term loans under the credit law decreed more than two years ago . . . Spanish Producers Assn. submitted a report to film authorities containing many suggested modifications in the Government's film credit mechanism . . Shooting resumed at Sevilla studios where the Italo-French coproduction "The Titans" had been inactive for a fortnight following a back-rupturing accident involving the stunt-muscle leading man Giuliano Gemmi . . Uniespana secretary general David Jato predicts that film production this year will easily supersede the old high of 72 native and coproduced film features.



The Happiest, Merriest, Cheeriest, Christmas Treat of the Year!

Stephen Bosustow's Legal Action Against Principals and UPA Inc.

Los Angeles, Oct. 24.
Steplen Resastow, founder of UPA Factures and creator of "Mister Marco" cartoons, has attained extain properties of firm in a \$1244.606 suit brought cames Henry G. Saperstein, leter De Met. UPA Fictures Inc. and Television Personalries Inc.

That r terms of complaint a perennial Fession weeks to recover dama a decade of a written content to the date of a written content to the date of the transfer of transfer of the transfer of transfer of the transfer of tran

Defendants, according to com-int, since July 15, 1961, on our contention they were pos-ty-stroker, have tailed to pay

Left contention they were pia-crivesticker, once tailed to pay leaston the meskly schary of \$1.0, and a led to mentalin the least manages and other insurance policies growded by contract. Househove also clarges that Sap-erstein into Pe Mit arreed to pur-class and pay for his stock in UPA and all they have failed to complete this transaction. He fur-ter all est that UPA. Saperstein and De Met have been causing a transaction for the personalities, in order to defeat the contractual rights of

Marshall Fine

Continued from page 3 i

Involved a number of New England percentage dates for "Come Stepts shen," for which the sales contracts carried typewritten consess producing weekend kiddie and the race was not general price but applied only to certain sepert theatres serviced by the Beston exchange.

As for Fine, the Ohio circuit conter tound everybody home but the Peramount sales brass out of teven for discussions anent (1) if Preminger revealed in Hollywood that Dr. Martin Luther King, New Tending of Content Late and Dr. Martin Luther King, New Tending of Content Late and Dr. Martin Luther King, New Tending of Content Late and Dr. Martin Luther King, New Tending of Content Late and Dr. Martin Luther King, New Tending of Content Late Dr. Martin Luther Late

At TOA Stirs Palaver As to Intra-Trade Doves

If the De Mel. UPA Pictures Inc. and Felexisten Personalries Inc. The Fiday 13 in Superior Inc. Is a new era of distribution-expending in the offing?

Court in a scaled complaint, which the work of the an influencion and a promisent of a receiver. Attorney Charles J. Katz filed for Personal Complaint. The control of the properties of complaint. The control of the properties of complaint. The properties of the properties of

The arther point about Par's participation via a "Blue Hawaii" screening and luan was its liberal judget. The party, it's understood, ran up a \$9.000 bill.

ran up a \$9,000 bill.

Par also sent the confab its Coast production bess, Martin Rackin, and for the handshaking contine and ret any formal product pitching, at that.

It remains to be seen, of course, whether the Par gesture for TOA cues any other majors, or is just an isolated bit of buttering up.

AMUSEMENTS DUBIOUS ON NEGRO SOLON BIT

ON NEGRO SOLON BIT

On the Solid Sol

Georgia's Reaction

Atlanta, Oct. 24.

Repercussions weren't long in coming from this Deep South bastion after producer-director Otto Preminger revealed in Hollywood that Dr. Martin Luther King, Negro integration leader, had been asked to play a small role as "Senator King of Georgia" in his forthcoming picture, "Advise and Consent."

the Peramount sales brass out of ture exhibitor would show the film town: for discussions anent (1) in ore "realistic" percentages for small theatres, 22 problem of 16m competition, and 3 the claim of extended-run hardship.

Fine said the picked up sympathy and hope for relief on the first two natters. If so, that's a pietty good score. Apparently, however, the emphasis for the nonce is on sympathy rather than firm commitment.

Elect Dick Lightman

Elect Dick Lightman

MG's Anzac Plans

Continued from page 3

Continued from page 3

New Zealand and Australia until Xmas 1962. Takeover date is contingent on how long pix continue. Large screen attractions have been popular in both areas.

Light expects to handle 40 to 45 pix in Australia next season, bulk emnanting from parent company, five-six from Disney, several from [American International and a number of independents flom British and Continental products.

MGM plans to spend \$70,000 on promo for "King Of Kings" in Kangaroo country, "more than any amount on a previous film, including Ben Hur," said Freeman.

Elect Dick Lightman

Memphis, Oct. 24.

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Dick Lightman Memphis, Oct. 24.

Dick Lightman Memphis Variety

Club Tent No. 20 at a special pow with a convention at the Disney studio this week.

Attending the studio this week.

Other officers elected Bailey Pritchard, first asst. chief barker:

Tordyce Kaiser: second asst.; Bob Carpenter. property master and Charles Levy, ad-pub director, among others.

Unner Vorkers Meet

First general membership meeting of the newly-organized Upper New York State unit of Allied States Assn. is skedded for next.

Monday 130) in the Variety Club in Buffalo.

Organizational matters and election of officers top the meeting of the metaly observed its seventh anniversary with a convention at the Disney with a convention a

'Viridiana' Suits

weeks, however, Union, via a Swiss corporation, Citer, and its U.S agents, Joaquim Marti of Sefo Film International (all defendants in the suit), has been offering to sell rights outside of Spain. Actually, Ed Kingsely, Kingsely International, has made a deal with Alatriste for the U.S. market.

The Spanish coproducers of the pic have been in something of a bind since the picture, because of the Mexican director's alleged irreverent and anticlerical elements, will probably never be allowed exhibition in Spain, the country it repped as official entry at the Cannes fest. Furor over the contents of the picture resulted in a shakeup of the Spanish government's film ministry.

Only last week, the picture was supposed to open in Paris at two theatres, but was yanked at the last minute, reportedly because of pressure brought to bear by the Spanish government on the French government. Supposedly, this had nothing to do with the dispute over rights, but was the result of over rights, but was the result of negotiations on a diplomatic level. "Viridiana," done in Bunuel's typically mordant style, concerns a novice, on leave from her convent, who slowly loses her naive conception of faith and charity Picture is replete with scenes of wild and macabre satire, often told with symbols which could upset the more conservative clergy.

Howard Hughes Continued from page 1

blow the roof off the town," he said with creative hyperbole.

The new novel. "Stranger in the House," should be in the hands of Simon & Schuster by next. April, with publication in the fall. It extends his sexploitation mantle via the competition of a sculptress and her teenage daughter that results in the murder of the mother's lover.

ver. Anent his Hollywood trilogy-Dream Merchants" and "Carpe "Dream Merchants" and "Carpet baggers" are two-thirds of the project—Robbins likes to space himself and isn't planning to wind himself and isn't planning to wind it up for another six years or so, by which time he expects to complete "The Inheritors." "Carpetbaggers," he said, is bullish enough to be in its seventh printing, with the 8th and 9th (another 30,000 copies) now on the presses. Biz is so good that a paperback edition isn't contemplated before 1963.

All-Age Disney

veering toward Tennessee Williams for his subject material. He's sim-ply out to woo Mom & Dad and dating couples while at the same time still not neglecting the short

Perhaps the best example of this Perhaps the best example of this is "Babes in Toyland," which is to be the Christmas feature at New York's Radio City Music Hall. Tommy Sands and Annette were cast for the teen agers. For adult appeal there are Ed Wynn and Ray Bolger. Disney went for a budget of \$4,500,000 in getting the Victor Herbert classic on film.

nervert classic on film.

Buena Vista, distribution end
of Walt Disney Productions, will
observe its seventh anniversary
with a convention at the Disney
studio this week.

Private Censors Get Reply: 'No'

Memphis' Judeo-Christian Council of Decency, Led By Baptist, Sought 'Preview' Privilege

Kirk Douglas Ballyhoo As 'Spartacus' Spreads 300 Dates Domestically

Kirk Douglas, star-producer of the pic, has made two special trail-ers for "Spartacus" as part of Uni-versal's re-accelerated campaign for the film's second theatrical year. Star is also pitching in with a round of p.a.'s in London, Paris and Rome.

The Douglas plurs run about 75 seconds each. In addition to selling "Spartacus" they culminate with an industry institutional, "Thanks for coming to the movies!" Blurbs will run about six weeks in front of playdates and will be employed over and above conventional teasers made to herald the pic. The Douglas plugs run about 75

ers made to herald the pie.

Although company isn't making a point of it, the idea of Douglas chipping in originated with the RKO circuit in New York, which has booked the film for two weeks commencing Thankseiving, Intention initially was for Douglas simply to make a pitth tailored specifically for RKO houses, but it dug the suggestion so well that it decided to shoot a second trailer for general use.

As of vesterday (Tues) "Span"

As of yesterday (Tues.), "Spartacus" has played, or is current in, more than 300 domestic dates, of which 188 have been hardticket or modified roadshow engagements. The pic, in fact, has had all the hardticket runs it's going to have domestically. Its current and pencilled bookings including the upcoming RKO, N. Y., skein) are all advanced admission dates. Universal says general release plans haven't even been discussed ye; and the execs decline even to hazard a guess as to when the general breaks might start.

BAKERY INTO AN ARTER: HERB ROSENER EXPANDS

San Francisco, Oct. 24.
Herbert Rosener, Coast art-film
exhibitor and distributor is investing \$150,000 in a new 385-seat
artie in downtown Frisco just a
block from his 400-seat Larkin.

Pagener has token longtorm

block from his 400-seat Larkin. Rosener has taken longterm lease on a building which used to be a bakery, is spending \$75,000 to renovate the building and will spend close to another \$75,000 to equip it for a March opening. Theatre will be named the Music Hall

Theatre will be named the Music-Hall.

Present plan is to use the house for artie first-runs and long-runs, though it may also be used for occasional moveovers, too.

In addition to the Larkin, Rosener owns and operates the 400-seat Clay in Frisco and, with Irving Ackerman, runs the 440-seat Stagedoor. He also owns and operates art houses in Los Angeles and Portland and in Frisco's sub-rubs. Latest acquisition in the suburban category was the 800-seat Berkeley, in the college city across Frisco Bay. The Berkeley was acquired Oct. I from Blumenfeld circuit and Rosener will operate it on a semi-art policy.

Film Houses Alone Duck State's Minimum Pay

State's Minimum Pay

Philadelphia, Oct. 24.

Motion picture theatres were
the only group operated for a
profit that successfully opposed
the state minimum wage law.
Their exemption from the measure.
IH.B. 911, Minimum wage Act)
was accomplished soley through
the Pennsylvania Assn, of Amusment Industries.

Lester Krieger, its secretary
conducted the fight to exclude
film theatre employes from the
law which becomes effective in
this state Jan. 1. 1962. Krieger
explained that where the theatre
operates its own concession stand
or where the persons employed
on the stand are on the theatre
payroll, they are exempt from \$1
hourly minimum provided by the
act.

act.
Female and minor theatre em ployees are also not subject to wage regulations by the Pennsyl-vania Dept. of Labor and Industry, Krieger pointed out.

Memphis, Oct. 24.
So-called Judeo-Christian
Council of Decency, whose spokesmen is a Baptist pastor, R. Paul
Caudill, has formally requested
of the exchanges here the right to
view film releases prior to their
local openings. A formal refusal
has been given.
Since a big entire

has been given.
Since a big civic rhubarb over the Gina Lollobrigida film, "Go Naked in the World" earlier this year the pastor has had exchanges with film trade attorneys over access in advance of openings. This with film trade attorneys over access in advance of openings. This brings up whole issue of "prior restraint" which is opposed by showmen, and doubly so when attempted by private busybodies, as the film gentry consider the minister, though mindful that he has a membership of 7.500 at the First Baptist Church.

Title of Caudill's pro-censor group, Judeo-Christian Council of Decency has stirred some pique as attempting to unite Protestants, Jews and Catholics against films.

Jews and Catholies against films.

Kenneth Clark from Washington as spokeman for the Motion Picture-Assn. of America told group to "make use of rating compiled by national groups in determining local classifications of movies." He said "there would be no end of it, obviously, if we set up machinery for local previewing in Memphis. The idea would proliferate all over the country and would become a burden that we could not stand, nor should we be expected to stand it in view of our long time cooperation with national organizations now rating pictures."

clark pointed out that 10 organizations compile the Green Sheet" which lists the following classifications of motion pictures:—adult, mature young people, family, young people and children. In his messare down here to JCCD leaders, Clark said—"We feel that any interested community should leaders, Clark said.—"We feel that any interested community should take advantage of ratings now available. Other communities find this is a most useful method. I am confident that Memphis would,

Fred Montesi, Memphis biz lead-Fred Montesi, Memphis biz leader and staunch supporter of the Caudill group said. "I'm not in favor of Clark's suggestions." He pointed out that the city fathers should require the movie distributes show product to the council. Mayor Henry Loeb, stated: "I think it would be fine if the theatre owners would let the group look at the new movies and get their advice."

Avoid Bankers

Continued from page 3

young talent type pix would rather see another studio make it. Her given ok. to Manulis to offer it elsewhere and if it isn't set—despite two reported "interests"—20th will produce it. Jack Lemmon and Lee Remick will co-star. After—or before, as matters now stand—'Roses' will be two ty pilots by Geoffrey Prods. "The Lucky Seven," hour show, and "Johnny Dollar," half hour show. After that he has on sked "Soldier in the Rain" by William Golden, to star Steve McQueen. No studio deal set yet.

Edwards started in biz as office boy in 20th's studio mimeo dept. in 1940. He was taught writing by Quine who lifted him out of radio, where he was scribbling "Sound Off." "Peter Gunn" and "Mr. Lucky" shows, and he's been riding the up-escalator since.

'Cleo' Payoff

same production for 20th in Rome under director Joseph L. Manklewicz who replaced Rouben Mamoulian after the actress became ill. The script also has been written under Manklewicz's supervision with a new concept of Cleopatra in the vein of Plutarch.

Because of the limited amount of work weeks in her contract, scenes involving Miss Taylor are being rushed for completion by the end of the year. Otherwise, star can invoke a penalty clause. same production for 20th in Rome



Brigadier General in the U.S. Air Force Reserve, will do the narration portions of "X-15", a suspense drama told against the background of America's famous pilot-controlled rocket plane. The United Artists release was filmed with the full cooperation of the U.S. Air Force, National Aeronautics and Space Administration, and the North American Aviation Co., Inc.

In appreciation of Mr. Stewart's generosity, we are donating a part of the film's profits to a U.S. Air Force benefit to be designated by the Office of the Secretary of the Air Force.

Prank Sinatra
President, Essex Productions

Choiceview Eager For Field Tests; British System's 'A' & B' Programs

An application has been made to the Postmaster-General to start Mgr.'s 6 Mos. & \$2,500 field trials by Choiceview, the tollvision company owned jointly by the Rank Organization and Rediffasion. If permission is granted, an LICA IN West London would prob-

Though at least three more years must elapse before pay-ty can be introduced to Britain. Choiceview earlier this month domonstrated its system to the rulkington Committee which is concluding an inquiry into the future of broadcasting services and last week had a full scale cemonstration for the trade and national press.

Choiceview is working on the

Choiceview is working on the premise that toll, if and when it cemes, will work on a piped system, so as not to add to congestion of the airwaves. With that in mind, four attachments for use on video receivers were demonstrated. Two were fitted to receivers serviced by relay companies, while the others were attached to sets using the normal aerial services. The atthe normal aerial services. The act tachments in both cases provided for cash or credit meters. In the former case, a program cannot be-preked up until there is an ade-quate amount of money in the coin hox.

Irreversible

The Choiceview system is bank-ing on the possibility of being able to transmit two programs and the attachments provide the viewer with the means of making a selection from "A" to "B."

tion from "A" to "B."

The demonstration transmissions made from a neighboring Rediffusion studio, gave the pressar indication of the sort of programs that could be used and praces that may eventually be charged The highest fee suggested was \$1.50 for a championship loxing bout and the lowest was 71, for a religious program, the proceeds of which would be donated to religious charities. That Gevice has to be adopted rather than offer free programming, as the coin box won't function without the necessary coins. out the necessary coins.

while there is a choice of program, the present machinery does not permit a change from "A" to "B" half way through the show. The transfer cannot be made until the final "pulse" has been registered and the necessary switch returns to action. That limitation however, does not rereturns to action. That imma-tion however, does not re-strict the viewer from switch-ing to a public service pro-gram, either BBC or commer-cial. As part of its system, Choiceview has developed an Indiceview has developed an instantaneous audience counting device, which already gives up to 3% accuracy and
which it is hoped to improve
long before the service begins to function.

Choiceview envisages the setting up of distribution companies throughout the country and a net-work of trunk cables and micro-wave links with the national dis-semnation to live broadcasts.

semination fo live broadcasts.

Though accepting that much work and practical experiment on tell was already being conducted in the United States, Choiceview claims that its system is an advance of anything America has to offer but needs the opportunity of proving its beliefs to the world, otherwise US systems may capture the overseas markets.

GOOD FARCE SCRIPT WRITER

Required to help adapt copyrighted story for Motion Picture Production. Box V-3155, VARIETY 154 W. 46th St., New York 36

New York Theatre

RADIO CITY MUSIC NALL-Rockefeller Confer - C: 6-4600 AUDREY MEPPURIN "BREMIFAST AT THEFARY 2" by Blake Edwards - A Jureus-Shepherd P A Paramount Release in TECHNICOLOI e. "WINGS OF GLORY"—Gala excitore

His Case on Appeal; 'Twas Citizens' Pressure

Oakwood, O. Oct. 24.

Edward M. Eads, 31-year-old manager of the Far Hills Theatre in Oakwood, eity adjacent to Dayton, last Friday 20; was sentenced to six months in the workhouse and fined \$2.500 for showing the film, "The Sins of Youth." Oakwood Municipal Judge Frederick Howell also ordered the print, which had been seized last Jan. 30, destroyed. Charles E. Brant, Columbus, counsel for Eads, said the case would be carried to the Court of Appeals. A plea for a new trial had been turned down earlier by Judge Howell.

Tourt of Appeals. A plea for a new trial had been turned down earlier by Judge Howell.

Howell said he viewed the henalty imposed on Eads as "more or less heavy." The six-month sentence was the maximum that could be levied, but the fine, the judge pointed out, could have been as high as \$5,000. Eads sentencing was the result of charges in a warrant filed by Oakwood Police Set. Donald Porter. The manager still faces charges filed, by citizen affidavits, in connection with three other films branded obscene. On Sept. 6, nine citizens filed charges for the seizure of the film. The film showed bare bosoms. On Sept. 10, other citizens' affidavits resulted in the confiscation of a double feature. "Twilight Girls" and the "Fast Set." on Sept. 10. Charges on these films were to be heard later this month.

YOUNGSTEIN, HARLING SPEAK THEIR PIECES

SPEAK THEIR PIECES

Asheville: N.C., Oct. 24.
Theatre Owners of North and South Carolina. in convention here last week, heard some familiar sentiments expressed by at least a couple of guest speakers.

Max E. Youngstein, v.p. of United Artists, charged theatremen with "playing it safe" by buying pictures with only the old well-known names and thus discouraging new talent. He said there's a "tremendous reservoir of talent not only in the acting end, but young directors, young producers, young men on the technical side in lighting and camera."

Philip F. Harling, chairman of the Joint Committee Against Toil TV. urged exhibitors to join in the fight against fee-ty because, he asserted, if it ever gets off the ground it would wipe out a large seement of theatrical exhibition.

This was the 49th annual convention for the Carolina group.

This was the 49th annual con-vention for the Carolina group. H. George Mever Jr., of Charles-ton, was elected president, suc-ceeding R. E. Agle, named board chairman.

Up Gerald A. Banta

Columbians in Huddle

Hollywood, Oct. 24.
With the arrival of Columbia prexy Abe Schneider, exec veepee and treasurer Leo Jaffe, and M. J. Frankovich, veepee in charge of European and Continental production, production conferences with studio head Sol A. Schwartz and consultant Sam Briskin will con-tinue for the greater part of the

week.

Topper will map pix to get the greenlight after the first of the year. Although the company alms to produce and release 30-35 annually, casting difficulties and afilnitive problems may reduce the num-ber to be made here and abroad, it was stated by a studio exec over

a cost of \$1 per home via closed circuit from New York. Detroit, Chicago. Boston and Montreal beginning this month.

Telemeter also has contracted to pipe into the subscriper homes all five regular home games of the Toronto Argonauts of the Canadian Football League at \$2 per tune-in. New arrangement means an end to blackouts of major hockey and football event in Toronto so far as Telemeter subscribers are concerned. What's not available on 'free', tv is now becoming available on Telemeter.

On the afternoon of Sept. 24 Telemeter offered at the \$2 price a showing of the Argonauts-Ottawa Rough Riders football game and this drew 15% of the total potential audience. Telemeter people say this was an impressively high rating in light of the fact that four other games were available for free via the American networks and Canadian Broadcasting.

Paramount admittedly will take an economic shellacking in bringing to subscribers of its International Telemeter home toll system in Etobicoke, Toronto, all 35 away-from-home games of the Toronto Maple Leafs hockey team.

The rights, pickup and transmission of each game will entail an expenditure of about \$8,000. On the basis of the average tune-in of \$21\% of the potential audience, at \$100 per home, Par and franchise holder Famous Players-Canadian figure to gross only \$1.155 per game.

This means, obviously, that Par will be in the red for \$6,845 for

This means, obviously, that Par will be in the red for \$6,845 for each game.

Gerald A. Banta, salesman in Metro's Denver exchange since 1948, has been appointed branch manager in St. Louis.

He succeeds Harry A. Hopkins, who has left the company.

Expansion From Etobicoke Due

Paramount Into Action as Its Own Famous Players Festers With Criticism

Halloween Insurance

Halloween Insurance

Minneapolis, Oct. 24.

Because it hopes this will be
the means of keeping a "passel of kids" out of Halloween
trouble, a Veterans of Foreign
Wars post ponied up to take
over the local neighborhood
Vogue Theatre and invited
youngsters to attend the film
program free as its guests.

The film show comprised a
feature film recommended for
children and a number of cartoon comedies. And there also
were "treats."

Through Bob Murphy's

were "treats."

Through Bob Murphy's Minneapolis Star column kids were informed that in order to gain admission all they had to do was to walk up to the theatre's entrance.

Hancock's Visit

Continued from page 3 = the pic) volunteered to continue

as planned.

Hockey-on-Tour

A Tollvision Coup

Sports being one of the major things in Canada, particularly sports which are not available on conventional television. International Telemeter has completed arrangements to bring its home toll subscribers in Etobicoke, Toronto, all 35 away-from-home hockey games of the Toronto Maple Leafs.

Contests are to be transmitted at a cost of \$1 per home via closed circuit from New York, Detroit, Chicago, Boston and Montreal beginning this month.

Telemeter also has contracted to the contest of the critical comments instructional television.

A reporter who commented that he'd seen the picture the night before and the audience had seemed most pleased, Hançock replied: "You mean there was an addition to being a hit in Britain, had done well in such diverse area as Warsaw, Paris and Beirut. Except for the reference to him tax as a "low, baggy pants cornedian." Except for the reference to him the desired in a couple of instances and that at least one gag situation was carried on too long.

A report on the picture the night before and the audience has seemed most pleased, Hançock replied: "You mean there was an addition to being a hit in Britain, had done well in such diverse area as Warsaw, Paris and Beirut. Except for the reference to him the was inclined to consider most the editing left something to be desired in a couple of instances and that at least one gag situation was carried on too long.

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A report on the such sacche. To a reporter who commented

and that at least one gag situation was carried on too long.

A report on the audience reaction at the Murray Hill prompted him to decide that perhaps after all he should drop in at the theatre and see for himself. The Crowther review had thrown him off a bit, he said, in that he's never felt there was really any difference in comic tastes between Englishmen and Americans. While certain topical allusions might not be transportable from one shore to another, basic situations can make the crossing. He was particularly happy to hear that one line he liked had scored well at the MH. This was the comment of the Hancock character, an aggressively ignorant slob, who, after listening to a group of painters talk incomprehensively about their work, observes trenchantly: "Well, it isn't all dip-it-in-and-bang-it-on!"

Middle Class Chaplin?

Hancock had reservations about a Continental-prepared press bio, which described him as a sort of "middle class Chaplin." He found that not only somewhat presumptious, but totally untrue. What sort of character does he play? "Myself," as described by Hancock, is an "ignorant battler, a guy who is always aspiring to abilities he doesn't have and, as a result-onds up in monumental confusion." Hancock had reservations about ends up in monumental confusion

In his estimation, "Call Me Genius" is not so much a spoof of modern art, as that of a character who, not knowing the first thing about painting, gets involved in the modern art world with nearly directions, concerning. disastrous consequences. For this reason he was surprised when cer-tain high brow periodicals in Britain, including Punch, attacked his "attack." He himself respects the wilder shores of contemporary expression, and doesn't feel that any thing he may do will set back the movement.

the movement.

On his return to Britain, he's resuming work on preparation of his next pic, the locale and theme of which he doesn't want to talk about while it's stifl in its formulative stage. He's collaborating on the script, and the next time out will have a stronger say in all aspects of production. One of the things he'll insist upon is extensive rehearsals before any camera rolls. This should alleviate some of the rewriting which took place on Paramount and Famous Players—an immediate reaching-out for more customers. They insist that International Telemeter system and the second as Estobicoke, Toronto, franchise holder, are now on the verge of expanding the home toll system in Canada susbtantially beyond the present 5.500 subscription list. They re eager to move pronto before too much of a pile up of criticism.

Above-the-border investors in and at least one board member of Famous Players are dissatisfied with progress so far. And there's no denying the fact that Telemeter has got to be only a loss proposition on its present basis.

The Canadians specifically want to the canadians specifically want to expand.

Reincarnate Old Firebrand Unit Of Allied Assn.

Minneapolis, Oct. 24.
North Central Allied comes
back to life as a national Allied
States unit Monday (30) when recently named temporary directors
meet at the Northwest Variety
club rooms here for necessary
steps

meet at the Northwest Variety club rooms here for necessary steps.

It'll be "firebrand," the same as it was before its decease more than a year ago, and will fight he film companies to get "livable" sales deals particularly for small-town exhibitors "who are dying mainly because they can't meet outlandish terms . r boxoffice pictures and exist," according to Bernie Berger, local circuit owner and prime mover to reactivate NCA.

The body also will battle against such hurtful legislation as day-light saving time. Berger refused to accept the presidency of the revixed NCA, however, saying he hasn't the time to devote to the office. But he promised to do all in his power to see to it that the organization is more militant, if anything, than it was before.

Before its death unit was the most militant of all Allied State units when the late W. A. Steffer and Berger were president.

WOMAN MGR. GUILTY, SEEKS ANOTHER TRIAL

Lana I. Lake, manager of the Little Art Theatre. Columbus, Oct. 24.

Lana I. Lake, manager of the Little Art Theatre. Columbus, who was arrested by Columbus police last July, has been found guilty of exhibiting an immoral film. Police confiscated the film. 'Five Sinners,' which was shown to the judge and jury in Municipal Court during the trial.

Miss Lake has filed a motion for a new trial.

Bantam's 32 Paperback Tieups in Hollywood

Tieups in Hollywood.

Hollywood, Oct. 24.

Bantam Books nas reached a new high in film tie-ins with 32. paperbacks skedded in crossplugging deals with major studios during next two years. Spurt was described over weekend by Mark Jaffee, Bantam veepee and editorial director, who revealed that firm's latest acquisition is Scott Fitzgerald's "Tender is the Night," soon to be released by 20th-Fox.

Jaffee, here for visit from N.Y. homeoffice, listed tie-ins with the following pics: "Hell is for Heroes." "The Inspector." "Barabas." "A View From the Bridge," "How The West Was Won." "Phaedra." "State Fair." "Gidget Goes to Paris." "Leyte Gulf." "Requiem For A Heavyweight," and "Splendor in the Grass."

Jaffee said he was also scouring tr for possible material but "so far they haven't come up with anything we would want."

Ohio Owners Convene

Speakers Include Fine, Kurtzman, Sindlinger

Annual convention of Independent Theatre Owners of Ohio is being held today (Wed.) and tomorrow at the Deshler-Hilton Hotel, Columbus Columbus

LEGAL NOTICE

MIDDEN VALLEY, CALIFORNIA, MAGNIFICENT residential property of MARIA
JERITZA, former Metropolitan Opera star,
now permanenty residing in the East—
27.34 acres, with mountain background, 54
months of the continue of the con

Little Messages To Film Producers

EVERY BOY SHOULD LOVE HIS MAMA AND ADVERTISE HIS PICTURE

- Clean living is recommended, but clear thinking is crucial in the film business. The calculating mind of a showman, when truly incandescent, pierces all shadowy, cobwebby, miasmic selling ideas and steadfastly focusses upon the essential simplicities.
 - Selling begins at home, with the family of exhibitors.
- Selling is not going anywhere, not really started, unless and until the trade is first sold. There is no substitute for impact upon the circuits, the theatres, the whole kaboodle of executives, bookers, managers, press agents, and down to the very cashiers and ushers.
- Before your picture opens, before you man the firing line of the daily newspapers, before your barrage of radio and video spots is laid down, before your outriders possess the arterial poster stands, the artillery preparation of the tradepaper campaign must be mounted.
- Clear thinking holds implacably to the logic that no picture is sold without selling the trade first. Producers neglect this truism at their own risk.
- Think Trade and you have it half-made. Naturally the ideal medium remains



For Telling Selling

As Far as Indies Are Concerned TV Webs Nothing But Copy-Cats, **But Welcome It as Sponsor Lure**

The indie sales and programming pattern has received the compliment of imitation by the networks this year. As the indies see it, the webs have adopted a see it, the webs have adopted a large part of the indie operational format this season, starting with minute participation sales and ex-tending to the use of double ex-rosures, repeats and feature films in prime time.

The indies like it. They view the new network pattern as making the indie format more acceptable te national advertisers who tended to shy away from the offbeat tech-niques of the small-fry broadcast-ers. But now that everybody's do-ing it, the offbeat becomes the standard practice.

Minute sales by the networks was, of course, right out of the indie book, NBC-TV's slotting of manner sares by the network was, of course, right out of the indie book, NBC-TV's slotting of feature films on Saturday nights was another programming device widely used by indies. The current cartoon kick in evening time slots stemmed from an indie conception. In New York, for instance, WNEW-TV programmed "Mr. Magoo" cartoons in the early evening to catch adult viewers but never felt the cartoons would make it in a later berth. Daytime strip repeats of former evening network shows is another indie idea as is the double-exposure now being used on CBS-TV for its "Gunsmoke" stanza, with reruns aired on the web under the "Matt Dillon" title on another night. New "Gunsmoke," of course, is in the hour format and represents new erisodes, but the double-exposure approch still is there.

Veantime, back at the indie's ranch, WNEW-TV, among the top money-making indies in the country, has established a formula of hitting where the webs ain't. Its placement of shows is planned with a flexible counter-programming stratecy to the network offerings in the various time blocks. It is, in short, playing the network game with less resources but with nore manneuverability, all designed

rerings in the various time blocks. It is, in short, playing the network game with less resources but with more maneuverability, all designed to snag that approximate 5% share of the audience which is the indie's selling base.

In sparring with the webs. WNEW-TV also moves into the fall season early with its new product before the heavyweights start stirring all the noise. Then it lays back until the dust settles and weaves in again with some more new indie programming. Starting in November. WNEW-TV will launch a flock of new off-network shows such as "Danger Man." "Cimarron City." "Peter Gunn." "Vir. Lucky" and "Yancy Darringer."

ringer."

In the special department.

WNEW-TV's biggest splash will be a two-hour broadcast of "Antigone" a BBC version of the Jean Anouilh play. It will be telecast from 9 to 11 p.m. on Nov. 14 and then repeated in its enurety the fo'llowing week. The indie is also scheduling a "Man In Space" special with its science editor. Martin Caidin, in addition to its monthly series of medical specials under series of medical specials under the "Question of Life" program

BBC Shows Profit Of \$2,851,083 RCA 3D QUARTER

ended March 31, 1991 of \$2,551,083. This is to be added to the balance of \$4,669,431 unappropriated net accenue brought forward from last year and to the transfer from capital account of \$635,676 making a total of \$8,156,190 to be carried

forward.

The Corporation's financial state
the control of the con from the 11.250.000 licenses—excluding the \$2.80 excise duty—amounted to \$105.994.196 this year. After the Post Office took \$7.197.—og2 for collect on fees) and the government returned \$4.993 219, the government returned \$4.993 219, the (Continued on page 44)

Up-Tempoed Sosnik

Following his return from Hollywood where he arranged and conducted Sounds of the Sixtes" for Hubbell Robinson, Harry Sosnik has been having a tempestuous October. He has three major composing orchestrating-conducting observed herein hand

major composing orchestrating-conducting chores in hand.

Timex is taping one with Ferdi-nand Lamas. Jill Corey, Paul
Anka, Barry Chase and Bob Fosse.
DuPont taped "Wonderful World
of Toys" for which location work
was being shot last week in Cen-tral Park.

A Thanksgiving special was also

German TV Gripe: 'Too Much Canned' 95% Now on Film

A study has just revealed that currently 95% of the productions on West German television are filmed, and only 5% is live. Headlined "The Flight to Preserves," an article by T. Schwaegerl in Das Bild sourly notes that there should be "fewer films, more actuality" to hold up the prestige and the power of West Germany's constantly growing television inconstantly growing television in-

constantly growing television industry.

Most dramatic day in the history of West German television, the article notes, was probably on the recent Aug. 13. a few hours after the Communists built up the wall that severs East and West Berlin. That tragic date was marked with powerful television coverage, as the cameras revealed the grim fate of the East Berliners, concentrated on the words of the last handful of refugees who told their heart-rending stories of escaping from the Reds, leaving behind their homes and jobs, and getting across the barriers in the final free moments.

the barriers in the final free moments.

The development of tv began with live shows but the current history reveals this trend toward film in a search for perfection of production. the writer comments. But in filmization the very contemporary power and appeal of the medium is lost.

A sport film loses its interest for the television spectators when they already know the outcome, and radio can often beat its competitor by telling the final results of the football game before the felevision viewers watch the filmed play.

It's bad enough now, with six thours of television programs on the first and second network here in West Germany, when the trend to is to filmization. But what will happen when the West German all night, the writer ponders.

To keep the public entertained and informed, the best formula is still to present a live program, the writer concludes. And if it can't keep pace with the live shows, it will eventually lose its footbold, and the public will go back to radio—or to the movies.

SALES & NET UP

RCA's sales in the third quarter 1961 hit \$368,300,000, or 4% or 1901 int \$508,300,000, or 450 over the same period a year earlier. Net profit for the July-September period was \$6,200,000 after taxes and that was a 3% advance over last year.

Thirty-two cents a share was the earning figure per share of RCA common stock for the third quarter. It is the same as in 1960, only then there were fewer shares outstanding

B-M's ABC-TV Buy

B-M's ABC-1V BUY

Bristol-Myers has come into ABC-TV with a big buy of scattered minutes on the web's night-time schedule. Company has bought into "The Hathaways," "Target: The Corrupters." "Leave It To Beaver," "The Roaring '20s," "Surfside 6" and "Bus Stop," Cheseborough Pond has also picked up minutes on "Ben Casey," "The Roaring '20s" and "Adventures in Paradise."

Yank With a Yen: Vanda's Fuji TV Musical Special

After pioneering as the first Yank to produce and write a book Yank to produce and write a book musical on tv in Japan, a bemused Charles Vanda said, "Although the approach appears negative, the results are positive. If you can condition yourself to make all kinds of contributions and not expect verbal affirmation." he offered you will be surprised by getting what you asked for in deed."

what you asked for in deed."

As tv-radio advisor to J. Walter
Thompson of Japan, Vanda created and produced "From Top to
Bottom," a hourlong musical for
the Leather Goods Industry of
Japan on Fuji-TV. Show starred
top Nippon thrush and recent Life
cover girl Izumi Yukimura with
singers Mitsuko Sawamura, Shinji
Yamada. Arisa Takami, actors
Ichiro Mikumi and Santa Areki
and Tokyo Cuban Boys orch in
support.

and Tokyo Cuban Boys orch in support.

Weighing his first direct encounter with Tokyo tv, Vanda said, "They listen to you, understand you and give you no assurance until you see your requests in the show. He cited that when he asked for four cameras, he was told the budget couldn't stand it. He got the same reply on requesting two Zoomar lenses for two cameras. When Vanda asked for two songs to be pre-recorded, he received same answer. Yet at rehearsal he found four cameras, two Zoomar-equipped, and found facilities set up for three songs to be pre-recorded.

"They'll give you what you need and more, just as long as you don't yell about it," Vanda observed. Everybody works at room temperature and no one flips his lid. And if they don't give you what you want, they'll prove you don't need it, which is quite a novelty in our business," he continued.

"I was promised a cast of about 40 for the show, all by name and

"I was promised a cast of about 40 for the show, all by name and of some popularity. Six days before rehearsal I began to worry out loud about the fact that no contracts had been signed. Officials patiently explained to me that (Continued on page 38). (Continued on page 38)

Mex Viewers Puzzled As They Get Signals From 'Unknown' Station

Mexico City, Oct. 24.

In past week many homescreen owners in this capital have been receiving signals from an "un-known" station, according to re-ports sent into Televicento and the Department of Communica-

The possibilities of a Central American "pirate" station inter-fering with this city's channels was rejected by communications ex-perts who completed investigations of the foreign reception.

Official view of the experts is that even sets near the Guatemala frontier would not be able to capfrontier would not be able to cap-ture signals from this, or another Central American republic. Com-munications said that even if po-tency of Central American stations is increased, signals cannot reach Mexico in clear and perceptible

torm.

While this is the official view,
Televicentro still finds it has to
cope with "invasion" of images
and sound from an unknown
source. It is found that sets having source. It is found that sets having their antennas placed in a southerly direction get irregular interference of rock and roll music, special musical programs and oldie films dating back to the Greta Gargo era.

Joey Bishop: 'We Deserve It'

Minneapolis, Oct. 24.

Interviewed over the long distance phone by Forrest Powers, Minneapolis Star radio and television editor, Joey Bishop said he realized that his initial tv series contributions have been below par and deserved the "sound pannings" they've been receiving.

However, Bishop told Powers he was happy over the show's fine ratings and he explained the steps now being taken to eliminate faults and improve it. And he promised the hetterment soom would be in evidence and explained reasons for the show's faults its first two times out.

Powers said his reasons for interviewing Bishop was to learn from the comedian firsthand about the "inability to inject 'something special' in the NBC comedy series and what Bishop thought had gone wrong."

"Yes, the show has taken a sound panning." Bishop was quoted by Powers. "And in most cases the criticism has been honest. We're working hard to correct the situation.

"We started work on the series only three days after I completed a motion picture with the 'guys' (Sinatra, Martin, Lawford). I wouldn't have done the picture if I had known the 'tv show was going to sell. Our pilot that ran last spring needed some straightening out, but I didn't have time to start working on charges until after we started the series."

Public Service Network Offers 1,000 Minute Capsules & Minow's Blessing

Keeshan's Symph Dates

Like the Pied Piper of yore, Bob Keeshan's (Captain Kangeroo)

Bob Keeshan's (Captain Kangeroo)
"Fun with Music" concerts begins
another series of playdates in the
U.S. The concerts are tied with
various symphony orchestras in
the U.S. and aimed at interesting
the kiddies in music.
Upcoming dates are Sundar (29)
with the Baltimore Symphony in
Washington, D.C., Lansing Symphony, Nov. 11: St. Louis Symphony, Dec. 3, and continue
through March. Symphony orchestras associated with the cities of
St. Louis, Houston, Minneapolis,
Buffalo, Baltimore, Dallas, Columbus, San Antonio and Sacramento bus, San Antonio and Sacramento are included in the itinerary.

Too Many Radio Stations Granted.

sincer Frederick W. Ford.

In a speech released here for the Kentucky Assn. of Broadcasters, Ford pointed out that the number of AM stations more than tripled from 1946, when 996 outlets were on the air, to 1980, when there were 3.451. He added:

"We'are operating in an economy of saturation of radio stations in many populous areas. If we continue present policies for licensing radio stations and the number of stations continues to multiply we may find that in spite of our efforts to create a better climate for improved programming, existing engineering, allocation or processing policies may neutralize our actions.

"This may come about by reason

"This may come about by reason of preoccupation by station management with economic survival and a financial inability to concentrate on the needs of their service areas instead of their emptying pocketbooks."

areas Instead of their emptying pocketbooks."

In asserting it's time for reaxamination, Ford posed these queries: "Has the fremendous increase in competition between stations really brought the benefits which our agency contemplated...? Or, in some communities at least, has competition become a destructive force, decreasing the quality of programming and placing station after station on a marginal economic basis? Is bad programming driving out the good because it costs less to produce?"

Ford said his proposed FCC study "should not necessarily be directed to a change in Commission policy with respect to the freedom of entry into broadcasting, but to determine whether or not as result of the free wheeling grants which we are presently making, the public interest on an overall basis is being served."

A Public Service Network for radio stations is being started be-fore the end of the year. I'll sell a series of one-ninute pubservice capsules to one station per market.

Perhaps the most interesting fea-Perhaps the most interesting fea-ture of the commercial ven ure at this point is that it has the official blessings of FCC Chairman New-ton N, Minow and Senator Mike Monroney of the Senate Interstate Commerce Committee. Minow says the idea offers "a promising oppor-tunity for welcome service."

PSN says it will allow only one subscriber station in each market, but the nework, contrary to network convention, won't be selling advertising along with its programming. By Dec. 15. PSN will be sending out the first program capsules.

There'll be about 1,000 capsules There'll be about 1.000 capsules for each subscriber in the first-year. The 1.000 will be broken up into four "libraries," two of 400 capsules aplece and the other two having 100 capsules each.

Stations Granted,
FCC's Ford Avers

Washington Oct. 24.
Federal Communications Commission should take a hard look at the economic realities behind the roles in grover will be called "show Your Government," with the economic realities behind the roles in grovernment. Rer ining rapidly increasing AM radio in group of 100 will consist of "spiradustry to see whether the current policy of "free wheeling grants" is in the public interest.

Here To Capsules each.

One of the blegger libraries will have 400 capsules each.

The proposed in proposed in groups will be called "words. Second big library will be averies in history." One of the two smaller groups will be called "words. Second big library will be averies in history." One of the two smaller groups will be called "words. Second big library will be called "words. Secon

in the public interest.

The question of whether competition is too rough in the AM field was raised definitely for the first time in recent years by Commissioner Frederick W. Ford.

In a speech whether competition and the recent years by Commissioner Frederick W. Ford.

In a speech whether competition and the properties of the stations belonging to National Telestim Associates.

On Option Time

Washington. Oct. 24.
Oral arguments in Federal Communications Commission's option time proceedings have been postponed until Nov. 17 to give broadcasters a chance to file reply comments. comments.

comments.

FCC took the action at behest of CBS. Originally, special arguments were to be held Nov. 3, with no provision for a second round fiveritten comments to reply to those filed-earlier this month.

The proceedings are aimed at determining whether option time should be retained as in the public interest or thrown out as against it. Odds favor the latter finding.

In the oral arguments before the full Commission, FCC gave each participant a half-hour to make his presentation in the following order:

AB-PT, CBS; NBC: Select Com-

order:
AB-PT; CBS; NBC: Select Committee of Affiliates, ABC-TV; CBS
Television Affiliates; WBEN Inc.;
Westinghouse: Station Representatives Assn.; Times-Virror Broadcasting Co.; Ziv-United Artists Inc.

LOOKS LIKE A 7-YEAR MITCH

Rockin' With a 'Cradle'

By virtue of the fact that they enjoy a "cradle" status (in each instance sandwiched in between some of the most important hour shows on the networks), there are three half-hour comedy entries that have it made, regardless of their critical merits. The three shows in question are "Car 54—Where Are You," Joep Bishop and "Hazel." NBC, in each case, is the beneficiary. The latter two shows are already doing a Top 10 Arbitron strut.

In the case of the Nat Hiken "Car 54," it's in the Sunday 8:30 cradle between Walt Disney and the high-rated "Bonanza." Joey Bishop pieks up from "Wagon Train," with Perry Como-coming up the rear. In the case of "Hazel." it's got "Dr. Kildare" going for it in front and "Sing Along With Mitch" in back.

All this despite some reservations on the qualitative aspects of the shows, notably insofar as "Car 54" and Bishop are concerned.

TV Reducing Audience To Mentally Underprivileged,' Sez Hub Robinson

Let's Get to the Nub TV Needs Giants And Settles For Cubs

And Settles For Cuos

Hubbell Robinson Jr. last week
joined the rank of the tv blasters
The packager of "37th Precinct"
and "Thriller" took off on video,
stating that it almost totally refused "to cope with themes of
depth and significance," failed to
show any imagination and its creative people put a program's saleability before its aesthetic values.

Refore a group of about 375

show any high atom and its circular tive people put a program's saleability before its aesthetic values. Before a group of about 375 Juncheon guests on Friday (20) at the latest Radio-TV Executives Society. Newsmaker Juncheon. Robinson also said that video has reduced its audience "to the ranks of the emotionally and mentally underprivileged."

Criticism, in turn, was levelled at Robinson almost directly after his speech was finished. It was said by many in the audience that while the speech had definite merit, it should not have been delivered by someone in the business who obviously had as much opportunity to show "imagination" as any one else in it. This was the same criticism once levelled against ty's original stormy petrel. David Susskind.

Next newsmaker speaker will be James Hagerty, news veep at ABC. That luncheon will take place sometime in early November.

"I have no quarrel with the medium for providing escape." said Robinson, once exec veep in charge of CBS-TV programming. "I should like to contend as militantly as I can against the fable that this is the only kind of entertainment that can involve the interest of a mass audience. The whole history of the entertainment business cries out against such conceptual myopia."

Elsewhere, Robinson, whose first "Precinct" this season was about a sadictic sexually unhalanced.

Elsewhere, Robinson, whose first "Precinct" this season was about a sadistic, sexually unbalanced killer, said he held "no brief for sagas of neuroses and neurotics or sexual deviationists, an area in which the mind staggers at adding to Mr. Tennessee Williams' definite, exhaustive and exhausting labors."

labors."
"I do not believe," he added a short while later, "that tv audiences en masse will turn away from strong and sober themes if they are skillfully and absorbingly presented."

\$90,000,000 For Italy RAI Bulidup

Rome, Oct. 24. Some \$90.000.000 will be spent Some \$90,000,000 will be spent in the next three years to develop RAI-TV, Italy's television and radio net, as well as to allow it to reach an even greater number of spectators. Figure was cited here by Italian Minister of Communications Spallino.

Spallino also set RAI-TV's current radio subscriber total at 8,500,000 and the total of registered tv sets at 3,500,000, or 19 video sets for every 100 Italian families. The Second Program, which gets going here on Nov. 4, will at first reach only 50% of the Italian population. RAI-TV, the Minister said, hoped to raise this total to 70% in a year's time.

TV Primer

Greensboro, N.C., Oct. 24.
Now that the new television shows are announced in the printed media and are not turning up on the viewer's favorite station, many eager watchers are making their phone calls to know why. It happens every year about this time.

Callers get these answers:
"We want to use a certain number of "XYZ" network shows, since no "XYZ" affiliate exists in the area; thus we can't be expected to use all the shows of the other networks."

works."
"Sponsor doesn't care to have his show programmed in this particular market area and that being the case, what can a mere station do?"

Two shows are sold by the "Iwo shows are sold by the sponsor in one package. One is an excellent program, and the other is a dog. But in order to get the good show, we're committed to airing the bad one."

3 Agencies Dicker Client Deals On **Mets Telecasts**

With television rights still up in the air, three ad agencies are moving to firm sponsor deals for the New York Mets, new New York haseball entry in the expanded National League which preems this spring at the Polo Grounds.

In the thick of plans and negotiations are BBDO for Schaefer beer; Young & Rubicam for Gulf gasoline; and J. Walter Thompson for an undisclosed client with the new Liggett & Myers cigaret account a good guess.

Mets management wants the en-

new Liggett & Myers cigaret account a good guess.

Meis management wants the entire slate of games telecast and earlier this year was in negotiations with WOR-TV and WNEW-TV the only two of New York's seven channels that would be available for the gamecasts. Network flagships are out because of night games interference with web option times. Indie WPIX carries the Yankees and WNTA will most likely be educational come summer. Club management also would like to make the deal for both radio and television with the chosen outlet. With nothing settled, station men figure a deal will have to be made by next month to allow for complete arrangements.

Mets also are reportedly seeking a couple of sportscasters. Word is that Vince Scully who went with the Brooklyn Dodgers to Los Angeles has already turned down an offer, and that Leo Durocher, former Dodger manager, is being considered.

Elie Abel to NBC

Elie Abel, head of the Detroit News Washington bureau, has moved over to NBC to become the State Dept. correspondent for the network. He is taking the post vacated when Frank Burgholtzer shifted to Moscow for NBC.

Apropos '62-'63, this week and next week represent the "tushing season." with most of the tv program braintrusters from the Hollywood tv studios (MGM, Four Star, 20th-Fox, Revue, et al) encamped on the N. Y. doorsteps of the three networks. In essence they're here asking the webs: "What are you looking for?" and the webs are responding: "We wish we knew."

Unfortunately this is the one

looking for?" and the webs are responding: "We wish we knew."

Unfortunately this is the one season when there are no trends in the making. Heretofore the Hollwood "grind-em-outs" could invariably take their cue from a definite pattern that had taken holdbe it action-adventure, westerns, situation comedy, or what not. This season there's nothing. The old patterns are dying and nothing is coming along to take their place. The one single hoped-for trends has virtually died a-borning (at least judging from the early ratings). This, of course, is the animation-cartoon formula. Last season's "Flintstones" click established the mold, out of which seven emerged for this season. Practically all of them are licking their wounds. The only approximation of a trend—or trends—this season lies in areas that would be difficult to pursue. These are '11' CBS-TV's "Defenders"; '(2)' NBC-TV's "Ben Casey"; '(3) NBC-TV'

ent."

In the realization that perhaps the tv of the future may not come out of the Hollywood vidifilm marts, most of the companies (Revue, Screen Gems, MGM, Paramount) are expanding into live operations. Right now there is considerable talk among these major producers of setting up East-coast headquarters, since there's an increasingly strong feeling that without that New York orientation, the future could be rough.

Available for other outlets. Writers may also submit additional ideas or scripts to P&G for approval, Harrison said.

Browseman for Compton said deal was made as a means of availing was made as a means of availing the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected because it gives them a division for the direct writing talent and said Company of Writers was elected becau

OTHERWISE NO ABC-TV Grabs Off 'Wagon Train' For Next Season in Revue Romance

Carpetbagger

Through a democratic route, ABC Radio's "Breakfast Club" ABC Radio's "Breakfast Club" picked up a 26-week buy from the National Instute of Rug Cleaning. Members of the NIRC were polled to select the radio personality best suited for a rungcleaning campaign and Don McNeill, "Breakfast Club" host, topped the ballot count.

With Mitch." Both "Kitua.

"Ben Casey" are medic shows, and the networks are rightfully saying: "how many more can you get away with?" Substitute the word lawyer for medic and you got the answer in the click "Defenders" and its back-to-back "Perry Mason." As for Mitch Miller's Thursday night click, as one network exec put it: "What do you do fo ran encore—Mitch Rides Again!

The Hollywood "conveyor belts" thus are making no bones over their distress in their complete bewilderment on which direction to move. The network program executives, who have come to put complete reliance on the "creativity" of the Coast studios are equally bewildered. They only know "we need something new and different."

In the realization that perhaps the two of the future may not comed into of the Hollywood vidfilm marts, and of the Hollywood vidfilm marts, and the two of the future may not comediate the two of the future may not comediate the two of the future may not comediate the two of the Hollywood vidfilm marts, and the future may not comediate the two of the future may not comediate the two of the future may not comediate the two of the Hollywood vidfilm marts, and the future may not comediate the two of the Hollywood vidfilm marts, and the future may not comediate the two of the future may not comediate the future fut

Kluge's Aspirations For A 'Thinking Man's Network'

By HERM SCHOENFELD

"A thinking man's network" is gradually taking shape on the drawing board of John W. Kluge,

gradually taking snape on the drawing board of John W. Kluge, board chairman and president of Metromedia, parent company of the Metropolitan Broadcasting Co. For Kluge, television must find a way to reach more sophisticated audiences and cultivate the tastes of general audiences if it is to fulfill its social responsibilities. Kluge foresees the eventual emergence of a network of 20 to 25 tv outlets in key cities with a lottier programming outlook. The feasibility of the "thinking man's network" will hinge on the Increase of FCC allocations in areas now getting limited tv service. Where there will be more outlets than networks, independent channels will be able to experiment with a more intellectually-oriented hookup.

type of educational campaign. He pointed out that the major industrial units would only have to devote a small percentage of their normal advertising budget, say 5%, to underwriting programs that would be both instructive and stimulating. "And for this 5%," Kluge said, "the great American companies would not only be discharging their social responsibilities, but would be serving their own immediate economic interests in demonstrating to the Government and to the world what free enterprise is capable of."

25 tv outlets in key cities with a loftier programming outlook. The feasibility of the "thinking man's network" will hinge on the increase of FCC allocations in areas now getting limited tv service. Where there will be more outlets than networks, independent channels will be able to experiment with a more intellectually-oriented hookup.

Kluge, who plans to be an active participant in such a venture when and if, is hopeful that this type of programming can get commercial support with the right easily the fresh independent shows have demonstrated that something new and better is posmercial support with the right enterprise is capable of."

Kluge, whose company owns and operates five tv stations throughout the country, said that some of the indie stations have with offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks would find uneconomical to carry. Kluge said the fresh independent shows have demonstrated that some of the indie stations have with offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks in the program of the indie stations have with offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks in the original operation in the way with offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks in the original operation is a complete of the indie stations have the offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks in the original operation is a complete of the indie stations have the offbeat discussion programs, public affairs stanzas, documentaries, etc., which the networks in the original operation in the origi

No. 1 rated show on the national Arbitrons, moves over to ABC-TV next season in one of the most significant program shifts in years. It marks the initial major thrust of Ollie Treyz & Co. to mend its program forces in the wake of a new season which finds ABC shows taking a nosedive on the Arbitron

count.

Acquisition of "Wagon Train," Acquisition of "Wagon Train," which over the past few years has been one of NBC-TV's strongest program weapons and still going strong, is on a one-year firm basis (with options for four more years), with the deal confirming a new ABC-MCA (Revue alliance. This because guident a couple months because guident a couple months. ABC-MCA Revue alliance. This became evident a couple months back when ABC maneuvered the Tennessee Ernie Ford daytime deal. It was the Ford pact that occasioned some disenchantment in longstanding NBC-Revue relationship, with NBC contending that it was blanked out on a chance to bid for the Ford daytime show. Since then there have been recurring reports of a new and happy ABC-Revue relationship.

ABC-Revue relationship.

ABC program topper Tom Moore gave no indication where "Wagon Train" would be slotted next season except that it would get a choice prime time slot. In its present Wednesday night 7:30 NBC period it has been getting runaway ratings, despite a general decline in westerns.

NBC had a five-year deal with MCA for the show, with expiration date at the end of this season.

'Propagandizing' London, Oct. 24.

Former Labor Party chairman, Richard Crossman, MP, has accused, Associated Rediffusion of trying to "use" the Labor Partyand Parliament—for propaganda purposes. Explaining why he

purposes. Explaining why he stormed out on an A-R discussion program, "The Common Market—And You." he said: "I object to being used as a sort of G-string on a glossy bit of promotion."

He went on: "I would not have the slightest objection to appearing in an objective discussion on the ECM, indeed. I thought this was going to be one. But it turned out to be a straight plug for the Market right through."

Although Crossman held that

Although Crossman held that A-R was taking advantage of Parliament, etc., in the program, Paul Bryan, Tory MP, also invited to appear, did so and apparently had no objections to the show.

NBC-TV Buys Pilot Of 'Kings of Broadway' As Bob Banner Entry

AS DUD Dallite! Littly

NBC-TV has bought a situation
comedy pilot from one of its former employees. Bob Banner, who
is now an indie packager. Telefilm
is to be called "Kings of Broadmay," a period piece with music
placed back in the Belle Baker era
of vaudeville. Idea for the series
was created by Herb Baker, son of
the vaude star.

Dilot is up for the '60'-63' sea-

Pilot is up for the '62-'63 sea-son, and comprises the second defson, and comprises the second definite commitment made by NBC-TV for next year. Other is the animated "Laurel & Hardy Show." A Meredith Willson musical variety show, which already has high brass approval, has not been finalized. Apparently there was a slow-down in Willson negotiations.

Banner was once producer of the Dinah Shore Sunday series on NBC-TV, and now is indie pack-ager of CBS' Garry Moore stanza.

Madison Ave. Digs Those Digits As 'Thinking Men' Turn to Numbers -On Other Adv. Agency Fronts

Madison Ave.'s tv execs aren't the only ones dedicated to the numbers game. In a wave of un-originality, the fever has struck the creative men.

The ad campaign vogue is to find the magic number. Ted Bates agency may have been in the vanguard with "three out of four doctors recommend" etc. But that's piddling stuff.

paddling stuff.

Ogalvy, Benson & Mather landed
the Shell account last year and discovered "nine ingredients." Not to
be outdone by ex-brother-in- law
Datid Cuilty, Ted Bates' creative
high domo Rosser Reeves landed
the Mobil account and found the
Megatane rating system that measures "21 of your motor's needs,"
of which Mobil fulfills 19—topping
Shell by exactly 10

of which Mobil fulfills 19—topping Shell by exactly 10.

Count in J. Walter Thompson, Agency picked up the Lieggett & Myers account only last spring and already has discovered "21 great tobaccos that make 20 great eigarets."

arets."
Topping all, however, is Geyer, Morey etc.'s new campaign for American Motors' Rambler—"102 Rambler ways new and hetter."
There's also Ted Bates 12 building blocks in Wonder Bread, and, most crytic of all, Revlon's Eterna 27, an antiwrinkle cream.

Ing blocks in Wonder Bread, and, most cryptic of all, Revlon's Eterna 27, an antiwrinkle cream.

Fever and confusion has spread to the arts, and there's an ad man involved' there, too. "Exodus" author Leon Uris came out with his new book, "Mila 18," while McCall's promotion man Joseph Heller's eight-years-in-the-making "Catch 18" was being readied by Simon & Schuster. Heller, whose satrical novel about the Air Force will be banned not in Boston but the Pentagon, moved like a good and man should and simply upped his title to "Catch 22."

New Season's Sure Things
TYQ. the "qualitative" video research service, has toted results of its most recent samplings—overing 75% of the preeming network ghow.—and "ca's te winiers." "Basturday Night at the Movies;" "Bisney's Wonderfu. World of Color;" "The Alvin Slow;" "Hazel' and "International Showtime."

Born to lose, predicts TYQ, are the new Steve Allen show; the Dick Van Dyke show; "Bull-winkle;" and "Bus Stop."

Gumbinner's Pubservice
Lawrence C. Gumninner agency has the convention of the lath, Education & Welfare's Public Health Service. Campaign for the service will be launched next month.

Hugh Cohn, assistant director of radio-tv. supervised film produc-radio and mand with the service will be launched next month.

Hugh Cohn, assistant director of radio-tv. supervised film produc-radio and mander a

Hugh Cohn, assistant director of radio-tv. supervised film produc-tion and also production of several

tion and also production of several spots for radio.

Six of the films were shot on location in the New York area by VPI Production, WCD and Transfilm-Caravel. Each film covers one subject related to accident prevention. Final film, shot in Hollywood by Custom Productions, features Raymond Burr in a dramatization of one community's attack on the accident problem.

Campaign will premiere in Cleveland where there's been a year-long drive to cut the accident

ear-long drive to cut the accident oil by 50%.

toll by 50%.

Up and down: American Assn. of

Agencies has con-Advertising Agencies has con-firmed John Crichton's appoint-

firmed John Crichton's appointment as prexy, succeeding retiring Frederic Gamble. The Advertising Age editor takes over Jan. 15. Samuel Dalsimer, with the agency since 1950, has been named an exec veepee at Grey Advertising. He's been a veepee and account supervisor on packaged goods.

count supervisor.

George Roberts, formerly with Gardner Advertising and most recently personnel manager of Revlon, has joined Sullivan, Staufer. Colwell & Bayles as personnel

director.

Veep stripes for Duane Rags-dale, account exec on Gleem toothpaste at Compton.

New Biz: Fels & Co. to Richard
K. Manoff agency.
Bristol-Myers Ban and Ipana in
Can da to Ogilvy, Benson &
Mather.

Pioneering: Flamm

Editor, VARIETY:

In reading some of the recent back numbers of VARIETY upon my return after a trip abroad, I read with some chagrin the item in your Aug. 2 issue, under a London dateline that "John Logie Baird is not the man who invented television as it is known today." By the same token you can say that Alexander Graham Bell is not the man who invented the telephone as it is known today! The VARIETY story from London gave the honor to "a quiet retiring man of 81 who contents himself with near obscurity... Isaac Shoenberg."

Although I do not doubt Mr.

Although I do not doubt Mr. Shoenberg's important contributions to television it is a matter of historical record that Baird was of historical record that Baird was the first inventor to ever success-fully televise an image over the air. I respectfully refer you (and anyone else interested) to Sydney Moseley's "John Baird, The Ro-mance and Tragedy of the Pioneer of Television," published about eight years ago by Odhams Press, Landon

eight years ago by Odhams Press, London.

Quoting from page 78 of that book: it is "no public demonstration of any rival system of television was ever made until April 27, 1927, more than a year after he (Baird) had proved the success of his own invention to the Roysal Institution (of London, England). The Baird system was officially presented to 40 members of the Royal Institution on Friday night, Jan. 27, 1926."

I can tell you of my own knowledge that I saw Baird's system in operation in London when I was there in the spring of 1932. It is a matter of official record at the FCC that, after seeing his system and analyzing its merits, I was sufficiently impressed with it to (Continued on page 38)

(Continued on page 38)

London Agencies

London Agencies

London, Oct. 24.

An Advertising Standards Authority is now being developed says Hubert Oughton, Advertising Assoc. prexv. Like the U. K.:

Press Council, it will publish pronouncements about individual practices and be available for consumer consultation. The first major campaign by the Coffee Publicity Assoc. has started here. It is aimed at increasing coffeedrinking in the U. K. especially among the young housewife in the middle and Icwer-imddle income groups. Research last year showed that coffee is regarded as a prestige symbol here. The George Cohen 600 group of companies is to alunch a prestige campaign this month via Monarch Advertising ... G. J. Cole, chairman of the faint Unilever group, has been appointed to the Central Office of information's Advisory Committee on the appointment of ad agencies. This committee advises the government on all campaigns.

With the Station Reps

Petry and Katz repperies have slated idea exchanges for the pro-motion execs of their member stations when the Broadcast Pro-

rep headquarters Wednesday 'Nov. 8) at 2:30 p.m.
Petry's promotion seminar will be the firm's fifth for the promotion men covering promotion, research and merchandising. It will be held at 3 p.m., Nov. 8, in the Petry offices.

As usual, Petry questioned the managers on what they'd like discussed and the trade press will be banned this time because trade books, which to buy and why, will be on the agenda.

Briefs: WVUB-TV. New Orleans, to Petry. ATU Productions is producing six blurbs for Chevron gasoline for use in a Colorado, Wyoming, Montana, Nebraska and South Dakota campaign. Avery-Knodel has a new study of the Tucson market in behalf of KVOA-TV. PRO (Prestige Representation Organization) has picked up WFLB, Fayetteville,

KMOX, ST. LOO, PITCHES **NEW SHOWS TO SCHOOLS**

St. Louis, Oct. 24.

St. Louis, Oct. 24.

KMOX Radio has started a special news service for St. Louis public schools via a broadcast to station KSLH 'Board of Education) of two news programs prepared especially for seventh and eighth grade pupils by Rex Davis, KMOX radio's news director.

The first of the two programs, "Your World Today," will be broadcast by KSLH at 9:05 am. daily and will contain late news from the KMOX newsroom. "Story Behind the Headlines," a complete development of one of the outstanding local, national or international news stories of the day, will be broadcast by KSLH at intervals throughout the school week. KSLH is heard by more than 100,000 school children in the St. Louis area.

Baird Should Not Be Shortchanged on TV Pioneering: Flamm

Showdown Meet **On British Equity** Hassle on TV Free

With the showdown date just eight days away, British Actors' Equity and the labor relations committee of the 13 commercial to commercia to the 1s commercia we companies are preparing for another huddle tomorrow (Wed.). This follows a similar meeting between the two sides the previous week at which there were no signs of the deadlock being broken.

of the deadlock being broken.
Equity, which has called for actors to withhold their labor from the independent channel from Nov. 1 until certain minimum fees are settled, had a meeting last Sunday at which the Executive Council gained a vote of confidence from Equity members. Earlier, the Manchester branch of the union, also pledged full support for Equity negotiators.

Recides facing a solid front of

for Equity negotiators.

Besides facing a solid front of entertainment unions, all of whom have instructed members not to associate with "black" programming, the contractors have also received a new fee claim from the Variety Artists Federation.

VAF believes a vaude act stands

VAF believes a vaude act stands to lose a lot more (by way of material) than an actor and, therefore, should be compensated at a higher rate. VAF chairman Jimmy Edwards wants the present minimum of \$29.40 to be hiked to \$88.20 for a major and to \$58.80 for a regional company. If a show was fully network an artist could earn \$382.20 under this proposal.

TV-Radio Production Centres

IN NEW YORK CITY .

Joe Julian, writer-actor, off to Hollywood to do the D.A. in a "Perry

Joe Julian, writer-actor, off to Hollywood to do the D.A. in a "Perry Mason" seg ... Portman Paget, in his first outing for the WCBS-TV stanza, directs the two-parter that starts this Sunday (22) on "Camera Three," and stanza will also inaugurate the series" new regular producer, Clair Roskam ... Cliff Norton has finished 140 episodes as start of "Funny Manns," skein appearing locally on WABC-TV ... Art Cloker, creator of "Davey & Goliath" on NBC-TV, now associated with New Merritt packaging firm ... Sid Fruchter is new station manager of WNCN-FM, the Concert Network's N.Y. outlet ... Marvin McCormick is now director, business affairs for the NBC o&o stations and NBC spot sales ... Robert Goulet guesting on Sunday (29) Ed Sullivan telecast ... Carl Meyers is addition to WNBC-TV sales ... Bob Bernstein, Westinghouse p.r. man, became a father for the third time a week ago—It's a girl name of Tracy Gina ... Ron Dawson tomorrow (Thurs) taping a CBS Radio "Suspense" stanza and then off ty Washington to appear in a USIA tv release, "Let's Speak English"... Don Morrow signed by Lucky Strike cigs for a new cycle of tv commercials ... Elliot Saunders, formerly with CBS-TV and Kenyon & Eckhardt, now operating out of the Hotel Napoleon in Paris as consultant to U.S. ad agencies with interests in Europe ... Oscar Cornejo, sales director of WRUL N.Y., on a midwest trek to sell major U.S. industries on the commercial value of international shortwave radio.

Rod Serling in town for a visit re movie production of his CBS-TV "Playhouse 90" drama, "Requiem for a Heavyweight"... Mark Wilson, star of CBS-TV's "Magic Land of Alla Kazam series, in town for a week's stay with Mrs. Wilson who is Nani Darnell, costar on the series ... CBS sportscaster Chris Schenkel emceed annual Touchdown Club luncheon at Hotel Astor last week (20) ... Karen Thorsell, featured in CBS-TV soaper "Edge of Night." doing singing-dancing stint with Buddy Bregman at N.Y. mitery, The Camelot ... Devery Freeman signed as producer of "Pete and Gladys." Parke Le

NBC-TV's o and o, KRCA, topped the local Emmy Awards with four out of nine. KTLA grabbed off two and the rest got either one or none . . . Ben Hoberman has put KABC on 18-hour daily (Mon. thru Fri.) straight diet of gab. Only news in depth and conversation pleces will make up the schedule with music muted other than jingles that pour from the commercials . . CBS' Walter Cronkite will receive the second annual distinguished achievement award of Univ. of Southern California's School of Journalism. Last year it was Chet Huntley . . . David Wolper's "Biography" gets its first airing on KRCA, try-out station for its NBC parent . . Half dozen ABC-TV toppers descended on Ernie Ford at his upstate ranch to lay out a format for his midday half-hour strip starting next April . . . C. Terence Clyne around but still undecided which way to turn. He still has a contract with McCann-Erickson as consultant and is toying with the idea of doing government service . . Since their formation as a team two months ago. Joe Bigelow and Jay Sommers have orders for three pilots from Harry Aekerman at Screen Gems. All are half-hour comedies for next season—"Medicine Man," "Irving" and "Peep Show." They write, produce and direct.

IN CHICAGO .

IN CHICAGO

Zenith station WEFM has increased its stereocasting to 52 hours a week . . . Don Mann, manager of special projects for WBBM, has written more than \$1,000,000 in sales for the fourth straight year . . . WBBM-TV newsman Frank Reynolds will get a Good American Award next January from the Chicago Committee of the One Hundred, which strives for mutual understanding among the races . . . Bill Duane named director of news operations at WLS, reporting to news chief Harold Salzman . . Henry Cooke's early morning chore on WMAQ has been expanded to Saturdays . . . WTTW has slotted the BBC.TV series, "An Age of Kings," Friday nights at 9 . . . WCFL broadcasting three hours of uninterrupted music Sunday afternoons . . John A. Carrigan, ex-radio-tv representatives, joined NBC-TV Spot Sales . . . WBBM Radio got appreciative letters from Nebraska to Vermont for its pubservice broadcast of the Lyric Opera opening night performance last week . . WIND giving airtime to mayors of nearby villages to field telephone questions from the local citizenry. Mayor of Waukegan kicked it off recently.

IN LONDON . . .

IN BOSTON . .

WGBH-TV, destroyed in a \$2,000,000 fire last week, is back on the air telecasting from the Catholic tv center, and offers of help in raising \$1,500,000 to replace facilities are pouring in . . . Frank Avruch, Boston's "Bozo, the Clown," WHDH-TV, packing suitcase for worldwide goodwill tour; Bob Cheyne, station promotion manager, kicked off the announcement at a press conference at the station Tuesday (24) . . . Lindy Miller, host of WBZ-TV's "Ten Pin Time," had horse race at Narragansett named in his honor Monday (23) . . Jee Ryan, WBZ-TV press chief, back after days of conferences and trade press visits in Manhattan . . . Betty Adams, WBZ-TV personality; and Phil Gallifan, cameraman; reported heading into the Andes by burro this week on (Continued on page 42)

(Continued on page 42)

ABC-TV: 'Shoulda Started Earlier'

If this season has taught ABC-TV anything, it's the necessify for earlier kickoffs for its fall shows. This season, the web was consistently late in its preems and now some ABC-TV exces believe that it's been a factor in the web's lagging ratings: When reruns have had to buck new entries on other webs, not only that time electrons have head to buck new entries on ther webs, not only that time

have had to buck new entries on other webs, not only that time slot was hurt but the adjacencies as well.

Next year, ABC-TV will try to meet, not beat, the starting dates of shows on other webs. One ABC-TV exec said the network had no interest in starting a war of premiere dates which might wind up pulling the seasonal kickoff into August. However, the web will try, wherever programming and commercial commitments permit, to get away in September. This year most of the top ABC-TV shows preemed in October.

NBC-TV'S NO. 1 RATING STATUS

24-City Nielsens: ABC Still Up There | LEADS 4 NIGHTS

As far as ABC-TV is concerned the "acid test" lies in those 24-city Nielsens as the real payoff on the three-network head-on competitive clashing in the major markets. And where the 24-city Nielsens are concerned, ABC's doing very nicely, thank you, with a three-nights-out-of-seven lead over the other two webs. In sharp contrast to the national Arbitrons, the 24-city Nielsens:

(I) Show ABC leading Mondays, Thursday and Friday on average rating for prime time periods, with CBS leading Tuesday and Saturday and NBC on Wednesday and Sunday; (2) Monday through Friday, 7:30 to 11 p.m., ABC leads with 17.8 average; NBC is second with 17.4 and CBS third with 15.8; (Because ABC's weak on weekends, the seven-nights-a-week score spells out NBC 18.9; CBS 17.5; ABC 16.2); (3) On the 24-city Top 20, ABC and CBS have seven apiece and NBC has six.

Here's the Top 20:

Here's the Top 20:

Wednesday, October 25, 1961

Bonanza (NBC) 28	.ყ.
My Three Sons (ABC)	.7
Car 54 (NBC)	.7
Flintstones (ABC) 26	.6
Candid Camera (CBS)	.2
Sing Along With Mitch (NBC)	.9
Gunsmoke (CBS)	
77 Sunset Strip (ABC)	
Red Skelton (CBS)	.1
Sat. Nite At the Movies (NBC) 24	.8
Wagon Train (NBC) 24	
	9
Defenders (CBS) 23	
Rifleman (ABC) 23	
Margie (ABC) }23	
Perry Mason (CBS)	.0
Real McCoys (ABC) 22	.9
Garry Moore (CBS) 22	.8
Andy Griffiths (CBS)	.6
Untouchables (ABC 22	.0
Have Gun, Will Travel (CBS)	.8
Checkmate (CBS)	.0

Swezey as NAB Code Boss Hopes To Be a 'Nagging Industry Conscience'

Broadcasters should abide by

their own beliefs as to what is right and wrong about their programming and not pay so much attention to the opinions of others.

Robert D. Swezey, in his first public statement as head of the newly-created Code Authority of National Assn. of Broadcasters, declared:

"We have taken our eyes off the ball to watch the gallery. Conse-quently, we are not thinking and shooting as straight as we should."

Swezey disavowed any intention of becoming a "program crar" for broadcasting, but added that he might become a sort of "industry conscience."

"I expect to be a nagging one," he said, "until I think our house is clean and in order so that we can stand and defend it in good conscience."

conscience."

Swezey said that although the views of others are important in weighing decisions, "I am conjunced that we have everything to gain by doing what we sincerely believe to be right and no longer giving too priority to what other people think about what we do."

The NAB exec called for a dis-play of courage to improve the public image of broadcasting and convince the citizenry that the industry can do a proper job of self-

It takes courage, he said, to up-grade programming in the face of "real difficulties inherent in our commercial system and greatly enhanced by competitive pres-sures."

WABC-TV's Fundraising Benefit For the Blind

A fundraising variety show for the Associated Blind, produced by Arnold Panken of Film Programs Inc., will be telecast by WABC-TV, Nov. 25, from 11:15 p.m. to 2:15 a.m.

2.15 am.

Composer-pianist Stan Freeman is musical director for the outing, tifled "Box 20/20." Vidtaged appeals are being prepared by James A. Farley, New Jersey Gov Robert. Meyner and other officials, and show bit talent is currently being lined up for entertainment segs.

Show's name is taken from the Associated Blind's official postal box number, 20/28.

Jazzed-Up Religioso

Jazzed-Up Religioso
London, Oct. 24.

A new, up-to-date approach
to religion is to be tried out
on Associated TeleVision on
Sunday afternoons, Initial
plans are to stage a "Face To
Face" interview with the
devil; a modern dress "trial"
of King Herold; a "Panorama"
type approach to the Exodus
and an Obituary of a saint
Object of the modernizing,
says producer Gordon Reece,
is to dispense with the slightly "fictional" air about the
Bible. People, he feels, will
find Biblical events in a 1961
setting more believable.

CBS Dedicates Sunday Aft. To TV Sports Whirl

Starting in January, CBS-TV will devote Sunday afternoons, from 2:30 to 5 p.m., to sports. The extended Sunday afternoon sports lineup will be sponsored.

Interp will be sponsored.

The two shows slated are the returning "Sunday Sports Spec-tacular," from 2:30 to 4 p.m. and the new "This Wonderful World of Golf," from 4 to 5 p.m. Starting date is Jan. 7, with two sports series slated for every Sunday afternoon throughout the winter months.

afternoon throughout the winter months.

Sponsoring the "Sunday Sports Spectacular" series will be Ford Motor Co., Schlitz Brewing, Bristol-Myers for Vitalis, and Carter Products for Rise Aerated Shaving Cream. Picking up the hour golf show, in which top international golfers will compete in matches on courses throughout the world, is Shell Oil.

Third winter out for "Sports Spectacular" will utilize "live," vidtage and film techniques. Set for "live" coverage in this show-case on the weekends of March 11 and March 18 is the 1962 World Amateur Ice Hockey Championship at Colorado Springs.

Among the events to be presented on the series are the National Rodeo Championships, the Los Angeles Invitational Track Meet, the National Figure Skating Championships, the U.S. Grand (Continued on page 42)

ON ARBITRONS

The all-purpose national Nielsens reflecting the audience viewing pattern for the Oct. 15-30 period, with all the season's entries tucked in, are still a few weeks off. But meanwhile the national Arbitrons, considered a reasonably accurate cross-the-board harbinger, reveal an interesting story—of the emergence of NBC from a third-place to a first place status in the prime time hours of viewing.

It's been more years than NBC

It's been more years than NBC cares to remember since it could flaunt the "we're out in front" banner. (As an ironic footnote, this is the nationally-projected rating service that NBC "ain't buying," with the network brass sitting tight and waiting for the mid - November Nielsen release for verification of the claim.) Similarly ABC, burt in the Arbitrons, wants no part of them, claiming they're being short-changed on the true count as it points to the 24-city competitive Nielsen race.

In a nutshell here's the "proof It's been more years than NBC

points to the 24-city competitive Nielsen race.

In a nutshell here's the "proof positive" of the NBC resurgence: For the Oct. 8-14 period, NBC led off with the five top shows in Arbitron Top 10.

For the seven-day span (Oct. 13-19 inclusive), with all shows accounted for, NBC led with a 19-10 to 11 period. CBS was second with 18-3, ABC third with 15-2.

For the same period, NBC had 22 half-hour wins; CBS won 19 and 2B half-hour wins; CBS won 19 and 2B chile (with one NBC-CBS tie Friday at 7:30).

NBC won out four nights of the week—Sunday, Tuesday, Wednesday and Thursday, with the latter two nights the strongest; CBS won out the other three nights.

day and Thursday, with the latter two nights the strongest; CBS won out the other three nights.

Installing of the Saturday night 9 to 11 feature pix (whittling down the "Guusmoke" ratings); moveover of "Bonanza" to Sunday nights 9 to 10 for Chevrolet (giving NBC mastery of the important hour opposite GE Theatre and Jack Benny), and the hot-tempoed Mitch Miller vs. "Untouchables" on Thursday nights are three of the key factors which now finds NBC not only moving in with weekend strength (where it was previously weak), but wresting away Thursday nights from ABC.

Oddly enough, it's happened in a season when NBC decided to do a complete turnabout and abandon its cooperative (network & affillate) promotional campaign in the dailles. Instead NBC went whole hog, to the tune of a \$1,000.000 out-(Continued on page 39)

CBS-TV Ups Payment to Affils As Billings Rise; Morning Plan's Click

-And Then Came Paar

—And Then Came Paar
Chicago, Oct. 24.
In addressing the Executives Club of Chicago last
Friday (20), NBC prez Robert
W. Sarnoff declined the subject of broadcasting to speak
of the role of Big Business in
the Cold War, "in which the
heavy weapons are those of
commerce, industry and economic strength," as well as
ideas. To counter Khrushchev's
goal of a sixfold greater industrial output by 1980, Sarnoff said, government and
business must ally, with a
strong sense of mission, to accelerate the expansion of the
American economy.

celerate the expansion of the American economy.
For its part, Sarnoff opined, "the Government must recognize the key role of the profit incentive in powering the American economy."

After his address, Sarnoff accepted questions from the floor. The first two were about Jack Paar.

Sarnoff Is More **Concerned About** FCC, Not Ratings

Except that he was obviously pleased, NBC prexy Robert W. Sarnoff made no show of intoxicapleased. NBC prexy Robert W. Sarnoff made no show of intoxication over the ratings which put his network in a vastly improved (to put it mildly) position from last year, but he expressed confidence at a press conference here last Friday (20) that the ratings would hold up in NBC's favor into November, when the more conclusive reports would be in.

He seemed more willing to clarify a possible misunderstanding by the press over the broadcast industry's feelings about Newton Minow's FCC than he was to do verbal cartwheels over the new Top 10 standings or to draw any hasty moral from them.

"The industry and Minow are in total agreement over objectives," Sarnoff said, "but differ only in the methods proposed to achieve them. Our belief is that the public, through its naturally maturing preferences from year to year, will bring television along gradually to higher and better (Continued on page 39)

(Continued on page 39) (Continued on page 39) From Hungary, Brubeck to Airport Jams: Benjamin-Kleinerman Agenda

TV's "20th Century" again accenting topical subjects as opposed to an examination of historical events of yesteryears. The count will be 18 contemporary subjects and eight historical episodes.

eight historical episodes.

Reason for the reversal in the ratio, which started last season, is that "there is too much happening in the world," according to exect producer Burton Benjamin and producer Isaac Kleinerman. Topical subjects will rafige from "The Menningers" to "The Jazz of Dave Brubeck," to the "Airport Jam." Series is sponsored by Prudential Insurance. Seasonal preem starts Sun. (29) with "Hungary Today."

Producing team of Benjamin

Sun. (29) with "Hungary Today."

Producing team of Benjamin and Kleinerman, asked whether Prudential Insurance ever interferes with the show, replied in the negative. Sponsor, which has been with the show five years, never sees an episode before it's completed, producers explained. One week before telecasting, an episode is screened for the sponsor. That's the described happy relation-

This season out will find CBSv's "20th Century" again accenting topical subjects as opposed to
in examination of historical events
if yesteryears. The count will be
is contemporary subjects and
ight historical episodes.
Reason for the reversal in the
atio, which started last season, is
it is "Twentleth Century" which
idld the "Revolt in Hungary" show
in '56, using on-the-scene footage.
The producers wanted to do a
followup show, but held out against
any government screening of footany government screening of footany government screening of footany government screening of foot-The producers wanted to do a followup show, but held out against any government screening of footage taken in the Soviet satellite. When Kennedy and Khrushchev had their Vienna meeting, CBS correspondent Daniel Schorr was given the greenlight by a Hungarian to official. The Hungarian said, according to Benjamin, "let the spirit of Vienna" prevail, whatever that was. In any event, Gerhardt Schwartzkopf, the German photographer who filmed the revolt returned to the Communist state six years later with a crew and a promise that all film taken could be shipped out of the country undeveloped. The promise was kept, reflecting the spirit of Hungarian government officials to (Continued on page 39)

CBS-TV affils have been in-formed by the web that they have something to cheer about, that be-cause of the success of the morn-ning plan and the overall billings of the network, network payments to affils will be greater for the 1961 fourth quarter.

1961 fourth quarter.

It's estimated that the network payments to stations for the fourth quarter this year will be from 10% to 12% greater than the payments made to affils for the fourth quarter of last year. The estimate applies to stations carrying CBS-TV's full commercial schedule in the fourth quarter of both years and receiving no rate increases in the period.

period.

Perhaps the most dramatic development is the success of the morning plan. When it was introduced last February, many affils expressed their unhappiness because of the comparatively small return from the sale of an individual minute. Now, the morning plan is SRO on the sponsorship front and in a letter to affils, the network points out that network station payments from the morning plan are much larger than they were from the same time block of 10 a.m. to noon, prior to the adoption of the morning plan.

Carl E. Ward, v.p., director of

to am. to noon, prior to the adoption of the morning plan.

Carl E. Ward, v.p., director of affiliate relations, in his letter underscores the comparative health of the morning plan. He points out that for a station with a \$1,000-card-rate, carrying the entire two hours of the morning plan, station payments at the fully sold level amount to about \$625 per week. After allowing for summer rates, at this level of sales, annual station payments would amount to about \$31,000. In the event the average sales fell to 80%, a \$1,000 station would receive some \$25,000 for its morning block.

Prior to the adoption of the

ing block.

Prior to the adoption of the plan, network sales were running at about a 25% sold out level, under the then conventional 15-minute type of selling. Under these conditions, for a \$1,000 station, the two hours per day of programming, yielded annual network payments of about \$16,000. Other advantages of the morning plan also were listed by Ward.

In his latter to effic William P.

were listed by Ward.

In his letter to affils, William B. Lodge, vp. of affiliate relations and engineering, spoke about the web's overall rise in billings. Lodge said that gross network billings for the fourth quarter, the basis of station payments, is up from 9% to 11% compared to the last quarter of '60. Translated into station payments, this would mean a rise of from 10% to 12% to the affils carrying the net's full schedule and experiencing no rate increase.

CBS-TV Sets Dates For Bernstein Concerts

CBS-TV's harvest of serious music begins in December, when the two separate Leonard Bernstein-New York Philharmonic series open for the season. Both series, will be broadcast in prime evening time, from 7:30 to 8:30 p.m.

New York Philharmonic Young People's Concerts, conducted by Bernstein and taped in Carnegle Hall, returns to the web, Dec. 8, Friday, for the fourth consecutive year. Shell Oil again is picking up the tab.

On Dec. 13, Thursday evening, On Dec. 13, Thursday evening, "Leonard Bernstein and the New York Philharmonic," produced by Robert Saudek Associates, will return for its fifth season. Ford Motor Co. again is sponsoring. Saudek's preem will be titled "A Joyful Noise," with the Christmas theme of peace and music featuring "Gloria" by Poulenc and osalms by Lukas Foss. Also on the Christmas Bill will be music by Bach, Handel, Stravinsky, Berlioz and Benjamin Britten.



The audience (on ABC-

ABC leads on more nights than any other network.*

The restless dial-twisting from new show to new show is over. And the dial-twisters are beginning to settle down comfortably—in front of ABC-tuned sets.

The first report (after all new shows had premiered) shows ABC commanding more nights of the week than any other network.

It also shows ABC's Monday-thru-Friday evening audience average to be greater than any other network's.*



is settling TV)

ABC's new shows are demonstrating their audience popularity with Ben Casey on Monday, Margie on Thursday and Target: The Corruptors on Friday. Each of the aforementioned frontrunners ran first in its time period and helped give ABC over-all superiority

on its night.

From where we sit, the audience would seem to be definitely settling on

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Oct. 15, 1961. Average Audience, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

Screen Gems Mulls TV Production In Japan; Nippons Dig Their Catalog

Tokyo, Oct. 24.

Stieen Gems is mulling production in Japan next spring. Durit and veek's visit. Lloyd Burns, SG's v.p. in charge of overseas c. natrons, explored such production for data take either of two avenues; for local market exclusively, or for global release including Japan. It is possible that a show would learn in first category and move into second phase.

Burns said, "Having set up production patterns in countries other than the United States, our thinking on Japan at the moment is air no similar lines."

In first phase, Burns cited, Japan's tv identify would be promoted by use of local talent and production personnel. "We might simply the original creative ideas and we would undoubtedly assist in the direction of the scripts," he said. "And if we are able to work into the second phase we would supply whatever technical sesistance was required plus. If creesary, American star talent."

Eurns also surveyed the Japanese and three running cartoon shorts (in Japanese tv. During his vicit, trempanied by SG Far East surpervisor Joe Joel, Burns finalized sale of two hourlong series. Synt episodes of "Naked City wint to TBS and 32 episodes of "Naked City wint to

with to TBS and 32 episodes of 'Reute 66" to NHK, both to start eight next year.

"We think the market for sales have is extensive." Burns said. "Terre's no doubt about it. And like most producers who believe thors is the best product, we are cut for a larger share of the market."

Numerical restrictions on ty fraprits were eliminated this Numerical restrictions on ty fraprits were eliminated this facily year while price cellings for slaw were lifted, although fixing the way allocation. Payment for a ratural showing of a 30-minute episode now averages about \$750, with double that figure shows a sid "No, we never are. Yet we can understand the limitations in view of the total pool of \$750, with a side of \$750, with \$750, we never are. Yet we can understand the limitations in view of the total pool of \$750, with \$750, we never are. Yet we can understand the limitations in view of the total pool of \$750, with \$750, we never are. Yet we can understand the limitations in view of the total pool of \$750, with \$750, we never are. Yet we can understand the limitations in view of the total pool of \$750, with \$750, we never are. Yet we can understand the limitations in view of the total pool of \$750, with \$

Burns said he was impressed by expansion of tv in Japan.

XSB-TV Crew to Europe For 'Human Survey' Of U.S. Servicemen Ahroad

Atlanta, Oct. 24.
WSB-TV, 0&0 by Atlanta News-rapers, Inc., publishers of Journal and Constitution, is sending its day news editor Hal Suit and chief Gay news editor Har Suit and enter cameraman Joe Fain to Europe 1 20 days to work up a 60-minute documentary, as part of that station's "Salute to America" Acries. They will leave Wednesday

series. They will leave Wednesday 125?

Film, titled "Return," will be a "human survey" of the American servicemen overseas during World War II. It is scheduled for telecast telote the first of the year or in any 1952 in prime time.

This marks the first time a team of ty newsmen has been sent to Europe by an Atlanta station. It reportedly involves one of the hugest investments ever made in Atlanta for an hour of ty time. "We will show that the price of lifety comes high and this was one of the payments," Suit said. Suit and Fain will travel from West Berlin to Tunisia to Scotland and points between to talk to prople in the various areas who reprember the GIs, reviewing the war in human rather than military terms.

With Lodge Narrating

Most recent activity in the stepped-up tv-radio production activity at Time-Life Broadcasting is a revival of the "March of Time" series with former U.S. United Nations delegate Henry Cabot Lodge doing commentary.

Currently in production are 13 half-hours after months of screening the old "March of Time" foothalf-hours after months of screen-ing the old "March of Time" foot-age. With two or three stanzas now in hand, it's believed T-FB will be offering the series in syndica-tion as well as for airing on the division's own tv stations.

Eyeing WINS Buy?

vote last week for New York inde-pendent WINS has touched off rumors of the station's sale, previ-ously fouled up by extended delays

in the relicensing.

Word is that Gotham Broadcasting prexy J. Elroy McCaw may have a customer in Minnesota Mining and Mfg., which last year bought the Mutual Broadcasting radio network. Only recently WINS became a Mutual affiliate.

bought the Mutual Broadcasing radio network. Only recently WINS became a Mutual affiliatel. When Loews several months ago put WMGM on the block, MM reportedly bid \$4,800.000 for the New York station, which eventually made a deal with Crowell-Collier broadcast group for a reported \$10,800.000. Crowell-Collier purchase was frustrated by chain's own licensing problems.

Last week it was revealed that Storer has made a deal with Loew's to buy WMGM for close to \$11,000.000 after the chain's efforts to buy WINS were borged by the Gotham station's licensing hassle. Application was Monday '23' formally filed.'

With the license cleared, WINS is in a position to renegotiate, and it's pointed out that the station recently affiliated, with MBS as a possible prelude to a sale. License delays for several stations, however, have been responsible for a flurry of radio web affiliations.

Dissenting in the WINS license renewal, held up because of the stations payola involvements, were chairman Newton Minow and Commissioner Robert Bartley.

Minow, in the only written opinion, said, "There remain substantial questions whether the licensee has been wholly candid and whether, for purposes of its own, wit willfully or recklessly tolerated the taking of payola by several of its key employes."

Voting followed an order by the commission that WINS evaluations.

the taking of payola by several of its key employes."

Voting followed an order by the commission that WINS explain its actions in the payola situation, Order stated there was evidence that several staffers had received payments from record companies (Continued on page 44)

BANK HIKES COIN ON WNBC-TV'S ELECTION

Two days after Chemical Bank N.Y. Trust Co. decided to buy half sponsorship in the two-hour Nov. 7 election coverage by WNBC-TV, N.Y.. the banking firm decided to buy the whole tv package to the tune of \$67,000. The coin expenditure is helieved to mark the largest

tune of \$67,000. The coin expenditure is believed to mark the largest single-time sponsorship ever undertaken by a local video bankroller. WNBC Radio is also SRO on the election night coverage. Chicken of the Sea tuna and York ciggies bought the radio side of the N.Y. mayoralty election returns.

Field Day for Sports Announcers in Pitt's **Expanded TV Coverage**

Pittsburgh, Oct. 24.
Conflict of commercial interests and Pitt's widening coverage of four major sports is bringing two sports announcers into the district to take care of the added load

four major sports is bringing two sports announcers into the district to take care of the added load without offending existing sponsors. KDKA-TV owns the rights to the Pittsburgh Hornets, the new hockey team in the city, and had fashioned a package for advertisers that included Bob Prince, the voice of the Pittsburgh Pirates and who enjoys sponsor identification with Iron City Beer.

Duquesne Beer was the sponsor that took the Hornet games and Prince's appearances on the show would be untenable since the two brew giants here are bitter rivals for the Pitt market. The station then offered Joe Tucker, the vet hockey authority here, but since he was already committed to the football Steelers and the basketball Rens, it would be impossible to shake him loose for the Hornet games. During the latter part of the football season and the early part of the Ren schedule, Tucker would be flying chartered flights to make broadcasts, but since Duquesne owned both rights, juggling of schedules were made to permit him to appear for both teams.

To assist him, Duquesne hired Jack Fleming, who has been a big favorite in West Virginia for years. Rounding out the team for the Rens is Red Donley, the new sports director on WIIC. This group will also take care of the radio games on WWSW with help of one or more men still being sought.

KDKA-TV now had a sponsor on which we were the property the

ADKA-IV now had a sponsor and another sports attraction and had to go to New York to come up with Guy LeBow, formerly the voice of the New York Rangers and once the sports director of the now defunct Dumont network.

the now defunct Dumont network. The only one left out is Prince but shed no tears. He still has a contract as long as he wants with the Pirates, has a weekly Sunday show and still gets \$250 and expenses for his speaking engagements which averages two or three a night during the sports banquet \$2500 and \$2

Major Sales On OF's Biography

Official Films has great expectations for its midseason syndication entry. "Biography." produced by David L. Wolper.
Series of half-hour film reviews of famous persons is being sold strictly on a 52-week basis, and Official prexy Seymour Reed anticipates a second year's production and predicts sales in 200 markets. Sales are already closed in New York and Los Angeles. Chemical Bank New York Trust, via Benton & Bowles, has bought the show in New York with a 7 p.m. Friday time slated on WNBC-TV. Another NBC 9&0, KRCA, Los Angeles, will carry the show for a sponsor there.

will carry the state of there.

Several regional sponsor sales are in the works with Pacific Gas & Electric, via BBDO, already signed for seven northern and central California markets, including San Francisco. Air dates will begin

California markets, including San Francisco. Air dates will begin shortly after Jan. 1.

Wolper is producing 39 stanzas this year with 13 repeats filling out the 52-week schedules). Episode on the late New York Mayor Fiorello H. La Guardia is in the can, and production is underway on films covering Babe Ruth, Admiral Richard Byrd, Thomas A. Edison, Charles Lindburgh and Franklin D. Roosevelt.

21 MAHALIA INSERTS A WEEK FOR WBKB

mayoralty election returns.

JACOBSON UPPED

Former producer-salesman with NBC Telesales Paul L. Jacobson has been named veepee and general sales manager of Video Tape Unlimited.

VTU prexy Hank Alexander says the appointment coincides with expanding production activity which in September saw location and studio completion of 40 tv commercials and two half-hour pilots.

HELR FUN WDAD

Television Enterprises Corp.'s (TEC) initial venture, "Mahalia Jackson Sings," has been sold in dadding additional major markets. One of the stations, WBKB, Chicago, plans to telecast the Mahalia Jackson religioso song episodes 21 times weekly, through-up for the series, as studio completion of 40 tv commercials and two half-hour pilots.

TV Stations' Yen for 'Power'

A number of local tv stations are airing the National Telefilm Associates' version of "Power & the Glory" just about the time that CBS-TV will air a new version of the same work. Both productions, one done originally for "Play of the Week, and the second done for networking with Laurence Olivier in the lead, were produced by David Susskind.

Present NTA management is miffed at Susskind for doing the Olivier work before the first production, with James Donald in the priest role, lad run its course. Evidently, Susskind got permission from the former NTA management to do the new version. "We think," said a spokesman for the new management of the distriberry, "our show will stand up well by comparison." This was an allusion to the fact that the first version cost maybe \$40,000-odd while the Olivier edition of the Graham Greene work runs over \$600,000.

while the Olivier edition of the Graham Greene work runs over \$600.000.

WMAL-TV in Washington has skedded the original "Power" for Saturday (28), the day before the CBS-TV airing, KHVH, in Honolulu, and WBAL-TV, Baltimore, are scheduling the NTA piece on the same day as CBS-TV's staraz, and WKOW, in Madison, Wisc., showed the original tape last week. One more showing is imminent, that being on Nov. 12 by KPHO, in Phoenix.

Atlass' Bid to Launch Frisco KKHI Stymied by NABET-AFTRA Strife

Columbus Educ'l TVer Also Sets S.S. Hope Show

The good ship S.S. Hope, which provided medical aid and training in Southeast Asia, is the subject of a third documentary this season. Educational tv station. WOSU-TV, Columbus, produced the third documentary on the project, titled "Doctors of Hope." The hour documentary preems on the network of National Educational Television stations Monday 30.

of National Educational Television stations Monday (30).
Earlier this season, CBS-TV telecast a half-hour documentary on the subject, the film made outside the web. NBC-TV later this season plans a web-produced hour telmentary on S.S. Hope, with Ralph Bellamy-narrating.

National Airlines Loses Miami TVer

Washington, Oct. 24.
Federal Communications Commission wrote finis to the Miami Channel 10 episode most celebrated of the wire-pulling cases, It ordered Public Service Television. National Airlines subsidito switch WPST (TV) off the air by 3 a.m. (EST), Nov. 20. L. B. Wilson Inc. can then take over Channel 10.
The FCC action came in the wake of the U. S. Supreme Court's rejection of an appeal by Public Service against the Commission's decision last year stripping it of the channel because of off-therecord shenmanigans by ex-Commissioner Richard Mack and his attorney friend. Thurman Whiteside.

L. B. Wilson, which emerged

side.

L. B. Wilson, which emerged clean from FCC's court-ordered review of its original grant to Public Service, has been authorized to operate the channel and is reported ready to go as soon as WPST goes off the air.

TRUMAN SYNDICATED SEGS START ROLLING

Kansas City, Oct. 24.
Filming of the television documentary series on ex-President Harry S. Truman began here last week with sound and film crews swarming the Truman residence in nearby Independence. Show is the 39-half hours being gotten up for syndication by David Susskind.
Associate producer Peretz Wil-

syndication by David Susskind.
Associate producer Peretz William Johnnes on hand here for the camera work said Truman and his neighbors will do much of the acting and dialog. This will bring out the homespun qualities of the ex-president which is one of the prime elements being sought in the production, he said.

KCMO Appointments

Kansas City, Oct. 24.
Three new appointments have een made at KCMO Broadcasting

peen made at ACMO Broadcasting all in the news-pubaffairs area. At the end of October, Jim Mon-roe will become director of pub-lic affairs for the radio-ty setup. Harold Mack becomes news direc-tor and Bruce Rice becomes sports director.

San Francisco, Oct. 24.
Frank Atlass, who had hoped to
ut his newly-acquired KKHI on
e air last week, is being stymied
y "an informational picket line" set up by NABET Local 31.

AFTRA is cooperating with NABET and has instructed staffers, mostly AFTRA members brought from other cities, to stay off the

The picketing, according to NABET International rep Robert A. Lenihan, is "an effort to gain reinstatement for 16, technicians and announcers who were displaced by the recent sale of the station."

station."

Atlass says "we consider it illegal picketing ... we never had an agreement ... The NABET contract had expired, and AFTRA instructed its people to observe the picket line."

Lenihan says the station, then using the call letters KOBY, was sold June 30 by Sherwood R. Gordon to Atlass for \$720,000, pending an FCC okay. Station went off the air July 17 after Gordon got FCC okay to close it down as a result of "financial hardship" in continuing operations. FCC okayed sale Oct. 4.

Lenihan stated NABET protested sale to FCC because of "inflated sale price figure" and also because of employee displacement. Sale was approved by 3-2 vote, with Commissioners Minow and Bartley diesenting.

was approved by '3-2 vote, with Commissioners Minow and Bartley dissenting.

"This station has been sold three times in the past five years," said Lenihan, "changing format, from a classical music station to a rock in roll station, then to a background music' type of station, without rerard to the needs of desires of the ... listening community and without recognition of the actual value of the station."

Lenihan said the picketing is "an attempt to inform the community of the displacement of the former employees. to ask (community) assistance in persuading the new owner to rehire these men... and to call attention to what the union alleges to be plans for a 'sub-standard' operation."

Atlass savs he's "verv unhappy" with the delay and calls it "a big pressure move by NABET. What we really need to get is an (NLRB) election." He is currently talking to his lawyers about his next step.

Chi AFTRA Challenges WNBO's Yoder to Debate In Pubservice Hassling

Chicago, Oct. 24.
The local chapter of American
Federation of Television & Radio The local cnapter of American Federation of Television & Radio Artists, apparently anxious to make a public issue here of its quarrel with the NBC-owned stations, has challenged WNBQ-WMAQ bossman Lloyd Yoder to debate its exec secretary, Ray Jones, on the issue of whether or not the stations are operating in the public interest. Naturally, the NBC veepee declined. Yoder replied by return wire, that since the AFTRA local had registered its complaint with the Federal Communications Commission, NBC intended to answer it there and only there He said privately, "They seem to want their case tried out of court."

H'WOOD TV STATIONS PROSPER

NBC: 'We Won't Edit For O'seas'

NBC. in its sales of news, pubaffairs shows abroad, doesn't try to wean out shows which might be considered unfavorable to the U.S. NBC's policy in this respect follows the policy illustrated by CBS when it refused to yank "Harvest of Shame" from the British screens last year.

Spokesman for NBC. in explaining, said that segregation, among other problems, is no secret to the world. Norway, in fact, picked up NBC's "White Paper" on the U-2 affair one year later, broadcasting it on the U-2 anniversary. Norway, it will be recalled, was one of the touchdown points for the U-2 pilot. Countries carrying NBC news and pubaffairs shows, the spokesman explained, are basically friendly to the U.S. and the press and public reaction to such shows abroad, he went on, are favorable.

Kefauver Wants FCC to Examine GE, Westinghouse Station Renewals

Washington, Oct. 24.
Federal Communications Commission has been given a hard shove by the Senate's top trust-buster to hold hearing on the license renewals of Westinghouse and General Electric stations.

Sen. Estes Kefauver (D-Tenn.), Anlitrust Subcommittee Chairman, declared: "In my opinion, the FCC will be failing its public trust if it renews the GE and Westing-house licenses without a public hearing."

Kefanver, whose unit held highly publicized hearings last spring on the antitrust tangles of the two electrical appliance firms, said FCC Chahman Newton Minow has promised to bring his request to the attention of the full Commission.

The Senator added that he's been advised the FCC will make a decision on the license renewal issue "before the middle of No-vember."

(Continued on page 35)

ABC Int'l Sets Philippines Deal

ABC International Television has moved deeper into the southeast Asia and Pacific area under a buy-in with the Republic Broadcasting System in the Philippines. ABC will supply programming, engineering and sales assistance to Republic's Manila station, DZBB-TV, which is slated to begin full-scale operation shortly. Republic also has licenses for other tv and radio outlets in the Philippines. It's claimed to be the first time that a U. S. broadcasting companyhas joined in a Philippines televasting venture in an equity position. The Manila station will televast a flock of shows, such as "The Untouchables," "Maverick," "Rifleman," etc., which are or have been aired over the ABC web here. ABC International also has deals with Japanese and Australla television interests, in addition to associations with stations in nine countries in South and Central America.

result of the middle of November."

Particular attention should be given, Kefauver said, to the way the Westinghouse and GE outlets handled news coverage of his subcommittee hearings and other developments bearing on the criminal antitrust convictions meted out officials of the firm.

In a statement inserted in the latest appendix to the Congressional Record, the Senator averred;

"The public has a right to know whether the same corporate attitude which led Westinghouse and GE to flout the antitrust laws carries over into their operation of radio and ty stations.

"I can imagine the public outcry that would ensue if a radio or ty fleense were renewed without a hearing for an individual who had been fined several thousand dollars and sentenced to jail for 30 days, as some of the GE and Westinghouse executives were.

"And what of the objectivity in molding public opinion of a large corporation which depends heavily upon the Government for business?.

"In the public hearing that I urge the FCC to hold the FCC certainly should go into the question of whether these stations gave (Continued on page 35)

Arabic subtitles.

Other new deals are with Zuriguel Asociados for Venezuela, Producciones de Television for Argentina; and Republican Broadcasting System for the Philippines. Latter will utilize the original soundtrack, while the other two will be dubbed in Spanish. "The Thin Man" had previously been licensed in Great Britain, Australia, Peru, Colombia and Uruguay.

AUSSIE'S N. Y. SHUTDOWN Australian Broadcasting Commission is closing its film pro-curement office in N.Y. and David Stone, who headed up the office, is returning to Australia today (Wed.).

(wed.).
Stone said the decision to close
the office was triggered by the
move of major American film suppliers in opening up offices in
Sydney.

IN INDIE STATUS

Harvest of Shame" from the sining, said that segregation, among the world. Norway, in fact, picked to U-2 affair one year later, broad-gry. Norway, it will be recalled, was rich U-2 pilot, Countries carrying was, the spokesman explained, are all the press and public reaction to are favorable.

CC to Examine

CC to Examine

Se Station Renewals

Okay Lady Bird Sale**

Washington, Oct. 24. Rederal Communications' C

It's not difficult to make entries on the wrong side of the ledger in local tv. Said one station manager. "it costs us \$5,500,000 a year just to open the station." Radio is the envied medium. Profits run to better than 80% of incoming reverse.

Trans-Lux to Distribute Frontiers of Knowledge

"Frontiers of Knowledge," produced by WFIL-TV, Philadelphia, in cooperation with the U. of Pennsylvania and other colleges and research laboratories, will be distributed by Trans-Lux Television.

distributed by sion.

First five films, of a series of 12, which have already been completed are "Eve of the Atom," "RX: Outer Space," "Promise of the Sea," "Tuning in on the Universe," and "Dead Men Tell Tales."

QUITE A SWITCH | NBC-CBS News Pubaffairs Shows In Global TV Orbit to the Tune Of \$1,000,000 In Annual Billings

By MURRAY HOROWITZ

WCBS-TV's Clean Sweep

It wasn't only a news and yeather show click on the Oct. 814 Arbitrons for WCBS-TV, N.Y.

CBS o&o flagship made a clean sweep of the Top 10, the programs seep of the Top 10, the programs encompassing both network and local entries.

Top 10 lineup for the rest of the Top 10 lineup for the Top 10 lineup for

raticle of selling national spots of the new made-for-ty "Popeye" at cartoons has just passed the \$4.- be \$60,000 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to e. KFAL-TV. Shreveport, La., the \$120 mark. Latest sale was to most of the other stations is news, accounting for an expenditure of the new "Popeyes." Production of the remaining 70 is due to be completed early next spring. Anima-wition is being done in both Holl-town which is being done in both Holl-town which is the stations are mixing the original theatrical "Popeyes." Some of the stations are mixing the old with the two cartoons altered and the was subjects on their local aready were playing the original theatrical "Popeyes." Some are rund aling in line are sponsors.

Other stations making deals with two the new subjects on their local "Popeyes." Some are rund aling in line are sponsors.

Other stations are mixing the old with two the new subjects on their local "Popeyes." Some are trund aling in line are sponsors.

Other stations are mixing the original the teatrical "Popeyes." Some are trund and the was subjects on their local "Popeyes." Some are trund and the was subjects on their local "Popeyes." Some are trund and the was subjected and the was subjected to the present the

(Continued on page 35)

CONRIED REPACTED FOR 'GREAT BOOKS'

Chicago, Oct. 24.
Actor Hans Conried has signed contracts with Encyclopaedia Britannica and Television Features Inc., a Chicago packaging firm, to do 10 additional installments of "Great Voices From Great Books," a half-hour educational series that Eb will distribute on a public service basis next spring. Four episodes have been taped to date. The remainder will go into production in January.

TFI is a company owned by Chitelevision performers Jim and Bud Stewart; who do a pair of daily kidshows on WBKB. They conceived the series for Britannica.

the specialized race abroad.

Record circulation of CBS and NBC news-pubaffairs shows abroad comes in the midst of a White House plea to the three webs that the networks aid in the efforts of the Government to tell the under-developed countries of Africa and Asia the story of America. The plea was the subject of a recent White House luncheon attended by President Kennedy, Edward R. Murrow, director of the United States Information Agency, and the heads of the three webs

States information Agency, and the heads of the three webs.

What the final consequences of the plea might be to secure film for screening in remote areas of Africa and Asia, isn't too clear. However, the circulation of CBS and NBC news pubaffairs shows in countries now having ty has never been better. Soviet Russia and other communist countries remain outside the American web trading areas, with the exception of some CBS News sales to Soviet Satellites.

CBS for the fiscal year ended Aug. 31, 1961, chalked up new sales of news-pubaffairs programming in 31 countries. It is estimated that gross sales for the fiscal year in this specialized area amounted to over \$600,000. CBS Films, which acts as the commercial distributor for CRS, Inc., is doing well in the fourth quarter,

doing well in the fourth quarter,

doing well in the fourth quarter, too.

NBC reports sales in the newspubaffairs field in 39 countries, with shows registered in every country of Europe and Latin America with the exception of Peru and Cuba. It's estimated that yearly revenues of NBC are in the neighborhood of \$400,000 yearly at this point. NBC, unlike CBS, hasn't got a world-wide newsred distribution organization. Eight countries, representing 15 to stations, purchased the CBS Newsfilm service during the web's last fiscal year.

year.

ABC, via Screen Gems, received wide foreign circulation on the Churchill series. Other than that it's been slim pickings. Currently, the web's syndication has the foreign rights to two web pubaffars shows, "Close Up," and Adlai Stevenson. The foreign push on these two is said to be starting.

During its fiscal year, CBS Films international sales director Ralph M. Baruch reported that "Twenteth Century" was sold in 23 countries; "CBS Reports," in 14

(Continued on page 44)

Ashley-Steiner Carries ITC Torch

Ashley-Steiner, under a new deal with Independent Television Corp., will represent all phases of network and national sales of properties now owned or developed by ITC and its parent company. Associated Television, Ltd. (ATV). The deal offers additional evidence of how tv producing-distribution firms are embracing the "gotta-get-ourselves-an-agent" formula in the bid to expedite sale of tv product. ITC deal was neoptiated within a few weeks after Wm. Morris signed on Ziv. Same Morris agency also handles Four Star.

Star.

Among the new shows in the ITC catalog are "50 Stafford Show Specials," "Sir Francis Drake," historical vidfilm series; "Chost i Squad," one hour mystery-adventure; "Man of the World," ene-hour series; plus 31 dramas, documentaries and other film and vidtape material.

Bob Rich, Seven Arts Vice President and General Sales Manager, after person-to-person talks with seven representative station executives, states:

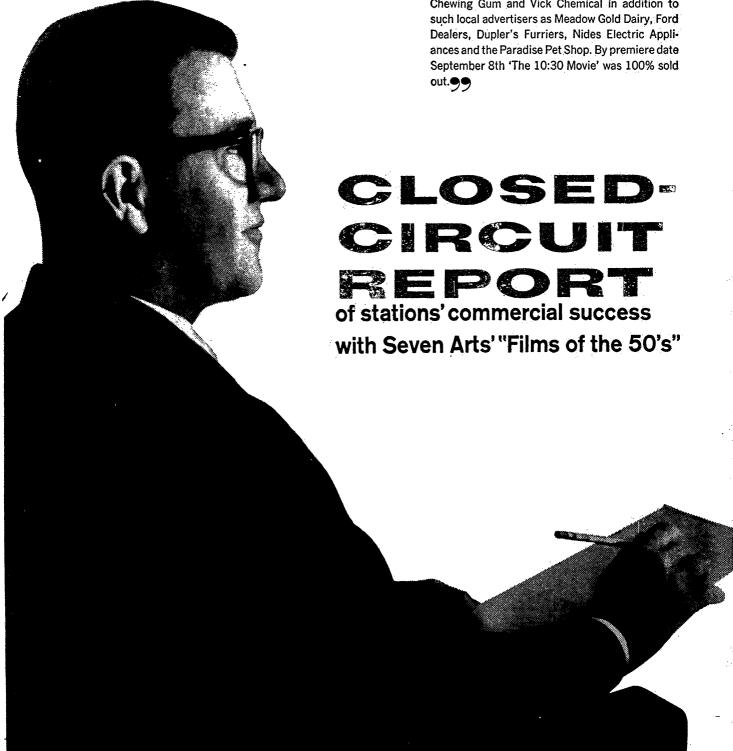
"No motion pictures ever released to television have generated as high a commercial return for stations as Warner's 'Films of the 50's.'

"In such important markets as Denver, Chicago, Amarillo, Dallas, New York, Asheville, N. C. and Minneapolis 'Films of the 50's' have clearly demonstrated their overwhelming acceptance by local and national advertisers. Here's what they reported at mid-September."



IN DENVER

KLZ-TV debuts "THE 10:30 MOVIE," a new Monday through Saturday feature film showcase primarily scheduled with Warner Bros. "Films of the 50's." Says Jack Tipton, Manager and Director of Sales, Three weeks prior to the premiere, this new show was 80% sold out to such blue chip national advertisers as Coca-Cola, Avon Products, Wrigley Chewing Gum and Vick Chemical in addition to such local advertisers as Meadow Gold Dairy, Ford Dealers, Dupler's Furriers, Nides Electric Appliances and the Paradise Pet Shop. By premiere date September 8th 'The 10:30 Movie' was 100% sold out





IN NEW YORK

Peter Affe, Station Manager, WNBC-TV says,

That the Seven Arts product is accepted by time buyers as top quality TV entertainment is attested by the fact that we premiered our new Saturday night Movie Four on September 23rd with all available minutes and 10 second ID's sold out.



IN CHICAGO

Jim O'Rourke, Western Division Sales Manager, WGN-TV, reports:

●WGN-TV was 100% sold out a week before its new feature strip unveiled 'Films of the 50's' on September 11th, Mondays through Fridays at 10:15 P.M. ●



IN AMARILLO

we hear from Charlie Keys, General Manager, KVII-TV,

Note: No Sunday, September 17th at 10:00 P.M. Two weeks before starting time this ABC network affiliate was 75% sold out to two local sponsors, Amarillo National Bank and Fedway Department Stores. By starting date KVII was 100% sold out. ●



IN MINNEAPOLIS-ST. PAUL

says Don Swartz, President and General Manager, KMSP-TV,

Advertisers are quick to sense the strong audience appeal of these Seven Arts feature films. Three weeks after buying Volume II, we were over 80% sold out on 'Picture of the Week,' which we initiated September 8th on Friday evenings at 10:30 P.M.



IN DALLAS

says KTVT's Program Manager, Arno Mueller,

easier when you have the best feature films to schedule. To wit: our Friday night show, 'Films of the 50's,' was sold out before its September 8th premiere.



ASHEVILLE, GREENVILLE, SPARTANBURG

Theodore Eiland, WLOS-TV's Vice President and General Manager, says:

To develop not only audiences, but dollars you've got to deliver top product. When you tell TV buyers you've signed up for Seven Arts, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold out situation.

Warner's films of the 50's... Money makers of the 60's



SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717 CHICAGO: 8922-D N. La Crosse, Skokie, III. ORchard 4-5105

DALLAS: 5641 Charlestown Drive ADams 9-2855

L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data) FEATHERFOR

FEATHER FOP
With Jane Pewell, Hugh O'Brian,
Cathleen Nesbitt, Hans Conreid,
others
Producer: Tony Charmoli
Director: Dean Whitmore
Writer: Jehn Marsh
Sense: Mary Redgers, Martin
Charmin

Sens: Mary Redgers, and Charmin 60 Mms: Thurs. (19), 8:30 p.m. MARS CANDY AEC-IV, frem Hellywood (tape)

EC-IV. from Hollywood (tape)

From & I I real of
ABC-IV came up with an elabority room fear special coplete
of corons, starcerows and loveller corons, starcerows and loveller create as its centrabut on to
thellowers scason. A romantic
off of the fear of the mass of the start liberthore and set to
so it remediate many Rodgers
of recurse or Martin, Charmin,
top" was afternoarely,
the abel to get the wishes
and of its launchine pad. It
is residentially the special of the program of the start of th

tation was flawed in a fun than was flawed by a fun-price of thomast containing of mileth its stripting and its the yeard nasted num-rates of crist sared, but so dayes in coal to that these scanned like Gilber & on and chars like Publishs and the coast of the publishs to the property of the coast of the property of the catality. construction and Dake Lining, and not ne'r to establish a research Neither did the and reck which also remed to temp? Emilish of the clim south to so h extravanetien" "truce is stranger

nation."

Solven an excellent east the reports to the oill. Particle than call was Call leen as a sectores who tokes once on the Greener of ettle en the Geternor of ha by conjuling up a ro-real tenan out of a star-tion the Geverne, is doub-selventh brown the and to the concertion of the field from personality domii d persenality domiiour.

and the four.

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Dean Watmore directed the prorecomes fluenty through the many recomes fluenty through the many reflectives. One long fallet se-quence sur ounding the scare-comes transformation had some transformation had some around too long Musical arounds no end direction by Rienard Pribotsky filled the bill. He of.

NIGHT CAP
With Chris Bryant & Alan Scott,
Eryan Erown Trio, guests
Producer: Pat Watson
60 Mins; 11:40 p.m., Wed.

Preducer: Pat Watson 60 Mins: 11:40 p.m., Wed.
CT OT, Ottawa

Lasic comedy theme of CBOT's week! Nightcap' stint is compacible to Mad magazine's with side and it's mad enough to collect audiences through curiosity as to meat's coming next. Opener de had prominent gaps of nothing at all, the show simply hund there. Chils Bryant & Alan Scott, comery due with some night club exposure, groped' considerably but brought some life to the stanza tidrough stand-up bits. One was built around the pair's idea of Noah ordering construction of his aik, another on the violence of wk. Lurvery rhymes. Performance was adequate but writing was at Ited. With crisping and shaped inc. the twosome's items could be more solid.

Salva appears to be aimed at the

be more solid.

Shew appears to be aimed at the "n...dern adult" audience, possible hecause those are the people to are still awake and don't like on't films. Guests on the preem bachacid W. D. T. Atkinson, retard after 45 years of teaching but always a limerick authoray; a woman with a baby chimpuzee, two temme lookers who contributed fulle but scenery; a man who reed poetry in English to the accountinent of poetry in French read by a blond, and a running-cases on on film spooting Ottawa's sees on on film specific Ottawa's are tent noonday gun. Replier on the story is the Brian Frown Trio, to, and j. zz. group, featuring Bound p. jitte touch on the \$22. at tent monday gun. Require on TV Will nave to come up with some the snow is the Brian Proun Tio, fast remedies if it expects to hold for the snow is possible to factor in the snow in the snow is socked for lazzie's but gun fixed to impress others.

Gorm. TW Will nave to come up with some in the snow in the snow in the prime time attention. Elaborately staged show never off the ground, with comediance Sandra Mondaini struggling with dull material together.

SATURDAY NIGHT REPORT With Sander Vanocur Producer-Director: Robert Priaulx 15 Mins., Sat., 6:45 p.m. BRISTOL-MYERS NBC-TV (live, film), from Washington

(Young & Rubica .)

Most unusual aspect of "Saturday Night Report," which began on MBC-TV last Sat. 211 at its sponsorship. The hard-sell of Bristol-Myers is now permeating the airwaves as the auspices for six NBC-TV news programs a week this new 2-22. waves as the auspices for six NBC-TV news programs a week, this new Sander Vanocur weekend re-port being one of them. It's a piece of offbeat assume, particu-larly since large circulation adver-tisers have never made a steady thing of sponsoring news. But news, what with the world being as it is, have become important on the has become important on two Vanocur, who also does live five-

minute reports on a Monday-through-Friday basis for the same sponsor, reads his own newscasts tairly well, although on the initial quarter-hour telecast he made couple of fluffs and pitched quarter-hour telecast he made a couple of fluffs and pitched a few punchlines intended as small routes that didn't quite come off The reporter, who has some of the qualities of a matine idol, is hip and his knowledge of the internaand his knowledge of the fit clind and the long run. The new program combines late-breaking stuff with feature material based on the full week's news. There was, in the latter category, a nice if brief wrapup on the 22d Communist Party results of the Moreovich

itter category, wrapup on the 22d Communistry Party conclave in Moscow.

Some competent special effects were supplied by circetor Robert Priaulx, who used Cellomatic madrithem.

PUREX SPECIAL FOR WOMEN (What's Wrong With Men?) With James Daly, Lori March, Dean Stolber, others; Pauline Frederick, hostess Frederick, hostess
Producer-Writer: George Lefferts
Director: Lela Swift
60 Mins., Thurs. (19), 3 p.m.
PUREX
NBC-TV (color: tape)
Edward H. Weiss)

These Purex daytime specials, which started a new serson on NBC-TV last Thursday 19, suffer a fundamental structural weakness: A topic like "What's Wrong With A topic like "What's Wrong With Men?" is a fullscale sociological affair and to treat it as a drama, with the problems of only one fictionalized man as the root, is a darned hard thing to do. And even as a drama, rather than a valid grychological theme, "What's Wrong With Men?" was little more than a sea concern. than a soap opera.

than a soap opera.

There was James Doly, playing a husband and father tra, ped by his family, by his job, and by his inability to cope with the American id. Springboard for the story consisted of his delay in 20.018 home one evening, simply because he couldn't get his feet to move toward the 6.39 train and the trap. Writer George Leffrets, who has the feel of a poet and who can manage to turn some of the cliches he deals with into bright; sensitive bits, still did not make a cohesive drama of the whole. Despite the excellent acting of Daly and of Lori March, as his wife, the piece dragged badly.

MISS TEENAGE AMERICA CORONATION PAGEANT With Dwayne Hickman, Bobby Ry-dell, Toni Beck Dancers; William Pickett, emcee Producer-Director: Charles R.

Meeker Jr., Richard Gray Writer: Meeker 100 Mins., Fri., 10:45 p.m. FRITO-LAY WFAA-TV, Dallas Tracy-Locke)

Finals of the annual "Miss Teenage America" deauty pageant pro-tided a fine showcasing, and top entertainment, for nearly two hours at Dallas Memorial Audi-torium, with 105 contestants from 96 cities 39 states filling the big stage. Lovely temmes, in the 13 to 17-year bracket, were judged on poise, personality, talent, charm, intelligence and knowledge of polse, personality, talent, charm, intelligence and knowledge of world affairs. No bathing suit competition for entrants.

petition for entrants.

Diane Lynn Cox, 17, of Richmond, Va., was crowned the new Miss Teeriage America' by singer Bobby Rydell. Brunette looker was among the 10 finalists. She received a \$6,000 scholarship to the college of her choice. Judges also chose an alternate and two run-

ners up.
Eight contestants revealed exceptional talent in providing Interim entertainment, with Cheryl Sweeten, Denver, winning the top teen talent award. Toni Beck Dancers, local group, furnished terping to assist in the final judging.

Charles Meeker, deserved kudos Charles Mecker, deserved kudos for jelling this lengthy stading into a slick video exposure as pro-ducer, director and writer, assisted by Richard-Gray. Special events executives from CBS-TV attended and picked up an option for na-tionwide tving of the next seven pageants.

Sponsor, local Frito-Lay Co., got in six tasteful commercials for its corn chips. Bark.

ACCENT ACCENT
(The Rebellions Mind)
With John Ciardi, Dr. Richard
MacLanathan, others
Producer: Don Kellerman
Director: John J. Desmond
Writer: Lane Slate
30 Mins., Sat., 1:30 p.m.
CBS-TV (tape)

There are no Sahl's, Bruces, Winters' or May & Nichols' behind the Iron Curtain, if the Russian jokes on CBS-TV's second-season preem of "Accent" were a fair example of Communist political and social seasons.

There are, however, some vigor Incre are, however, some vigor-ous writer and poet talents in the satellite countries, and, apparently, since the death of Stalin they've had a chance to deviate from Com-munist dogma with criticism ex-pressed through art.

pressed through art.

In "The Rebellious Mind." poetwriter John Clardi, "Accent's" new
permanent host, introduced American viewers to works of the Iron
Curtain's rebel artists. Readings
were excellently dramatized in portaryle by American actors against travals by American actors against the backdrop of a foreign barroom.

Show guested Dr. Richard Mac-Lanathan, former curator, Boston Museum of Fine Arts, who is back (Continued on page 35)

Foreign TV Reviews

CANZONISSIMA 1961
With Renato Tagliani. Sandra
Mandaini, Paolo Poli, Toni Ucci,
Carletto Sposito, Enzo Garinei,
Alberto Bonucci, Paul Steffen
Dancers, Evelyn Greaves, Bud
Thompson, Franco Pisano orch
Writers: Scarnieci. Tarabusi
Director: Eros Macchi
S Wins-Tues 9:15 p.m.

95 Mins.; Tues., 9:15 p.m. RAI-TV, from Rome

Judged on the strength of its initial stanza, this RAI-TV winter staple is a distinct desappoointment, especially so since the '59 ment, especially so since the 59 and '60 shows by the same name had proved themselves consistent light entertainment. Despite good intentions, troubles here are basically; indifferent writing on old-hat and uninventive patterns; and the lack of a strong enough personality—or team—to front the show. RAI-TV will have to come up with some fast remedies. If it expects to hold

with partner Paolo Poli. Key trio of Enzo Garinei, Toni Ucci, and Carletto Sposito also seems oddly assorted and unfunny in a series of sketches designed to intro the seven new songs which teach week) are presented to the public to be voted on and rated in a tie-in contest with the Italian State Lottery. Oddly enough, in a switch from previous years, it's the songs which this time make for the easiest listening. Especially good, in this first batch, were "Hold My Hand," written by Nico Fidenco and Crusca, and well sung by Miranda Martino and "Come Close To Me." written and sung by Corrado Lowerten and Sung by Corrado tino and "Come Close To Me,"
written and sung by Corrado Lojacono. Other stints spotlighted
singers Arturo Testa, Little Tony,
Giorgio Gaber, Giacomo Rondinella, and Katina Ranieri, to lesser
effect. There'll be 56 singers for
like number of new tunes.

Effective as usual were Paul
Steffen's dance numbers, though as
seen in the lead show they appeared over-produced and less inventive than before. Though tooobviously staged, the sidewalk in
(Continued on page 38)

(Continued on page 38)

Tele Follow-Up Comment

DuPont Show of the Week
Considering the limitations of the subject, producer-director Bob Bendick turned in an interesting and absorbing hour documentation on the life & times of the American automobile. "Merrily We Roll Along." as last Sunday's (22) DuPont Show of the Week contribution on MBC-TV, was a lively informative documentation of Lizife's contribution to the mores and manners of a nation, with Bendick getting maximum entertainment inlieage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of the musical as mileage from his compilation of the remainder of

As a combination once-over-lightly Mack Sennett-on-wheels and some sober reflections of the socio-historic impact of the Model T (before & after, it had a win-ning way about it, dating back to the turn of the century, through the era of the electric runabout. the Stanley Steamer, Barney Old-field, the Vanderbilt Cup Race circa '04 and how inevitably the automobile dictated the life of a

Philip Reisman Jr. wrote script that blended well with script that blended well with the visual documentation; the editing was extremely skillful and the Skitch Henderson musical assist was noteworthy Oddly enough; it fell short in the one area that held forth such a promissory note the remainer; the promissory has been been supported by the promisery by the such as the promiser of the -the running commentary by Groucho Marx. The delivery was singularly flat, lacking the anima-tion that the show offered visually.

CBS Reports
The range of "CBS Reports" in exploring significant problems is remarkable. What other network pubaffairs vehicle would immerse tiself in the subject of water, for a full hour? The plunce, titled "The Water Famine." Helecast Thursday (19), proved, interesting—leaving the viewer soaked with the prob lem.
Producers David Lowe and Jack
Producers David Lowe and Jack

Producers David Lowe and Jack Beck did not stint on the footage—tracing the water problem of ancient civilizations to that of modern-day America. Cameracrews and reporters went to ruins of Babylon and captured, in words and pictures, the consequences of an old civilization starved to death because of a water famine. Scenes shifted to the Negev Desert in Israel and other rlaces around the rael and other places around the

globe. Middle segment of the program was devoted to the water problem in the U.S., the plight of California and the southeast in securing sufficient water. Underscored by the flow of pictures was the problem of pollution, the industrial and human wastes diminishing the pool of useable water. Final segment devoted itself to the efforts of scientists to create sweet water from salt water and the various methods currently being employed.

the various methods currently being employed.

Newsmen on camera were Howard K. Smith and Alexander Kendrick. Many experts and officials,
including U.S. Interior Secretary
Udall, were Interviewed.
In a reference to how the world
reacts to inventions of man, one of

reacts to inventions of man, one of the experts on the program quoted a German philosopher. He said the inventor first is called a mad-man, then people say maybe the invention is worthwhile, and then, if successful, people say the in-vention is so simple, it really isn't a invention. Some cascalisation vention is so simple, it really isn't an invention. Same generalization can be applied to the inventiveness of exec producer Fred Friendly's "CBS Reports." What's so odd in devoting a full hour to the subject of water?

Here and Now

Frank McGee covered a lot of
territory in his "Here and Now"
excursion last Friday (20) over
NBC-TV. He ranged from General
Maxwell Taylor's tour of the Asian
hotspots, the fallout problem,
Bruce Catton on the Civil War and
last week's Broadway opening of
"How To Succeed In Business
Without Really Trying."

Taking over four topics within
a 30-minute frame-work doesn't
give any one of them a chance for
in-depth exposure. It's surface
stuff that cries for more time especially when the subject is novel

stuff that cries for more time es-pecially when the subject is novel enough as with the coverage of the "Succeed" opening. Here was something new and different in tv coverage and it should have been given more time at the expense of

It's also coincidental that NBC-TV should give this coverage to this particular musical in view of the fact that its sister company, RCA Victor, has the original cast album rights.

Eyewitness

Weekly outing of "Eyewitness" ably manages to stay on top of the news. Last Friday's 200 excursion into topical history was the Soviet Communist. Party Congress in

Moscow.

For the fast breaking news event, anchorman Walter Cronkite went to Moscow for a first-hand appraisal. He hads been a Moscow correspondent during the Stalin regime and in his report he compared the conditions of the Muscowites today with that of 15 years ago. CBS News Moscow correspondent Marvin Kalb was utilized too, for some incisive commentary. Short clins from rews contials of the world, in order to secure a reaction roundup, it d un the prothe world, in order to secure a re-action roundup, tid up the pro-ceedings.

There was one technical miss which was a bit conical, London, Paris and Bonn were called in for

Paris and Bonn were called in for-commentary from respective CBS News chiefs. Picture tube came alive with David Schoenbrunn, Alexander Kendrick and Daniel Schorr. Somehow Paul N ven from Weshington had to be cantured by voice only; his picture never made it.

made it.

Greater use of footage from
Moscow would have been warranted, in the episode, for the story
and the fascination was there, and in a way which no other rectium could duplicate. It might have smade a neater not-age scenifing reactions from world capitals, etc., but it weakened an interesting half-an-hour.

WCBS-TV Views, the Press

WCBS-TV Views the Press
T. S. Matthews, cx-Time mag
editor, applied a harsh critical
abrasive to American newspapers
last Sunday. 22 and made the
sparks fly on this electronic watchdog of the press. Pinchhitting for
Charles Collingwood and launching his broadsides from his new
British hase. Matthews came to
bury at U. S. press and not at all
to praise it,
From his transatlantic perspective, Matthews sees the U. S. press
as "a contended fat cat in a nation of fat cats." Pursuing this
metaphor, he rapped U. S. newspapers for being lumpish, obese,
old-fashioned and, worst of all,
boring.

boring.
When characterizing the general American press, it has become almost mandatory to single out the N.Y. Times as an exception to the rule of mediocrity Matthews, however, the contraction of the property of the contraction of the contra

rule of mediocrity Matthews, however, made no exceptions, approvingly quoting a British critic's opinion that the Times is "not a well-written or well-written or well-written or bell-written or helpful if Matthews had contrasted the badly edited" Times with one of the better edited London papers so that benighted. Americans would have had the opportunity of seeing what a firstrate newspaper is really like.

Herm.

Ed Sullivan Show
David Merrick's Broadway production of "Do Re Mi" and the Twist got showcasings last Sunday (22) via the Ed Sullivan Show. Also on the bill were Wayne & Shuster and Matt Monroe.
The show led off with Chubby Checker, the Parkway recording artist who's disk "The Twist" kicked off the nation's newest dance craze, singing and dancing his bonanza. He was accompanied by 20 dancers from the "Do Re Mi" cast, doing a somewhat smoothed cast, doing a somewhat smoothed over and legitified version of the terp madness in broad and enter-

(Continued on page 44)

STATION &

AVG. RATING

KHVH

17

KHVH

28

KGMB

ксмв

10

KGMB

13

STATION &

AVG. RATING

KONA

KONA

KGMB

STATION &

AVG. RATING

KONA

KONA

KONA

KONA

KHYH

KHVH

KHVH 13

Educational TV On Georgia's Mind

A second educational television station is scheduled to take to the Georgia airwaves near Waycross under the control of the State Board of Education.

Gov. Ernest Vandiver has announced that WXGA, Wayeross, should be on the air in November. Several months ago the governor air arranged to use \$500,000 to construct the station, which is scheduled to reach 20 schools.

000 to construct the station, which is scheduled to reach 29 schools in 26 Georgia counties.

(Since Waycross is comparative by close to the North Florida stateline, a batch of alligator State counties could poach on the teachings of the Georgia station.)

Department of Education now is sharing an educational ty mill (WGTV) with the Univ. of Georgia, at Athens, with 625 teachers in North Georgia using the service in 'Sir 'Dom'

Ware County (Waycross) outlet will reach 3.370 public school teachers and 90.503 pupils

'Equal Time'

Continued from page 31 was assured questions would be only those pertinent to campaign issues.

When the session broke up, Ba tista complained to a WPIX offi-cial that he was being ignored by the press, that Lefkowitz gets his name and picture in the paper at all times, most recently being pic-tured by the Herald Tribune while munching a pizza. The WPLX spokesman suggested Bátista call the H-T and demand an "equal time" photo showing him eating a bagel.

otherwise, there was harmony on the ground rules laid down by the WPIX execs. Negotiating for the station were Tillman; Herb Holmes, exec producer who is directing the show; Walter D. Engels, manager of news and special events; and Andy McCaffrey, pubrelations director.

Apparently glitton for punishment. WPIX is planning a show just before election day tentatively titled "When Elected." and will invite all six randidates to spell out their campaign promises so that the public will have a clear vidtage record of vision vs. future action.

action.

WPIX pulled an 8.1 rating on the Wagner-Lefkowitz hour, more than 1,000,000 viewers, but expects considerably less on the quartet, even though Batista has promised fireworks. Station figures the whole thing is so sewed up in the Wagner bag that election night coverage will not interrupt regular programming. News staff predicts it will be all over by 8:30 p.m. p.m. Meanwhile, WOR-TV has

Meanwhile. WOR-TV has ex-tended a debate invitation to Wag-ner and Lefkowitz with a nix by the former and an okay from the latter. In all fairness, Wagner has a point, since as incumbent he is clearly on the defensive. And Socialists Garza and Hass have half-hours on WOR radio be-cause of station's carrying the audio portion of the Wagner-Lef-kowitz tv debate.

Frisco KKHI

Continued from page 30 i

AFTRA men he's hired are "anxious to get on the air" and that if he were forced to take back the NABET-AFTRA group who lost their jobs in the station sale, his newly hired AFTRA men would be the ones who would

would be the ones who would suffer.

Among those he's hired are John Holbrook, an ex-ABC: John Dark, ex-YWCA, New York: Jim Daris, ex-KXRX, San Jose; Bob Jennings, ex-KXOA, Sacriamento, and Phil Brooks, ex-KMPC, Los Angeles, New sales manager is Dick Gravett, ex-KNBC, Frisco, and program director is Barry McKinley, out of Chicago.

Atlass says that when KKHI gets on air. "embhasis will be on news" with the must'c consisting of brighttempo nons and "lots of standards—no rock 'n' roll."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nightime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

HAWAII ● STATIONS: KONA, KHYH, KGMB ● SURVEY DATES: JUNE 17-JULY 14, 1961 COMPETITION

KONA Average Rating: 15 Average Share: 30

MONDAYS 6:00-7:30 Program: NBC MOVIE

June 19 "NEPTUNES DAUGHTER"
Red Skelton, Esther Williams,
1949, MGM MGM-TV, 1st Run

June 26 "CRIME OF PASSION"

Barbara Stanwyck, Raymond Burr,

S. Hayden
1957, U.A. U.A. 1st Run

July 3 "MONKEY ON MY BACK" Cameron Mitchell, Dianne Foster 1957, UA, UAA, 1st Run

July 10 "THE WILD NORTH" Stewart Granger, Wendell Corey, Cyd Charlsse 1952, MGM, MGM-TV, 1st run

COMPETITION

PROGRAM

World News

6:00-6:30

6:30-7:00

6:00-6:30 Tell Truth

6:30-7:00

7:00-7:30

Pete & Gladys

News Room

Chevenne

STATION & PROGRAM AVG. RATING Grand Jury KONA 10:00-10:30 Gaslight Movie KONA 10:30-11:30 Late Show KGMB 10:00-11:30 7

COMPETITION

COMPETITION

PROGRAM

10:00-10:30

Gaslight Movie

10:30-11:30

10:00-11:30

PROGRAM

Bat Masterson 8:30-9:00 Bachelor Father 9:00-9:30

Ford, Ghost Tales 9:30-10:00

Outlaws 8:00-8:30

Sea Hunt 8:00-8:30

Untouchables 8:30-9:30

Silents Please 9:30-10:00

Late Show

It Could Be You

KHVH Average Rating: 16 Average Share: 55

TUESDAYS 10:00-11:30 Program: BIG MOVIE

Jûne 20 "SO WELL REMEMBERED" John Mills, Martha Scott 1947, RKO, Show Corp. 1st Run

June 27 "SHADY LADY" Charles Coburn, Ginny Simms 1945, United International, Screen Gems, 1st Run

July 4 "TO HAVE & HAVE NOT" Humphrey Bogart, Lauren Bacall 1945, Warner Bros., UAA, Repeat

July 11 "OUEEN BEE" Joan Crawford, Barry Sullivan 1955, Columbia, Screen Gems, 1st Run

KHVH Average Rating: 19 Average Share: 68

WEDNESDAYS 18:00-11:30 Program: BIG MOVIE

June 21 "RAYMENT ON DEMAND" Barry Sullivan. Bette Davis 1951, RKO, Show Corp., Repeat

June 28 "THE BIG SLEEP"
Humphrey Bogart, Lauren Bacall
1946, Warner Bros., UAA, Repeat

July 5 "MISSION OVER KOREA"
John Hodiak, Audrey Totter
1953, Columbia, Screen Gems, 1st Run

July 12 "711 OCEAN DRIVE"
Edmund O'Brien, Joanne Dru
1950. Columbia, Screen Gems, 1st Run

KGMB Average Rating: 21 Average Share: 37

Program: FIRST RUN THEATRE

THURSDAYS 8:00-10:00

FRIDAYS 10:00-11:30

Program: BIG MOVIE

June 22 THE ELUSIVE PIMPERNEL"
David Niven, Jack Hawkins, Margaret Leighton
1952. Carroll Pictures, Flamingo, 1st Run

June 29 "COME FILL THE CUP" James Cagney, Gig Young, Phyllis Thaxter Raymond Massey 1951, Warner Bros., Seven Arts, 1st Run

July 6 "THE CRIMSON PIRATE"
Burt Lancester, Nick Cravat Eva Bartok
Torin Thatcher
1952, Warner Bros., Seven Arts, 1st Run

July 13 "THE CHARGE AT FEATHER RIVER" Guy Madison, Vera Miles, Frank Lovejoy 1953, Warner Bros., Seven Arts, 1st Run

KHVH Average Rating: 22 Average Share: 56

June 23 "THE BRAYE DON'T CRY"
John Gregson, Meg Buchannan
1952, Mayer-Kingsley, Jayark, 1st Run

June 30 "A KID FOR TWO FARTHINGS"
Dianna Dors, Jonathan Ashmore
1956, London Films, Jayark, 1st Run

July 7 "BLAZE OF NOON"
William Holden, Anne Baxter
1947, Paramount, MCA-TV, 1st Run

COMPETITION

STATION & PROGRAM AVG. RATING Michael Shayne KONA 10:00-10:30 Gaslight Movie KONA 10:30-11:30 Late Show ксмв 10:00-11:30 12

Advances in FM

Robert E. Lee, FCC commissioner, speaking at Madison 'Wis,' on FM broadcasting, expressed approval of the work done by FM stations.

Lee Champions

Talking at the seventh FM radio clinic at the U. of Wisconsin Friday (13) Lee said: "In light of the so-called scandals in the broadcasting area, critics of our system have suggested with good intention, that perhaps America would be better off if the Government be better on it the Government went in for station ownersing—
or if the FCC participated actively in setting program standards. I think good music FM stations across the land are dramatic refutation of this belief."

Lee said in July, 1960, 892 FM stations were in operation in the U. S., with 178 others under construction and applications in for 125 others.

125 others.

Lee said that in July of 1961, a year later, 1,075 FM stations were on the air, 216 held construction permits, with 96 applications pending with FCC, as compared with 656 FM broadcasting stations operating in 1056 erating in 1956.

On multiplexing, Lee pointed

On multiplexing, Lee pointed out:

"All these advances will go for naught if the stereo receiver equipment does not match the high standards, and I hope the heat of competition will not result in killing the goose that will lay a beautiful golden egg."

Lee indicated that the metropolitan area FM assignments had been exhausted and that hearings for FM channels existed today in many instances.

TY Reviews

Continued from page 31 a

from a two-year visit behind the Iron Curtain under State Department auspices. He described his meeting with Khrushchev on a tour of the American art exhibit at the Moscow Fair and outlined the progress of artistic dissent in the

progress of artistic dissent in the satelites.

MacLanathan said Poland presented the most encouraging situation, because "Poles have learned the dreadful lesson of Hungary—that any sort of political expression is likely to bring Russian tanks and troops—so they are turning to the arts, painting, sculpture etc., as expression of their cultural independence from Russia. He also found a genuine underground in Russia itself where America's contemporary art and literature is held in high esteem. This underground, he said, has developed among the Soviet's young intellectuals in all fields who have been singled out and privileged to investigate the library stacks that are off limits to the rest of the citizenry. "Rebellious Mind" wound with a bitter statement from a young Polishwriter, Michael Bruk 18-years old at the writing, damning his Communist teachers and his fellow writers and artists in a way to ease the western mind.

Scripting, direction, settings and thesping were good enough for a better timeslot break than Saturday afternoon.

Kefauver

■ Continued from page 31 ■ uninhibited coverage in their news programs to the involvement by GE and Westinghouse in the electrical conspiracy"

Kefauver said there are all soits of "newsworthy matters" FCC could delve into. He suggested that the Commission could go back a few years and probe news treatment by GE and Westinghouse stations of a controversial TVA award in 1959. A British firm made the low bid and was initially awarded a multi-million-dollar generator contract. "Immediately," Ketauver said, "GE and Westinghouse began a campaign to mold public o "ion and to pit some the Gavernment into awarding one of them the contract." Kefauver said there are all sorts

July 14 "THEY DIED WITH THEIR BOOTS ON" Errol Flynn, Olivia DeHaviland 1942, Warner Bros., UAA, Repeat (Continued on page 44)

Inside Hope

ne firm way of dealing with people who insist on saying, "Isn't it a small world?" would be to hit them over the head with a large atlas.

An equally convincing lesson would be to have them try keeping up with Bob Hope for a spell. There's nothing even *remotely* small about Mr. Hope's universe.

A "tough act to follow" even when he's stationary, Bob's even harder to keep up with when he's on the move. Ask any TV camera crew that's ever lugged some 2,200 pounds of equipment on a criss-cross, multi-stop course of 50,000 miles over a three-month stretch.

Yet, it can be done—as Donald Hyatt's NBC Special Projects will be demonstrating this Sunday evening with "The World of Bob Hope" (7:30 to 8:30 p.m., EST).

The comedian is the first subject (among others: Billy Graham, Jimmy Doolittle) in "The World of —" programs, a series of nighttime specials sponsored by Purex and aimed at exploring world-renowned personalities against the backdrop of their times.

While accenting the present, the shows will not be ignoring the past. On the premiere, for example, we'll be taking a look at Hope's native town of Eltham Village, England; we'll be seeing some remarkably good amateur movies made by (and of) Bob during his vaudeville days; and we'll be hearing snatches of a love song recorded by singer Dolores Reade (now Mrs. Hope) more than 30 years ago.

But the heart of this Sunday night's program is the fluoroscopically candid footage shot by producer-director Eugene ("Gene") Jones and crew who, for a period of 13 weeks, observed Bob with the relentlessness of a prospective mother-in-law.

of course, they couldn't have started the job without Hope's initial permission, but we suspect even he had no idea as to how thorough and lengthy an undertaking it was going to be.

So ubiquitous were the Special Projects guys and their equipment that Hope was soon referring to them—not without affection—as "the creatures." It got to the point where he was never surprised to see them. In his hotel room

one morning, he opened his sleepy eyes to find several fully-dressed, ready-to-go crewmen seated on the adjoining bed. "Roll 'em," he said, without even bothering to emerge from his trance.

AT SOME of the stops, the crew would replace several of the light bulbs in Hope's suite with special photo-floods to obviate the need for cumbersome studio lights. It worked out fine, except for the one forgetful moment when Bob—getting set to read a magazine in bed one weary midnight—innocently turned on the bedlamp and brought forth a totally unexpected Aurora Borealis. He hadn't had a scare like that since "The Road to Zanzibar."

Filming of "The World of Bob Hope" started last Christmas Eve with the comedian's flight to Guantanamo Bay, where he was to entertain Naval Base personnel. The bulk of the camera work ended in New York some three months later with Bob's acceptance of a March of Dimes citation at a Hotel Commodore dinner.

Almost 80,000 feet of film were shot in all. Just a portion of this abundant footage will be seen on Sunday night's offering. But because it represents so personal a study, we believe viewers will find it one of the most rewarding shows of this or any other year.

Much of the credit belongs, of course, to Gene Jones, who'll be producing and directing all "The World of —" programs this season. Even the challenge of keeping up with Hope struck no terror in Jones' psyche, for Gene (along with his twin brother, Charles) is a man who'll run any gauntlet to get a story.

As a World War II combat correspondent, he landed on Iwo Jima with the Marines on D-Day. In Korea, with camera in hand, he parachuted behind enemy lines on a rescue mission. And his body still carries samples of the shrapnel that nearly killed him at Inchon, where he was the only correspondent with the first assault wave of Marines on "Blue Beach One."

Gene's earliest years with NBC Television (he's been with us since 1950) were spent as a writer-cameraman on assignments calling for generous quantities of daring and intelligence.

Later, he branched out into the production end of TV news and public affairs. He was one of the most imaginative planners on "Wide Wide World" and "Today," and helped conceive dozens of specials made here and abroad.

considering the scope of his professional background, it's not hard to understand how Jones was able to get the very most out of every Hope sequence he shot, whether the setting was a Palm Springs golf course, a stage at Guantanamo, a TV studio in Burbank or the children's ward of a hospital in St. Louis.

On the basis of Hope's restlessness alone, Bob was an ideal choice to open "The World of—" series, for Jones is now jauntily confident of being able to keep pace with any other public figure the program selects. Not that the future subjects are likely to be sedentary types; most

of our public personalities do a bit of jumping-about from place to place every now and then. It's just that—like the poet said — Hope springs eternal.



Foreign TV Reviews

YOU CEVI WIN
(The One Who Got Away)
With Virginia Maskell, Frank Finlin, Giva Owen, Leonard Rossiter, Renneth Warren, Humphres Heathcoate, Christopher Steele, Marcery Withers, Frank Shelley, John Gill, Manning Wilson, Charles W. dy, Miki Iveria Producer, Man Bridges
Writer, Berkely Mather
45 Mins, Thurs, 8 p.m.
BBC-IV, from London
Do ned to the Cony old proposition to the Cony will get you in the each "You Can't Win" is a Stack, of say self-contained tales, within by expert crime-scripter
Berkey Mel'er in association with John Hijkins, Judaing by "The One Wish Got Away" second of the skom, it's an above-average sample of its kind, helped by spare and telling dialog and a fully-flivored documentary production by Alan Bridges
This one concerned Lander-Frank Finlay, who returned to

and tobing diding and a fully-flivored documentary production by Alan Bridges.

This one concerned Lander Frank Finlay, who returned to wife Elsa Virginia Maskelli after a two-year stretch. He was the guy in a robbery, and took the rap for the rest. Also released was Fenny (Leonard Rossiter), a professional erook who warned Lander to go straight-or else, but Lander couldn't get a job, and was persuaded by Fenny to carry gelignite for a coup he was planning.

Of course, the police were on it is and Lander was caught in the act. But this time the cops-were after bigger fry, and he was let off with a kindly caution—and an ofter of help in getting respectable employment.

The tale was thus off-the-peg, but it enjoyed such a slick production and, within its limits, sharp characterization that it sped postfully through its alloited span. Frank Finlay, Gh n Owen, Leonard Rosster and Vi thial Maskell headed a well-of-usen cast, and mataged to 2d the cliches so that they lo sked like to a. But the chief credii must 20 to Alan Bridges, whose prefuction got the flavor of cops and robbers at work.

SCREEN FEATURES, INC.

580 5th AVE. N.Y. N.Y. CI-6-5050

% Harold Cohen

Continued from page 34

To a Relato Taghad out
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CVI WIN

One Who Got Away)

Virginia Waskell, Frank Fin
Giva Owen, Leonard Ros
Remeth Warren, Humph
Hathcoate, Christopher

Gen Arger Withers, Frank

Glex, John Gill, Manning Wil
Markelle, Marger Withers, Frank

Glex, John Gill, Manning Wil
Markelle, Warles Will Iveria

mer: Alan Bridzes

The Berkely Walher

mer: Alan Bridzes

Remeth Warren, Humph
Hathcoate, Christopher

Gen Arger Withers, Frank

Glex, John Gill, Manning Wil
Markelle, Frank Fin
Loslie Mallor, 's compact and clear script took the tale through to clear script took the tale through the close of the new Cuba, the action of the point to more than the enthusias in behind it, but of the morth its mentage and introducing dent to more themed and introducing and the morth its want almost and the enthusias in behind it, but of the morthing its more suspect propagated aims. Loslie Mallor, 's compact and clear script took the tale through the close of the relation to the mountain peasants, who had been the mainstay of Castro's meet the compact of the script to concentrate on the alpha
test of the mountain peasants, who had been the mount

months of idleness, when the crop had been gathered. The film and the script conveyed the urgency of the reforming job, and the zeal with which it was being carried

out. Chief drawback of this half-hour was that the pictures didn't match up to the words. Director James Hill made little attempt at visual excitement, refraining from comment with his camera, merely using it as recording instrument. This led to a certain travelog air about the program, which seemed somewhat lightweight and unimaginative for the Issues in hand.

Otta.

ZU JUNG UM BLOND ZU SEIN (Too Young to Be Blond) With Alice and Ellen Kessler, Silvio Francesco, Lilli - Babs. Svenson. William Mille, Ursula Remoe, Margitta Scherr. Bilb Johns. Vice Torriani, Bill Ram-

Remoe, Margitta Scherr. Bibi Johns. Vico Torriani, Bill Ramskel Finlay, Girn Owen, Leonard Ross, ter and V: tinia Maskel Braded a well-bosen cast, and minared to 2dd the cliches so that they io bked like r. a. But the chief credii: mask r. b. t. Alan Bridges, whose preduction possibilities for "Hongis and robbers at work.

Otto.

CIBA. SI!

With Bill Grundy

Froducer: Tim Hewat Director: James Hill

Writer: Leslie Mallory

39 Mins., Fri., 10:30 p.m.

Granada TV, from Manchester Granada TV, send a production crew to report on the Cuban revolution, and the result has been carved into four half-hours, each with a separate theme. The first stillved by the Kessler 'Like and dancing acts in the Cologne

There are many good singing alses of imported films to Japanese stations under Frank Buffalano.

Vanda is also exploring features production possibilities for "Hongan at very pleasant show; in fact, one of the best entertainment programs to come across German tv in recent months. Musical show featured a galaxy of domestic recording stars and rated special attention for its superb photography and a substantial lineup of brilliant ortical gags. Show's technical quality was tops. It depends on the fire distribution agency is expondered disms to Japanese stations under Frank Buffalano.

Vanda is also exploring features production possibilities for "Hone orable Picnic," the Thomas Raucat doesn't matter, but otherwise this soilly, the plot of the flavor.

Vanda is also exploring destrues production possibilities for "Hone comit of the flavor." The Thomas Raucat doo

who have long clicked in France and Italy, both via nightclubs and television. Curiously enough, these two beautiful blond and remarkably well proportioned girls have reached a bigger prominence in those two countries than in their native land despite the fact that they have no equals in Germany. Swedish songstresses are doing remarkably well in Germany. This show featured Lilli-Babs Swensson, still comparatively unknown around here, but she too should go places here. She has the looks and singing abilities for it, the more so as she's the type that's highly in demand on the Continent. Cast includes multi-sided Silvio Francesco, brother of Caterina. Valente, and William Mile, who also takes care of the choroography, while the lineup of guests included Swiss-born Bib Johns, American-born Bill Ramsey and the Swess Hazy Osterwald Sextet, all very popular recording artists in Germany. A special word of praise should go to Michael Pfleehar, husband of Bibi Johns, who directed this whirl of dances and songs with gace and imagination and without any dull moments. It's the type of show of which one doesn't want to miss any moment. Hans.

Vanda Continued from page 24 F

everyone promised to appear and they would. And they did."

Vanda will do another show for same sponsor next spring. He re-turns soon to Los Angeles and will be back here early next year.

be back here early next year.

As idea man and show packager for JWT here, Vanda will develop shows and put them on the air, specializing in getting sponsors' messages across. Considering his new field of operations, he said, "The approach is different. I will have to do programs acceptable to Japanese audiences. I'm not trying to set up new standards," he noted, but to introduce programs that would be novel here."

In addition to his activities for JWT, Vanda has a number of other projects on the fire. His TeleVentures distribution agency is expanding sales of imported films to Japanese stations under Frank Buffalano.

(WABC) BILLY BANG BANG......5.6

Inside Stuff—Radio-TV

Seems the chances of John Crosby leaving the N.Y. Herald Tribune and his syndicated column there are growing stronger. The pillar writer is known to be unhappier than ever over the editorial clashes lie's been having with the daily's management, clashes highlighted when a couple weeks ago, under a Crosby column on negotiation with Red Russia, the editors ran a two-column disclaimer.

Crosby's contract with the Trib expires in early December. While there has been increasing ire in the Trib-Crosby relationship, there have not been any official meetings about his future at the daily.

Having first given an on-the-air endorsement for John F. Kennedy as President of the U.S. WMCA, the N.Y. radio indie, last week continued editorial endorsement of candidates. Station prexy R. Peter Straus came out with backing of James Mitchell, Republican candidate for Governor of New Jersey.

Within the next few days, Straus will also air an editorial expressing approval of one of the candidates for Mayor of N.Y.C. WMCA, so far, remains the only N.Y. station that has endorsed any candidates.

Country and Western Radio, a new radio program and broduction package produced by Stars International, will be placed in distribution Monday (30) by Richard H. Ullman Inc. New service will be introduced at the Country Music Assn. convention in Nashville, starting Nov. 2.

"C & W Radio" provides stations with almost 1.000 programming and production aids. These include special station identification musical themes, a wide variety of spoken call letter announcements tailored for each subscribing station, open end commercial introductions, etc.

National Audience Board has given its Award of Merit to three network public affairs shows based on their high rank with respondents in NAB's recent survey of video programming.
Out of 15 network pubaffairs shows listed in the survey questionnaire to civic and community leaders, the three rated highest were "Chet Huntley Reporting," "CBS Reports" and "Twentieth Centur," Award presentations were made at informal ceremonies at NBC and CBS.

While most national groupings in the U.S. usually bristle at their depiction on television, the Slavic community in Hamtramck, Mich., a suburb of Detroit, has come up with praise for the characterization of a Polish community in the U.S. in a recent segment of the "Dr. Kildare" series on NBC-TV. MGM-TV, which packages the show, received a petition signed by 80 Hamtramck, residents lauding the show and urging a repeat performance on the network.

Flamm on TV Pioneering

appear before the then Federal 1959, appeared the following news Radio Commission, during the early part of 1931, to apply for permission to use Baird's system in association with WMCA, the radio station I owned and operated in New York at that time. All this is related in detail (as well as the unusual reason why the application was denied despite the examiner's approval in Moseley's biographical book on Baird.

Since Baird received such pitiful small recognition or material reward during his lifetime for his important contribution to society it would seem that the least that should be done now, even though belated, would be proper recogni-tion of the role he played in making television possible.

Herewith is the most tragic com mentary that can be presented on the life of this Scotch genius whose brainchild gave so much to the world: On the television page of the New York TIMES, Oct. 23,

London, Oct. 21st: The Associated Television network sent a check for L1.000 (\$\$2.800\$) today to the widow of John Logie Baird, who is considered the inventor of television. The money, described as the start of a memorial fund, was sent after Mrs. Margaret Baird was reported to be living in straightened circumstances and was quoted as saying she was "sick of the way Britain treated my husband."

band."

The widow referred to in this story married Baird at the Half Moon Hotel in Coney Island on Nov. 13, 1931. I know that because I arranged their wedding. The young and attractive Margaret gave up her post, as a promising BBC pianist and rushed to America on the urgent pleading of a lonely and frustrated Baird who was in New York at the time trying to help me launch his system of television in this country. Even that dream, the pleasure of seeing his system used here, was denied him for reasons explained in Moseley's book.

for reasons explained in Moseley's book.

My quarrel is not with Variety since you only published the British viewpoint as submitted to you in a dispatch from London. I feel that even though Baird's original system was completely discarded in favor of a more satisfactory one; it should be remembered that he was the first to achieve success in the field of television. If credit is to be denied him because his original method was made obsolete by subsequent improvements then the same rule should apply to all the great and illustrious names in the hall of inventive fame. Thomas A. Edison would hardly recognize his early inventions as they serve mankind presently, if he were alive today, but he is deservedly recognized as the father of all he created. It seems to me that this rule should also apply to Baird—especially in his own country!

Donald Flamm

Big Wilson says he will not play the Roxy this year unless they redeco-

Great Neck, Kings Pt. L.f., N.Y. \$49.990 Waterview—Waterfrent—1'2 aeres. For the artistic soul who wants quote and seclusion for himself, and playmales for his children. New tentemperary ranch, high esilings, targe windows, 23' panid den. S bdrm. 3 bth. Central air-cend. The utilmate in medera living.

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NBC's Rating Lead

of-pocket splurge, for a saturation on-the-air campaign, with a rota-tion system providing at least half a dozen promos per week per show dand changing production on the promos every few weeks.)

dand changing production on the promos every few weeks.

Also going in NBC's favor is the audience upbeat in information shows, an area in which NBC rates a "network with distinction" chevron. In previous years such programming would have been written off "in the public interest." Today the Brinkleys, Huntleys, et al., are being programmed as well "in the rating interest."

Sentiment in general is that (1) ABC, in going again with actionadenture, waited a year too long for a major deemphasis in crime; '2' CBS went overboard again on comedy. '3' NBC has achieved pethaps, the best balance of the three.

of the three.

As early as last May, when the new NBC schedule was officially outlined to the affiliates at the Washington inceting, there was an air of optimism concerning the '61-'62 upgrading 'a spirit that had been singularly lacking at web-affil conclaves over the past few years. On the assumption that the Nielsens will duplicate the Arbitrons, it's in the cards that the Arbitrons, it's in the cards that the Coast early in December will translate itself into a lovefest.

Kungary & Brubeck

scrure respectability for their receive, eccording to Benjemin. "Twentieth Century" will have an episode on Al Smith, with Robert Moses, who had been Socretary of State in New York during Smith's term as Governor, rendering an eyewitness report Moses, in the episode, compares the anti-Catholic issue when Smith ran for President with the bias evidenced in the Kennedy campaign.

evidenced in the Kennedy campaign.

ier episodes deal with conversal warfart a subject covered in two episodes, under the overall title of "Guerrilla!" a famed battle of World War II, tilled "Typhoon at Okinawa," and episodes on men such as Frank Loyd Wright and Wendel Wilkie. On the anniversary of Pearl Harbor, "Twentieth Century" will do a show on the man who spied for the Japanese in Hawaii, with the cameras taking the viewer through the man is Takeo Yoshikawa who was disguised as a clerk in the Japanese consulate in Hawaii, at the time. Now, a garage mechanic in Japan, he recently wrote his memoirs.

Show roster is indicative of the wide range of topics covered in the Sunday showers.

wide range of topics covered in the Sunday showcase and the alholic interests of Benjamin and

P&G's Writers

Continued from page 25

gives the writers "a great oppor-tunity of creative freedom."

All pilots contemplated at this time are for half-hour shows. Har-rison also asserted Company is not looking for any other deals while working under the P&G contract, though scripts not used will be made available to other outlets.

will be made available to other outlets.

P&G is currently sponsoring "Margie." "Joey Bishop Show." "Car 54." "Rifleman." "Real McCoys." and the participation in others. Compton rep said number of new shows selected under new deal would depend on running of these shows.

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Irish TV Delay

Dublin, Oct. 24.

Delays in studio construction have put starting date for Telifis Eireann (Irish Television) back to the end of the year. Buildup of staff continues with Michael Barry moving in from BBC-TV on loan for three years as Program Confor three years as Program Controller. British light music conductor and composer Frank Chacksfield has also been recruiled to revamp orchestra setup for both radio and tv, with Hungarian-born conductor Tipor Paul in from Australia on two-year deal as principal conductor for Radio Aireann Symphony Orchestra.

Bernstein to Canada For CJOH Launching

London, Oct. 24.

Sidney L. Bernstein, chairman of Granada-TV, left London last week to attend the opening of station CJOH in Ottawa, Canada, in which Granada—through Bush-nell Television—has a financial

After a short stopover he moved to New York to o.o. iv studios, and is expected to return to London tomorrow (Wed.) or Thursday.

Sarnoff

forms of programming. That's a better, if slower, way to reach our goals than by any manner of 'raised eyebrow" government supervision.

"There's no question but that the revamp or chestra setup for both radio and to, with Hungarian-born conductor Tibor Paul in from Australia on two-year deal as-principal conductor for Radio Aireann Symphony Orchestra.

Several American tv directors have been recruited on two-year contracts to get the service started under Boston-born Edward J. Roth

Source that the tenser world situation has something to do with the appeal of the latter two.

appeal of the latter two.

In defense of NBC's use of prime time for a feature film to reporter had challenged him to defend it, the NBC prexy said.

"We don't believe these movies are "We don't believe these movies are the answer to everything, but they do seem to be the right immediate answer to our Saturday night problem. Last year we weren't even in the running on Saturday nights, and we had to do something fairly drastic. I don't think that a good film in prime time one night a week is out of proportion or that it throws our programming out of balance."

ABC-TV Not Only Plots Daytime Shows, But They Get On the Air

ABC-TV's daytime programming and staff has chalked up a perfect hatting average in developing, new shows for network scheduling over the past year. The daytime staff, headed by v.p. Giraud Chester, came up with eight pilots during this period and all of them are either on the ABC roster or due to go on in the coming months.

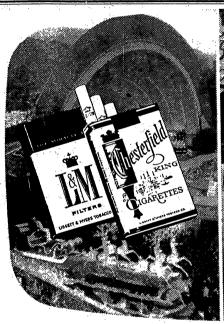
On one program, "Yours For A Song," a musical game show with Bert Parks as emcee, Chester hit the jackpot by having the half-hour stanza slotted for nighttume, show will kickoff Dec. 4 in an 11:30 a.m. berth and will also be going nightime Jan. 20 at 7:30 p.m. Although other daytime shows even before it opened on daytime. Show will kickoff Dec. 4 in an 11:30 a.m. berth and will also be going nightime. Including "Price is Right," "Concentration." "Tie Tac Dough" "Dotto" and "Top Dollar." this is the first time-that a daytime show went night-time before it even preemed.

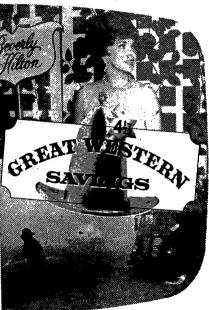
Among the shows Chester and his staff have created or helptd in the well-staff to the shows Chester and his staff have created or helptd

time before it even preemed.

Among the shows Chester and his staff have created or helped to create are "Camouflage," which bowed last November; "Make A Face," which went on a couple of weeks, ago; "Window Shopping."

Which will bow in January; "Discovery," which will likely go on the air next year under Jules technical material and assistance,





BUYERS OF THE YEAR

These two companies have just made the most productive buy in Southern California television. The buy's productivity is rooted in twelve years of KTTV service to Southern California.

Beginning Jan. 2, 1962, they will sponsor the KTTV Special Events package:

More than 100 hours of scheduled events (Rose Parade, Santa Barbara Fiesta, Easter Sunrise Services, etc.), provocative local and national documentaries-and KTTV's nonpareil coverage of fast-break news stories like floods, robberies, fires, accidents. Real, living television that eclipses anything from make-believe land because (a) you know it's happening as you watch, (b) you don't know what'll happen

Liggett & Meyers and Great Western Savings and Loan Association have made the buy of the year, the year of television's Renaissance of Local Vitality.

KTTY . TIMES-MIRROR BROADCASTING COMPANY . 5746 Sunset Boulevard . Los Angeles 28, California





This Fall, the CBS Television Network will again chalk up the biggest attendance record in football. The same go-go-go spirit that first brought professional football home to a nationwide audience (the late National Football League Commissioner Bert Bell attributed the game's phenomenal rise to this network's pioneering coverage) is also responsible for many other CBS Television Network sports firsts. First to give the nation a front row seat at international competitions through exclusive coverage of the 1960 Winter and Summer Olympics. First to use video tape in sports, making it possible to rerun thoroughbred races, crucial golf rounds and scoring football plays as soon as

they are over. First to televise the whole incredible range of sporting events from rugby to auto racing, from sky diving to figure skating—through the introduction of the weekly Sports Spectacular series. And throughout the year, this network continues to bring a hundred million television fans such major events of every season as the college bowl games, the Triple Crown, the UN Handicap, the PGA and Masters golf tournaments, and baseball's Major League Games of the Week. Sports play an exhilarating, exciting part in the powerful CBS Television Network **DOMINATE** line-up, which again this season has the balance, depth and quality to

From The Production Centres

Continued from page 26

the, two for interviews in Peru . . . Phyl Doherty, WNAC-TV pubad chest the working out promotions and ad lines on station's acquisition the, tro for interviews in Peru. . Phyl Doherty, WNAC-TV public cheft in, working out promotions and ad lines on station's acquisition of a party on 41 post-1950 WB films. . . WNAC-TV, in a new docutent in frequential frequential boston," turns its cameras in "Profile" to a positive one turne of metropolitan Boston and its 75 cities and towns Westackly 25, 6:30-7 pm, with Victor Best, guide; Bob Ferrante,

IN MELBOURNE . . .

Charles Croxford, exec producer will J. Arthur Rank Organization

IN ST. LOUIS .

KETC. St. Louis's educational tv station, begins the CBS series, "You Are There," Oct. 31 as the first non-commercial station in the country to carry the series... Broderick Crawford in town as guest of KTVI to place his new series, "Jack of Diamonds." ... Chris Condon, formerly assistant news director of WDAF-AM and TV in Kansas City, now a newscaster on KSD-TV ... Among the varied sports programs highlighting KMOX Radio's fall-winter schedule are the Hawks basketball games and the "Dan Devine Show." ... Adele F. Shelly, formerly with the promotion departments of KPLR-TV and KTVI, now promotion rep for the local edition of TV Guide ... Peggy Cass making the rounds to promote her new series, "The Hathaways." ... Dave Allen and Jim Bolen of KMOX-TV took top honors in The Globe-Democrat Cake Baking Contest at the newspaper's annual Modern Living Show A new two-semester college-level course in American Government is being offered on KSD-TV.

IN PHILADELPHIA . . .

Fred Harper, longtime Philly broadcasting personality, appointed program director for the new Bulletin FM station WPBS, which will operate around the clock, Blake Ritter will head the news operation from the Bulletin news room. WIBG director of public affairs, Bob Knox, producing "Philadelphia Speaks Out" with the Junior Chamber of Commerce. ... WL-FL airing all music in FM multiplex stereo... Marvin Burak joins WL-FL in an across-the-board night show... ... Dolly Banks, top brass at WHAT, in University Hospital for surgery WCAL-TV to feature third big film campaign "Harvest of Hits" (Det. 29-Nov. 25). including "The Eddie Cantor Story." Blood and Sand, "Valentino," etc... . U.S. Attorney General Robert F. Kennedy heads a list of prominent guests in "Profile 61: The Price We Pay," new program on crime and its correctional process, on WRCV-TV.

IN MINNEAPOLIS . . .

The Cities prohockey getting spot coverage with WTCN-TV televising 11 home games of Minneapolis Millers starting Nov. 7 and WMIN broadcasting all home games of St. Paul Siants. Play-by-play accounts will be handled by Marty O'Neill for WMIN and Frank Buetel for WTCN-TV. KMSP-TV personality Mary Jo Tierney flew to Holitwood last week to appear in seg of the ABC-TV series. "The Riffenian". KSTP-TV preeming new kegling show, "Bowler Up," Oct 23. James H. Grant has been named public affairs director for Time-Life's WTCN-TV and radio. Grant had been coordinator of projects and planning for the WFBM stations. Time-Life outlets in Indianapolis. KSTP-TV photographer Tom Hilderbrand cleared of assault chair gest following scuffle at Communist-sponsored plenic which Hilderbrand was attempting to film last month. Cameraman was sued by secretary of the Minnesota-Dakota Communist Party . After spending five days and nights in a fallout shelter set up in Donaldson's

WTIC - POLITZ STUDY* TAKES A NEW AND CLOSER LOOK AT RADIO LISTENERS IN RICH, RICH SOUTHERN **NEW ENGLAND**

YOU, TOO, MAY TAKE A LONG LOOK AT THIS IN DEPTH AUDIENCE SURVEY. JUST CALL YOUR NEAREST HENRY I. CHRISTAL OFFICE



department store display window. WLOL news director Rod Trongard said, "I'm glad it's over, but it was not a severe ordeal by any means" ... Advertising exec Mike Fadell's "Junior Auction," smallfry tv show which is syndicated throughout U.S. and Canada, has been sold to CLT in Beirut, Lebanon, for telecasts in Arabic and French-English.

IN SAN FRANCISCO . . .

Schering Corp. is negotiating to turn "Doctors' News Conference," local show seen on KTVU, into a network show with some minor format changes... KFRC signed to radiocast Frisco Saints pro basketball, with Bob Fouts and Bob Blum on the mike... New general manager of Bartells' KYA is Jayne Swain, out of Atlanta... KTVU set to televise Frisco Seals pro hockey... Jack Carney, ex-WABC, New York added to KSFO staff... Samuel G. Leavitt named KCBS national salesman, replacing Mike Keating, who transferred to CBS spot sales. L.A. Robert H. Glassburn named assistant program manager at KRON-TV... Chet Rhodes, ex-Guild. Bascom, replaced Don Arlett as KTVU publicity chief... KGO-TV signed Roger Grimsby, ex-KMOX-TV. St. Louis. as its top newscaster... Charlie Dugdale hooked on with Armed Forces Radio-TV Service in L.A.—same job he was doing 10 years ago as a Navy enlisted man.

IN DETROIT . . .

John W. Nelson, former rep for the Michigan Medial Service, is a new member of WWJ-radio's sales department... WJR will broadcast all Detroit Red Wing hockey games with Stroh Brewery and Speedway Petiroleum sponsoring. Budd Lynch and Al Nagler will alternate on the play-by-play and the color... Don Kremer, capitalizing on his play-by-play coverage of all Univ. of Michigan football games, now gets his own five-day-a-week sports shows on WWJ-radio. "Miky's Party Time" returns from a summer hiatus to begin its 10th year on WWJ-TV in the Saturday 12:30 to 2 p.m. spot. Kiddie show also features "The Stars of the Future Contest" which puts the spotlight on Detroit area youngsters' vaude talent.

IN PITTSBURGH . . .

KDKA-TV is changing its scheduling of hockey games so that the same shows will not be preempted during the next two Sundays. Games have been re-scheduled for Friday and Wednesday nights. The management move was made to satisfy both the viewers and the preempted sponsors . Bill Cardille and Betty Diskin have a new teenage show scheduled to bow on WIIC Oct. 28. It will be called "Twixt Twelve and Twenty" and will have panel discussions in addition to record playing. Neil Sedaka and Andy Williams will be the first guests. Show will be on every Saturday afternoon at 4:30 and will run a half-hour . WTAE did a remote telecast on Saturday (21) from the Carnegie Music Hall on the annual Junior League Ball. Jean Connelly and Carl Ide were the commentators.

IN MEMPHIS . . .

IN MEMPHIS...

Charlle Watson, onetime WMPS deejay, moved over to WHHM...

John Forland, longtime WHHM platter-pusher shuttled to WMPS with
George Klein, Elvis Presley school buddy checking in at WHBQ from
WHHMI in a series of switcheroos... Charlie De Vois now skippering
WHHMI with prexy Bill Grumbles handling national biz... Dean Du
Bois erstwhile radio-tv flack, now beating the drums for Kemmons
Wilson's lineup of Holiday Inns... Duncan Renaldo checked in at a
Holiday Inn and swarmed for radio and tv interviews... Allan Avery,
WMPS sales chief, upped to the station skipper and Charlie Sullivan
now handling sales in a series of new moves by prexy Harold Krelstein

WKNO-TV, Memphis' educational tv outlet, now operating out of
its new swank studios on Memphis State Univ. campus with Howard
Holst guiding the station's reins and Dr. C. C. Humphreys' MSU prexy,
throwing the full University support behind the school-tv project
Sid Leake, WHBQ newshawk and Hugh Frizzel, station p.d. handling
the MSU grid games, with Jack Eaton and Norm Brewer doing a
similar trick in spieling the U. of Mississippl grid-sked over WMC.
Fred Cook, WREC d.j., now handling weekly "Jazz Work Sheps" here
for the natives.

Public Service Network

- Continued from page 24

board who is the new "web's" fi- iments in five markets across the

board who is the new "web's" financial backing.

Setup won't have any affiliates
or option time, as the existing networks recognize them. Instead, it'll
sell the program service to local
stations, and the stations, after
guaranteeing to use at least six
one-minute capsules a day, seven
days a week, will be able to air the
bits in times of their own choosing. It's likely this way that some
of the PSN material will get into
what is local radio's "prime time,"
the morning and afternoon hours.
'Much of the public service programming now carried on local radio is relegated to the "non-commercial" nighttime and weekend
evening hours.) evening hours.)

Idea is for the outlets to use PSN material and still be able to maintain their present format structures.

Besides the one-minuters, PSN is positives the one-minuters, PSN is going to distrib a "national radio university," a batch of short (maybe nine-minutes each) lectures to be delivered on a five or six-times weekly basis.

FCC has been demanding more "instructive" programming by America's broadcasters and PSI maintains that what it intends to offer is fundamentally instructive.

PSN has been carrying on exper-

Four New TV'ers Await Aussie Bow

Await Aussie Bow

Melbourne, Oct. 24.

Over half a million new viewers are expected when three of Victoria's four new country to stations come into operation this Christmas. The four new stations in the State are part of a new country tw network on the Eastern seaboard which will bring television to 78° of Australia's population. Victoria's four country stations are at Bendigo, Shepparton, Tralgon and Ballarat. The Ballarat station will not begin telecasting until three months after the others because of a switch in transmitter site to give the channel a greater reach into the tv-barren Western District region of the State.

The new Victorian stations have joined with other country channels in Australia in Australian Television Facilities. Ltd., a cooperative company which will handle their program buys. They will purchase similar English, American and locally-made product to ns screened at present on metropolitan channels.

Because of their proximity to Melbourne the Ballarat and Traralgon stations can receive some programs, mainly live productions, on the micro-link system from the Melbourne HSV7 and GTV9 production centres. The Benigo and Shepparton stations will screen filmed and kinescopped versions of these programs. All four channels intend to telecast their own production, such as panel discussion, newscasts, and kids' shows. ductions, such as panel discussion, newscasts, and kids' shows.

GBS-TV's Sports Continued from page 27

Prix, Air Force Academy Show,

a Baseball Player-Show Business Celebrity Golf Tournament, and an Auto Thrill Show.

Golfing great Gene Sarazen will play in one of the matches in "World of Golf" and make the global tour as host-commentator Filmways will produce the series. Famed golfers slated to compete in the series include Gary Player. Ken Venturi, Mike Souchak, Peter Thomson, Gene Littler, Byron Nelson, Jay Herbert, Jerry Barber and Dow Finsterwald.

The pressure of other commitments will keep Big Wilson from joining Frank Sinatra in Madrid.



IN THE LAND OF PAUL BUNYAN...

. . mighty KSTP-TV packs a real sales wallop.

The first and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than FIVE BILLION DOLLARS.

Check your nearest Petry office for the details.



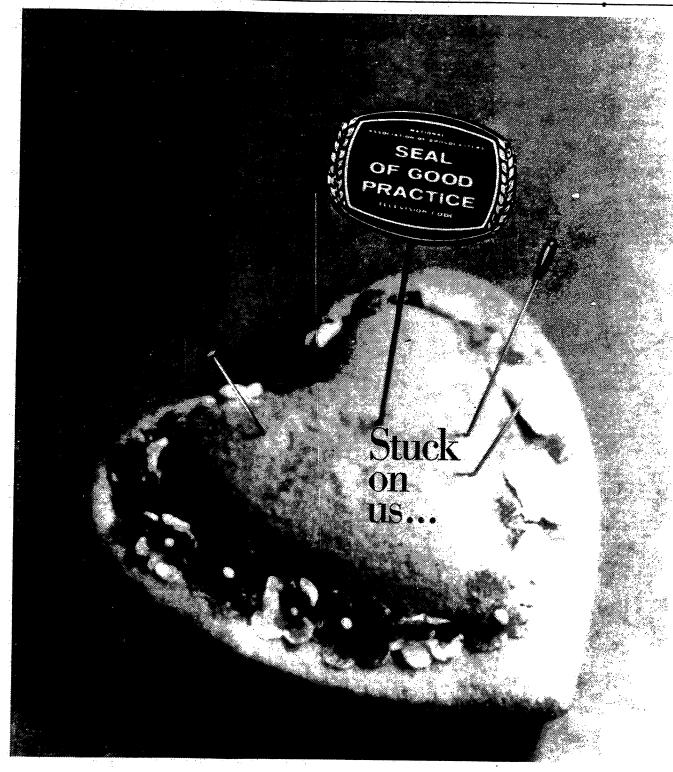
MINNEAPOLIS . ST. PAUL

Edward Petry & Co., Inc. SP The Original Station

KOB-TV Albuquerque WSB-TV Al'antal KERO-TV Bakerstein WBAL-TV Bath-more WSB-TV Bath-more WSB-TV Chicago WSB-TV Chicago WSB-TV Chicago WSB-TV Duluth-Superior WSB-TV Duluth-Superior WSB-TV Filmt-Bay City WSB-TV Houston	WDAF-TY Kansas City KARK-TY LILLIE Rock KCOP LOS Angeles WFST-TY Milwawle WISM-TY Milwawle KSTF-TY Minneapolis-St. Paul WSM-TY Asshville WNEW-TY New York WTAR-TY Morfolk KWTY Mohahoma City KMTY Mohahoma City KMTY Mohahoma City KMTY Mohahoma City MMTY MOHAHOMA MMTY MOHAHOM

KPTY	,Portland, Ore.
WJAR-TY .	Providence
WIVD	Raleigh-Durham
WROC-TY .	
KCRA-TV	Sacramento
WOAI-TV .	
KFMB-TV .	San Diego
WHEP-TV .	Scranton-Wilkes Barre
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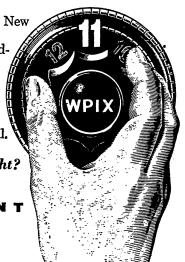
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We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the only New York independent TV station qualified to display the National Association of Broadcasters' Seal of Good Practice. It's far from being an empty honor—it has real and valuable meaning for you, our advertisers. It is an assurance of specific higher standards of programming and commercial practices, wPIX is the only independent with the Seal.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



these states.

The figures up until October are

The figures up until October are puffed up because of their inclusion of official mail, e.g. field reports from FCC engineers and monitors as well as responses of stations to FCC letters of inquiry. Oddly enough, letters praising broadcasting are also counted as complaints, lending for further distortion

tortion.

However, the bulk of the 5,102



FOR LEASE IN RIVERDALE, N. Y.

Mension overlooking Hudson River, furnished/unturnished, 14 rooms (6 Master Bedrooms), swimming pool, 2 car garage, 5 acres, immediate peasulon, up to 3 year lesses. For information and appointment to inspect call PLEZS 5-4740 or write:

Box V-3151 VARIETY 154 Wast 46th St., New York 36, N.Y.

Big Wilson has announced that he respectfully declines to become Jerry Lewis' new partner.

on May 7, of course, that Minow laid down the law in his "waste land" speech to the National Assn. of Broadcasters.

After Minow's advent to office and publicity, a rough corollary can be drawn from the mail pattern. As the word of Minow spreads, so does the peeving about broadcasting. Minow, of course, has pushed up the mail influx by his repeated calls for complaints and suggestions—all the more effective because of his limelighted public platform.

Only after Minow splashed into the Washington scene however, did the public in any appreciable numbers think of FCC as a sounding board for their pent-up irritations about radio-ty fare. In the case of many, it could be that the first time they heard of Minow was the first time they heard of FCC. Only recourse those with complaints had before was to write the stations, the networks, or perhaps the White House or J. Edgar Hoover.

The monthly totals of letters received by FCC since May are as follows: June, 1,369; July, 955; August, 1,646; and September, 1,218.

The increase recorded so far in Ctober probably reflects interest in the new tessoon, but it's also due partially to the new requirement that stations whose licenses are coming up for renewal make announcements to this effect over the air. Wisconsin and Illinois stations, whose licenses run out Jan 1, are now making such amnouncements and an appreciable amount of mail is flowing into FCC from these states.

The figures up until October are puffed up because of their inclusion of official mail, e.g. filed re-

BBG's Profit

Continued from page 24 ii

BBC collected \$93,863,885 (an increase of \$6,262,656 over last year).

Net revenue from BBC Publications, \$1,675,226, and interest on investments, etc. less interest payable was \$338,618. This, added to a government grant towards capital expenditure on civil defense and profits from the sale of investments, BBC's total income for the year reached \$96,306,753 (an increase of \$52,525,839 over 1960).

Expenditure on radio services for

crease of \$5,215,389 over 1960).

Expenditure on radio services for the year amounted to \$35,316,588 and the tv web took \$50,279,298. After making provision for depreciation, tax and contingent contractual payments, total revenue expenditure was \$93,455,670.

News-Pubaffairs

Continued from page 31

countries; "Conquest," 11 countries; and "Eyewitness," 11 countries; and "Eyewitness," 11 countries. In addition, miscellaneous programs, such as "Air Power," the "Kennedy - Nixon Debates," "Accent," and "Tomorrow," were sold in a total of 17 countries.

Tallying up some figures, Baruch said that more than 10,000 half hours of CBS News and pubaffairs programs were broadcast in the 52-week period in countries other than the U. S. In these countries, nearly 50 in number, there are more than 35,000,000 tv homes. CBS programs were dubbed or subtitled in German, Swedish, Spanish, Japanese, Portuguese, Dutch, Flemish, Arable, Danish, Italian and French.

Roster of NBC news, pubaffairs shows circulated abroad includes: "Project 20," "Victory At Ses,"

VARIETY ARB FEATURE FILM CHART

KHVH Average Rating: 21 Average Share: 54

SATURDAYS 10:00-11:30 Program: BIG MOVIE

June 17 "LITTLE WOMEN"
Elizabeth Taylor, June Allyson
1949, MGM, MGM-TV, Repeat

June 24 "ANCHORS AWEIGH"
Gene Kelly, Kathryn Grayson
1945, MGM, MGM-TV, Repeat

July 1 "CHARGE OF THE LIGHT BRIGADE" Errol Flynn, Olivia DeHaviland 1936, Warner Bros., UAA, Repeat

July 8 "TEN TALL MEN"
Burt Lancaster, Jody Lawrence
1951, Columbia, Screen Gems, 1st Run

KHVH Average Rating: 15 Average Share: 54

SUNDAYS 4:00-5:30

Program: FABULOUS FEATURE June 18 "PHOT NO. 5"

Franchot Tone, Gene Kelly 1943, MGM, MGM-TV, Repeat

June 25 "DEVILS HARBOR" Richard Arlen, Greta Gynt 1954, 20th Fox, Jayark, 1st Run

July 2 "LITTLE MISS MARKER"
Shirley Temple, Adolphe Menjoe
1934, Paramount, MCA-TV, 1st Run

July 9 "UNDER FIRE"

Rex Reason, Steve Brodie
1957, 20th Fox, NTA, 1st Run

"Chet Huntley Reporting," Frank McGee's "Here and Now," "Meet the Press," "White Piper," cies; "World Wide '80," "Wisdom," "The Nation's Future," and the various instant specials.

NBC has basic annual pubaffairs deals, in which stations commit themselves to a flow of such shows on a yearly basis, with stations in Australia, Japan, Philippines, Belgium and Germany. CBS has similar commitments.

In non-tv areas, an NBC spokesman said the web cooperates with the USAI and other government agencies in making documentaries available for screening under American auspices. In such countries as Nigeria, Rhodesta and United Arab Republic, NBC has sold "Mr. Wirzard," "Victory at Sea" and "Project 20."

WINS

Continued from page 30

for playing disks under knowledge

or playing disks under knowledge of management.

Early this week it was reported that WINS had several bidders from the communications field with the top offer of \$11,500,000 so far coming from the New-York Daily News.

News.

The News, which owns WPIX-TV and WNCN-FM, is said to be interested in a \$50,000-watt local AM outlet for suburban circulation promotion. The newspaper now runs seven suburban splits, covering New Jersey, Long Island, western Connecticut and southern New York state. Its Sunday circulation in New Jersey is twice the combined circulation of all Jersey's Sunday papers. Sunday papers.

Edmonton, Alta, — Edmonton's second television station, CBXT, has gone on the air. The \$1,750,000 Canadian Broadcasting Corp. station will operate 94 hours a week, with four newscasts daily.

COMPETITION

STATION A PROGRAM AVG. BATING

Greatest Movies 10:00-11:30 Late Show

KONA KGMB

10:00-11:30 11

COMPETITION

STATION & AVG. RATING PRACRAM KGMB Sunday Matinee 4:00-5:00 I Love Lucy 5:00-5:30 KGMB Stars Bars, Big Pic 4:00-4:30 KONA TV Digest 5:00-5:30 KONA Industry on Parade 4:30-4:45 KONA IMUA News & Views 4:45-5:00 KONA

TV Followup

taining fashion. Checker was reprised at the end of the show to render a brief sampling of his last disk effort, "The Fly" which is also a dance-pegged platter but with considerably less terp appeal.

The comedy team of Wayne & Shuster provided a takeoff skit on "Twilight Zone" called "Taillight Zone" in which they worked over an episode from the Rod Sterling half-hour show which appears weekly over CBS. It was a madcar type affair that had some fun spots in what seemed an overlong vehicle for the basically one joke comment it had to make but W & S carried off their bits effectively.

ment it had to make but W & S. carried off their bits effectively.

Singer Matt Munro made a brief appearance to render his diskclick "My Kind of Girl" in a pleasant manner and then the show was turned over to Nancy Walker, Phil Silvers, George Mathews and 45 members of the "Do Re Mi" cast. Following Sullivan's introduction and rave description of the show, Miss Walker and Silvers did the "Waiting Waiting" opening from the tuner and followed it up with another of their numbers, "Take a Job." Final selection from the Garson Kanin-Jule Styne-Betty Comden & Adolph Green outing featured portions of the "It's Legitimate" number with Silvers, Mathews and several others, and there was also a sampling of "All You Need Is a Quarter."

It was a lively, if not entirely successful showeas for the legitor.

Need Is a Quarter."

It was a lively, if not entirely successful, showcase for the legiter which is in its 39th week at the St. James Theatre. Silvers and Miss Walker cavorted exhuberantly but somehow the half hour given to it came off as too busy for what was actually happening. The segment was, however, an appetite whetter for the boxoffice what with Sullivan's rave, etc., and was an entertaining portion for the overall TV show.

ABC-TV Sets Dec. 26 For '61 News Wrapup

ABC-TV's news department has already set its year-end report of 1961 developments for Dec. 26 from 10 to 11 pm.

Web skipped the annual wrapped the stepped the st

this year.





Beautiful slightly used Lutetia Mink Coat. size 16. Shawl collar. large Original cost \$6000.00.

Phone GE 5-3151

CRAZY CLUB

Have 16-20 Adult volunteers available Saturday nights in December. For audience participation, as extras, as erformers, and for exposition

Call Ivanhoe 3-3324 or Sunset 1-3639

ACTION THAT CAPTURES VIEWERS!

JACKSON, Miss. 53%

JOHNSTOWN, Pa. 52% (aud. share)

BOSTON, Mass. 53%

Source: ARB, 1961.

For Further Details Contact





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Hollywood 9145 Sunset Blvd. New York 680 Fifth Avenue Cliburn's 'Chopin' Top New LPs

ROBERT WEEDE-MIMI BENZELL-MOLLLY PICON: "MILK
AND HONEY" RCA Victor). One
of the more striking things about
this original Broadway cast package is that it has singers who
really can sing. Robert Weede and
Mimi Beyrzell are powerhouse
pipers and fortunately Jerry Herman 'writer of words and musichas given them something strong
and melodic to sing. Weede's
"Shalom" and "Like A Young
Man". and Miss Benzell's "That
Was Yesterday," ard in duet with
Weede on "The Wedding" and "As
Simple As That," are solid tuner
entries. Molly Picon handles the
lighter items. "Chin Up Ladies"
and "Hymn To Hymie," with an
appealing zest. Tommy Rall, Juki
Arkin and chorus' bring a lot of
punch to the title song. In all, it's
a fine cast set sure for a nifty sales
rackup.

ELLA FITZGERALD: "ELLA
RIN HOLLYWOOD" (Verve). Here's
another swinging songalog by a
songstress who's virtually in a
class by herself as both a jazz and
pop artist. Once again, Ella Fitzgerald has been caught in a nitery
performance, this time at the
Crescendo at the Hollywood. In
this collection of 13 tunes ranging
from rhythm tunes to ballads, Miss
Fitzgerald scores on standards like
"This Could Be the Start of Something Big." "Mr. Paganini," "Take
the 'A' Train" and "Blue Moon,"
among others. A rhytim comb
backs up nicely.

VAN CLIBURN: "MY FAVORITE CHOPIN" (RCA Victor). This
longhair LP is a surefire commercial entry. Van Cliburn, who has
already proved that the classics
can sell like Elvis Presley, has
come up with another popularslanted package in this program
of Chopin pieces. Leading off with
the widdle in each of the real will be presented—
those of Glen Osser, Hal Kenner,
Frank Hunter, Marty Gold and
balready proved that the classics
can sell like Elvis Presley, has
come up with another popularslanted package in this program
of Chopin pieces. Leading off with
the widdle pieces. Leading off with

can sell like Elvis Presley, has come up with another popular-slanted package in this program of Chopin pieces. Leading off with the widely known "Polonalse No. 6 In A. Flat." Cliburn gives striking renditions of a group of nocturnes, etudes, ballades, etc.. all with above-average mass appeal. "SEASON'S GREETINGS" (Captiol). This label has come up with a socko seasonal medley of artists and tunes. A dozen top artists contribute a number each to this highly attractive rundown of

and tunes. A dozen top artists contribute a number each to this highly attractive rundown of Christmas material, including novelties and religiosos. Comprising the lineup are Peggy Lee, Nat King Cole, June Christy, Stan Kenton, Fred Waring, The Kingston Trio, Tennessee Ernie Ford, Guy Lombardo, Gordon MacRae, Eddle Dunstedter, Dean Martin and Dinah Shore.

AL JOLSON-OSCAR LEVANT: "KRAFT MUSIC HALL BROAD-CASTS" (Decca). "The Kraft Music Hall" is doing okay now with Perry Como as its ty host but it also did pretty good on radio in the early 1940s when Al Jolson and Oscar Levant ran through a series of broadcasts. This package was culled from 17 of these airings and it makes up a nifity nostalgic item that still retains freshness in song and humor. The Jolson-Levant hanter holds up and Jolson's renditions of a flock of standards to Levant's keyboarding is worth preserving and playing. Milt Gabler, Decca's veepee in charge of artists & repertoire did the editing job, and he's to be complimented for it.

those of Glen Osser, Hal Kenner, Frank Hunter, Marty Gold and Dave Terry. It's a nicely-styled set containing such tunes as "Near You." "Almost Paradise." "High and the Mighty." "Around the World." "Autumn Leaves" and others others

MARTHA SCHLAMME: "AT THE GATE OF HORN" (Van THE GATE OF HORN. (Vanguard). Martha Schlamme, a Viennese-born songstress who has cut a niche for herself with her concerts of Yiddish and Israeli songs, is a dulcet-toned performer with a showmanly approach to her material. At this performance at the Gate of Horn, a Chicago folknik spot, Miss Schlamme scores with a charmingly varied program of songs, including some in English, French and German, Spanish, Macedonian, etc., amidst the Yiddish ones.



Proudly Presents Another Dot Hit THE LENNON SISTERS

Singing "Sad Movies" B'W "Don't Know Why I Love You Like

along with the "bunny hug" and the "big apple," are caught in au-thentic country interpretations by Tommy Jackson in another one of Tommy Jackson in another one of his virtuose country fiddling dem-onstrations. Sounding like a full orch, Jackson whips up toe-tapping do-di-do versions of Americana like "Jackson's Hornpipe." "Old Joe Clark." "Put Your Little Foot Out," "Up Jumped Trouble" and other backwoods items.

JOE HARRIOTT QUINTET:
"FREE FORM" (Jazzland). From
England, this combo dishes up
some fascinating sounds in modern jazz groove, playing with a
verve and a skill that matches the
top U. S. combos: Led by Joe
Harriott on alto with a strong assist from Shake Keane on trumpet
and Pat Smythe on piano, this
combo moves through some adventurous conceptions with fresh incombo moves through some adven-turous conceptions with fresh in-strumental strategies. Of particu-lar interest is a long plece, "Cola," which goes far out without getting lost. Herm.

Metronome Producing

In N.Y. Via Dick Wolfe Metronome Records, the European diskery, has signed writer-arranger-producer Richard Wolfe to produce a series of platters for it in New York. He will line up talent and material, and cut disks mainly aimed at the U.S. market.

the Gate of Horn, a Chicago folknik spot, Miss Schlamme scores with a charmingly varied program of songs, including some in English, French and German, Spanish, Macedonian, etc., amidst the Yiddish ones.

TOMMY JACKSON: "SQUARE DANCE FESTIVAL VOL. II" (Dot). The rhythms of dance, which will stick around long after the "twist" has passed into limbo

Longplay Shorts

CLEBAROF FORCH: "KING OF Kings" is the our clebaro of the computation of the computer of the c

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CLAUDE KING.....THE COMANCHEROS

Claude King's "The Comanchero's" (Robbins*) is an exciting pic title tune that gets this new disker off to fast spinning start and will help the pic's exploitation. "I Can't Get Over The Way You Got Over Me" (Magic Circlet) works up a weeping attitude with some good results.

ANTONIO PRIETO......LA NOVIA

ANTHONY NEWLEY......POP GOES THE WEASEL

that's quite appealing.

HUGO & LUIGI..... BROTHERHOOD OF MAN

..... FIND ANOTHER FOOL BARRY MANN....

(ABC-Paramount). Little Miss U.S.A.

Barry Mann's "Find Another Fool" (Aldont) plays around with
a breezy beat and a punchy vocal to rate a spinning building to
follow his "Who Put The Bomp" click. "Little Miss U.S.A."

(Alcont) is a hot rocking tour of the States presenting with a
wivid vocal an "All-American Baby" to the juke trade.

JAMIE HORTON...... THEY'RE PLAYING OUR SONG

RONNIE ALDRICH SECRET LOVE

(London). Autumn Leaves
Ronnie Aldrich's "Secret Love" (Remick*) comes out of London's new "Phase 4" stereo LPs ("Percussion For Two Pianos") and it brings a new sound dimension to singles even in this monaural form. In this duo-piano treatment this standout pic song seldom better. "Autumn Leaves" (Ardmore*) is another top-drawer ballad entry benefited by these keyboard kicks.

BILLY STORM...... WHO'LL KEEP AN EYE ON JANE?

LONNIE DONEGAN..... WRECK OF THE JOHN B

JERRY VALEANOTHER TIME, ANOTHER PLACE

JANE MORGAN......BLUE HORIZON

(Kapp). Moon River

Jane Morgan's "Blue Hawaii" (Famous*) gets a winning "legit"

reading that should bring this oldie back to the spinning forefront especially because of its tie with the soon to be released
pic of the same name. "Moon River" (Famous*) is the warm ballad
from the "Breakfast at Tiffany's" pic score and programmers
should pay attention to it because of Miss Morgan's topnotch
treatment.

THE REGENTS.....

*ASCAP, †BMI

TV ASKS LOWER ASCAP FEES

'Sexual Philosopher' Rusty Warren Gets Her Degree—2,000,000 Albums

What Dolly Bloomer did for bloomers, Carrie Nation for temperance, Susan B. Anthony for women's suffrage, and Aimie Semple McPherson for the spirit, Rusty Warren claims she's doing for sex—and none of the others ever sold 2,000,000 albums or could tour the nitery circuit for a full year with no layoffs.

Miss Warren attributes her sire-

2,000,000 albums or could tour the intery circuit for a full year with no layoffs.

Miss Warren altributes her success on disks and in niteries to the fact that she's a "sexual philosopher" and not a "dirty comedienne." Her LPs, released via Jubilee Records, have never been banned and she says, "the only reason the police come into a club where I'm working is to get free, autographed records for their wives."

She admits that her boom on disks sishe passed the 1,500,000 sales mark with "Knockers Up," and brought her total album sales within a three-year period over 2,000,000 with "Songs For Sinners," and "Sinsational," which followed was timed with the current craze for talk platters. However, she says, "I'm not a 'sick' comedian, like Lenny Bruce, or a political comedian like Mort Sahl, or a house-wife-type comedienne like 'Phyllis Diller. I just use sex in everyday, human terms that the average woman an understand,"

The "average woman" has been put on the "restricted" list by which means it can be used only for certain types of programs.

**Pounder's Sets **

**New Company In Pounder's Memory of the Company In the company in the partners in Acuff-Rose, one of the founders of their mounts for 30 to 50 people) at the interland clubs at which she plays, Many of them display their loyalty to Miss Warren and her philosophy by wearing fan buttons heralding the skit on Jackie Kennedy—because the disks Kennedy—because the disks Kennedy—because of "general taste." One other track is still being considered.

Rest of the album has been put on the "restricted" list which means it can be used only for certain types of programs.

Acuff Rose Sets

**New Company In Founder's Memory of the company in Acuff Rose on the interior of the company in the founder of the founder

by wearing their membership in a "Knockers Up" club.
Singer's "average woman" often comes up to her after the show and says, "You've been saying something I've always wanted to tell my husband."
What Miss Warren is telling them, she says, is that sex doesn't have to be dirty or hidden but that it can be clean and talked about, and more importantly, it can be alunghed at. "I'm no psychiatrist," she admits, "but people wouldn't have so many problems if they could approach sex with a sense of humor."

nave so many proniems it they could approach sex with a sense of humor."

Sex, philosophical or otherwise, is paying off for Miss Warren. She started out as a \$500-a-week plano playing lounge act several years ago and now she's getting close to four times that much for her nitery dates.

There is also plenty of loot coming in from her record output. She owns the masters via her Rusty Warren Production Co. and leases them to Jubilee for distribution. There's a minimal royalty payment since virtually all of the material recorded is written by her.

Her royalty rap comes from what are single-shotted in her albums. One had "You're Nobody Till Somebody Loves You," another had "Life Is Just A Bowl of Cherries," and her latest, "Rusty Warren Bounces Back," which is being released this week with a 500,000 advance order, includes the "Do Re Mi" showtune, "Make Someone Happy."

Cap's Post-Grad Album

company.

The initial repertoire will be drawn from the current Acuff-Rose catalog and consist principally of the compositions of those writers with whom Fred Rose was most closely associated such as Hank Williams and Marty Robbins.

Wesley Rose stated that he would honor any requests from any other writers to have their compositions transferred from the Acuff-Rose company to Fred Rose Music.

At the same time Rose stated

company to Fred Rose Music.

At the same time, Rose stated that Hickory Records will now be run as an enterprise separate and distinct from the publishing companies. The reorganization of the Acuff-Rose companies is in line with the current concepts of music publishers and recorders and is designed to broaden the exploitation of the present Acuff-Rose extivity.

Both Acuff-Rose Publications and Fred Rose Music have signed new five-year agreements with Broadcast Music Inc.

TORONTO SYMPHONY OPENING ENDANGERED

Toronto, Oct. 24.
With directors of Toronto Symphony and Toronto Musicians Union facing a deadlock, the 84 tooters of former may not open the 50th season on Oct. 31 at Massey Hall.

Hall.

Two issues are at stake for the Musicians Union—a higher minimum wage and a longer season. Last year, the Toronto Symphony minimum pay was \$100 a week for a 24-week season. This year, the Toronto Symphony has promised \$105 minimum a week, with coming season of 24 dates, or a two-year contract which would provide the same terms for the 1961-62 season or \$110 minimum a week for the 1962-63 season of 25 weeks. weeks. With

Cap's Post-Grad Album

Of Kay Kyser's 'Kollege'

Kay Kyser's 'Kollege' of Musical Knowledge' is getting a disk requinon via Capitol Records. Among the alumni back for the recent recording recreation of the 'Kollege' at Capitol's Coast studios were Ginny Simms, Harry Babbitt, Michael Douglas, Trudy Erwin, "Ish Kabibble," Jack Martin, Sully Mason and Lymon Gandee.

The recording session was under the musical direction of George Dunning, arranger of many of the 'Kollege's' original hits.

Kyser, who is now retired and living near the campus of his alma mater, the U. of North Carolina, at Chapel Hill, had one of the toprated radio and tv shows in the mid-40s and early '50s.

weeks of the 1962-63 season of 25 weeks. With the Toronto Symphony 24 weeks of the first year and for 28 weeks of the first year and for 28 weeks of the first year and for law of the second; or a two card ground to \$100 and the season of 25 weeks.

With the Toronto Symphony offer rejected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the musical file and shall prove a contract of \$110 a week for the Jected by the Musiclans Union, latter's rock-bottom demands include the offer of a one war contract of \$110 a week for the mades include the offer of a one war contract of \$100 and search provers and the provent provers and for 24 weeks of the first year and for 24 weeks of the fir

STATIONS' PACT EXPIRES DEC. 31

BBC's 'Regrets' Ban
London, Oct. 24.

BBC has banned seven sides of Pye Records' 'Lord Chamberlain Regrets'. " album—
including the skit on Jackie Kennedy—because the disks either use brand names or because of "general taste." One other track is still being considered.

Rest of the album has been put on the "restricted" list which means it can be used only for certain types of programs.

Acust-Rose Sets

New Company In Station Music License Committee is tation alternative between blanket and per program licenses for the contract soon coming up between the American Society of Composers, Authors & Publishers and the track is still being considered.

Rest of the album has been put on the "restricted" list which means it can be used only for certain types of programs.

Acust-Rose Sets

New Company In London, Oct. 24.

The All-Industry Television Station Music License Committee amore equitable tv station alternative between blanket and per program licenses for the contract soon coming up between the American Society of Composers, Authors & Publishers and the Vastations are a licenses for the contract soon coming up between the American Society of Composers, Authors & Publishers and the Vastations are program including the per program including the per program including the salting of the contract with the surface of the contract with the stations are program including the program including the saking for feer reductions and a more equitable tv station alternative between blanket and per program licenses for the contract soon coming up between the American Society of Composers, Authors & Publishers and the Vastations are program including the saking for feer reductions and a more equitable tv station alternative between blanket and per program licenses for the contract soon coming up between blanket and per program licenses for the contract soon coming up between blanket and per program licenses for the contract soon coming up between blanket and per program licenses for the contract soon coming up between blanket an 31).
In short, it's proposed that ty

In short, it's proposed that tv stations be subject to a næmer could for locally produced programs or programs as to which a recording license is not obtained by the program producer prior to the initial broadcast. The Committee feels that inasmuch as motion picture exhibitors have this privilege, tv stations should be granted the same rights

Radio's 'Better Deal'

The Committee also claims that the license fee rates for tv stations are excessive when compared to those paid radio broadcasters and the disparity warrants a substantial reduction. Moreover, the group argues that the fees paid under present licenses for music used on sustaining programs should be reduced to a nominal amount in view of the fact that these programs produce no revenue, use a minimal amount (Continued on page 48)

(Continued on page 48)

Markevitch Ousted As **Conductor of Concerts** Lamoureux: Auric Quits

Igor Markevitch, conductor of the cooperative Concerts Lamoureux Symphony Orch here, was fired by a vote against him handled by the steering committee of the organization headed by composer Georges Auric. Auric resigned after trying to fight the vote, and the decision may be brought before a governmental arts and letters committee for arbitration. But both are out as of now.

bitration. But both are out as of now.

Markevitch, who took over as head conductor three years ago, put this orch on the classical map, and had a successful North American tour two years ago. Main thing against Markevitch was the failure to fill some recording contracts because tied up with outside chores. Committee was miffed also by the press campaigns putting Markevitch in the right. Vote for his ouster was 68 to seven. With the main income coming from platter companies, majority of the musicians felt his missing the recording dates was inexcusable.

Also walking out was publisher

musicians felt his missing the recording dates was inexcusable.

Also walking out was publisher
Rene Julliard, who headed the Lamoureux Foundation which
chipped in with funds to allow for
playing of modern music. This also
called for more rehearsals. General reaction in Paris art circles
was in Markevitch's favor. He has
plenty of guest work lined up
around Europe. Markevitch wasbest known for his modern music
handling.

Auric claimed that the musicians' temporary anger over the
press backing of Markevitch led
to this vote which they would
probably soon regret, and maybe
lose them the needed platter dates
which leaned heavily on the Markevitch name. Markvitch's other
conducting work led to his being
unable to fill all recording engagements with the Concerts Lamou-

Orch Leaders of Greater N.Y. Gain In Legal Battle to Win Employer Status

Untroubled Pianist

Untroubled Piannst
Sounding a "how brave our client is" note, Cosmetto Artist Management discloses that pianist Alexander Uninsky left Manhattan for Angola, one of the most troubled spots in Africa.

It was a Portuguese triangle for Uninsky. After Angola, Portuguese Mozambique and then Lisbon. Other foreign engagements will keen him over-

gagements will keep him over-seas until Feb. 16.

Label Pacts With 'Fair' Stars Hold Soundtrack Album

It's still up in the air as to whether there will be a sound-track album of the upcoming 20th-fox remake of "State Fair." There has never been a track LP of the Richard Rodgers-Gosar Hammerstein 2d filmusical although Decca made a package from the score at

one time.

A major holdup in the sound-track LP plot has been the fact that three of the film's principals have recording contracts with three different diskeries. Because of this it had seemed likely that instead of a soundtrack waxing, there would be different albums by the different artists billed as "Songs From State Fair." However, according to 20th, the differences may be ironed out and there may be a track package after all. Of particular interest for this filming is the addition of four songs with music and lyrics by Rodgers to the original score. There have been two other editions of the screen two other editions of the screen two other editions of the screen by Rodgers & Hammerstein and has never been produced as a legit offering.

The major artists involved are Pat Boone, who's pacted to Dot; Bobby Darin, who records for Atco, and Ann-Margret, who waxes for Victor. Of the new Rodgers tunes Boone and Ann-Margret duet on two of them. "Willing and Eager" and "More Than Just a Friend": Darin sings another, "This Isn't Heaven," and Alice Faye sings the fourth, "It's the Little Things in Texas."

Rodgers has the rights to the soundtrack but can't go ahead with the LP until he gets releases from the artists' diskeries. If the individual companies are interested in getting the score, they could cause a problem by not releasing their contractees and holding out for the album. But 20th feels that the situation may be settled so there can be an original album. Aside from the additions to the score, no other musical tamperings are planned. No numbers from the original will be taken out. An effort will be made, according to Fox, to keep the film from looking like a remake by switching the locales of the old numbers and placing them in new context here and there.

Reg Connelly's Gen. Mgr. Arriving on 1st U.S. Trip

Rillvillg off 18t U.J. 1119

London, Oct. 24.

Roy Berry, general manager for the Reg Connelly music interests, and himself head of Berry Music Co. Ltd., one of the wholly-owned Campbell-Connelly music pubberies, is making his first trip to America this week.

He is being accompanied by Geoffrey Everitt and William Hood, Connelly's associates in his Radio-Luxemboug subsid, Ivy Music Ltd.

While on the American side the three will detour to Bermuda for a few days' holiday.

The Orchestra Leaders of Greater New York have taken a big step forward in their struggle for status as employers via a decision in the U.S. Court of Appeals last week. The group, whose members are also members of Local 802, American Federation of Musicians, because of the union's belief that they are personnel managers and not employers, has been endeavoring to establish its ranks as employers in an effort to gain the right to collective bargaining with the APM on lecislation dealing with the single engagement business.

In the course of its fight, the

gagement business.

In the course of its fight, the OLGNY brought action in Federal Court against the AFM on four counts. One of these counts, involving a union "tax" and "traveling surcharge," had been the subject of a motion for temporary injunction last March. It was denied at that time and last week came up before the Court of Appeals for review.

review.

The earlier ruling by Judge Edmund L. Palmieri on the "tax" and "surcharge" was reversed. In its ruling, the three-man appeals court stated that "we are unable to find basis for refusing the injunction with respect to the 'tax' or the 'travelling surcharge' or to 'reprisals' for failing to make such payments."

Mention of "reprisals" stems

Mention of "reprisals" stems from a portion of the action which attempted to enjoin the AFM from "any economic or other reprisals" against the bandleaders for participation in the suits "or because of failure to comply with the mion laws and regulations whose lefal validity is challenged in the complaints." Suit also sought to enjoin the union "from interfering, directly or indirectly, in any way whatsoever, with the business, employment, engagements jobs or work opportunities of the plaintiffs."

The "tax" in question concerns

tiffs."

The "tax" in question concerns a 1125° impost which a by-law of Local 802 requires leaders to deduct from amounts received for services of members and pay to the local. The "traveling surcharge" requires leaders to add 10% to the price of engagements plaved by members outside the jurisdiction of their home local and pay to the AFM.

AFM.

A major point in the employer status situation was made when the court commented. "Although defendants (Local 802. AFM) deny that the orchestra leader is the 'employer' of the sidemen and claim the father of the bride is the true employer, as indeed the contract form says (a Form B standard contract used always) we think this contention, far from being serious or difficult, borders on the frivolous."

on the frivolous."

The court went on to state that the single engagement business does fall under the category of an "Industry affecting commerce" and yet the leaders are members of the union and employers as well. It drew from this, plus the fact that the tax does not fall into an exception like union dues, that "the seneral considerations marshalled by the District Judge . . do not appear pertinent to the collection of the apparently illegal "tax" and "surcharge."

The appeals court's decision also

of the apparently illegal 'tax' and 'surcharge."

The appeals court's decision also serves to greatly fortify the CDLGNY for its further battle in November of the entire four-noint suit as resards the employer status element. On the basis of the ruline, the group will go before a Federal Judge and ask a temporary injunction against the "tax" and "surcharge" and will also again seek to entoin the union against "reprivals" which they claim have occurred.

MGM'S NEW DISTRIBS

MGM'S NEW DISTRIBS
Henry Stone's Bold Records was
appointed to handle MGM and
Cub, replacing Pan American Distributing in Miami. The Hopkins
Equipment Co. replaced the Dixie
Distributing Co for the MGM, Cub
and Verve lines in Atlanta.

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VARIETY

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This workly tabulation is based on a statistically balanced rathonologisk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations

		t No. V . On C		Label
1	2	6	HIT THE ROAD JACK	
			Ray Charles RUNAROUND SUE	ABC-Par
2	1	4	Dion	Laurie
3	4	4	BIG BAD JOHN Jimmy Dean	
4	. 3	8	THIS TIME	
	6	6	Troy ShondellBRISTOL STOMP	Liberty
			Dovells	Parkway
6	9	7	SAD MOVIES Sue Thompson	Hickory
7	8	12	MEXICO Bob Moore	Monument
8	 5	/ 11−	CRYING	
9		5	Ray OrbisonYA YA	Monument
			Lee Dorsey	Fury
1.1	7	7	LET'S GET TOGETHER Hayley Mills	Vista
11	16	4	FOOL NUMBER ONE Brenda Lee	Decca
12	- 11	6	THE WAY YOU LOOK	
. 13	18	- 5	Lettermen I LOVE HOW YOU LOVE ME	Capitol
			Paris Sisters	Gregmark
14	13	3	EVER LOVIN' Ricky Nelson	Imperial
15	19	3	THE FLY Chubby Checker	Parkway
16	10	₁₂	TAKE GOOD CARE OF MY BABY	
17	31	-4-	Bobby Vee ANYBODY BUT ME	Liberty
1.			Brenda Lee	Decca
13	22	5	I UNDERSTAND G Cleffs	Terrace
<u>i</u> 9 -	20	5	LOOKING IN MY EYES	Carlton
2-)	37	4	Chantelles SWEETS FOR THE SWEET	Cariton
21	34		TOWER OF STRENGTH	Atlantic
21			Gene McDaniels	Liberty
22	12	14	MOUNTAINS HIGH Dick & Deedee	Liberty
23	24	4	DREAMBOAT	
24	25	₄	Connie Francis DON'T BLAME ME	MGM
	_		Everly Bros	WB
23		2	PLEASE MR. POSTMAN Marvelettes	Flare
2%	30	2	WHAT A PARTY Fats Domino	Imperial
27		1	MOON RIVER	
28	14	11	Henry Mancini LITTLE SISTER	Victor
93	,,,, -		Elvis Presley YOU MUST BEEN A BEAUTIFUL I	Victor
29	17 	8	Bobby Darin	Atco
3:1	42	3	A WONDER LIKE YOU Ricky Nelson	Imperial
31	26	12	CANDY MAN Ray Orbison	Monument
32	39	5	TAKE FIVE	
33 -	- ai	7	Dave Brubeck ONE TRACK MIND	Col
	21		Bobby Lewis	Beltone
34		1	CRAZY Patsy Cline	Decca
35	35	6	BERLIN MELODI	
36	33	17	Billy Vaughn MISSING YOU	
37	27	15	Ray Peterson	Dunes
_			Timi Yuro	Liberty
38	29	4	STICK SHIFT Duals	Sue
39	23	16	MICHAEL Highwaymen	
40		1	SEPTEMBER IN THE RAIN	
41	50	10	Dinah Washington IT'S GONNA WORK OUT FINE	Mercury
			Ike & Tina Turner	Sue
42	_	1	BIG JOHN Shirelles	Scepter
43		11	YOU'RE THE REASON Bobby Edwards	
44		4	MOVIN'	
45	41		Bill Black FOOT STOMPIN'	Ht Fi
			Flares	Felsted
46	44	11	MY TRUE STORY Jive Five	Beltone
47	32	15	ASTRONAUT Jose Jiminez	
48	47	6.	GREAT IMPOSTER	•
49		1	Fleetwoods PLEASE DON'T GO	
59		1	Ral Donner SCHOOL'S IN	Gone
J)	_		U. S. Bonds	. LeGrande

Encore and Exit Lack Cues as Kennedys Go To Nat'l Symph Preem

To Nat'l Symph Preem

Washington, Oct. 24.

President and Mrs. Kennedy attended the opening concert of the new. National Symphony season here, but they are apt to ask for better communication with conductor Howard Mitchell or someone before they go back.

At the end, the orchestra remained on stage in position to permit President and Mrs. Kennedy to leave first. They thought they were going to hear an encore and didn't budge. After a few minutes, it dawned on them the orchestra was waiting for them to move. They left.

With Arthur Schlesinger Jr. of the White House staff and Mrs. Schlesinger as their guests, the Kennedys attended only the last ha! of the concert, hearing Tchaikovsky's Fitth Symphony. A dinner had conflicted with the list half.

At Lange the President drummed

At times the President drummed his fingers lightly on the edge of the Presidential box. The Wash-ington Star reported that he was a half beat off.

BRUBECK HOT \$10,590 IN 2 FRISCO AREA GIGS

San Francisco, Oct. 24. Dave Brubeck grossed \$6.940 in Dave Brubeck grossed \$6.940 in two Bay Area appearances with his quartet as the only act on the bill last week. Brubeck took in \$3.650 via 1.400 paid attendance at San Jose Civic Auditorium Thursday 19- at a \$3.50 top and on Sunday 19- at a \$3.50 top.

Wendel Watkins promoted San Jose and Jimmy Lyons impresarioed Berkeley. San Jose draw was considered exceptional in view of the day and date appearance of Four Freshman at San Jose State College which was free to students and \$2 to the public.

and \$2 to the public.

ACSAP Fees

Continued from page 47 of music, and at the present time

of music and at the present time, bear a fee disproportionately high when compared to commercial programs.

In addition, the Committee claims that the present licenses fall, except in the case of political programs, to give any recognition to the fact that certain programs weather, news, farm, sports, interview, discussion, etc. use minimal, if any amounts of music, and that a lower blanket license fee be fixed on revenues from these programs.

fee be fixed on revenues from these programs.

There was also a request that the per program rate be lowered to a level which would provide a genuine alternative to the blanket license. It was pointed out that the present per program rate is so high that it does not afford to stations a true economic choice between per program or blanket license rates.

Other requests by the Commit-

license rates.

Other requests by the Committee called for lower rates on certain theatrical motion picture films: separate fee schedules, substantially lower than the fee charged for programs using featured music, be fixed for programs using ASCAP music (a) only as bridge, cue, or background, (b) only as theme music, or (c) only in connection with a commercial announcement.

The Committee also seeks modi-

announcement.

The Committee also seeks modification of the present license concerning monthly reports and payments by stations to ASCAP, more satisfactory repertory compilation service by ASCAP to tv stations, carrying per program licenses and more specific information identifying ASCAP music on all theatrical motion picture films, tv films, and filmed or taped tv commercials.

The Negotiating Committee of

taned tv commercials.

The Negotiating Committee of the TV Music License Committee is comprised of station execs from all parts of the country. They include Hamilton Shea. WSVA-TV, Harrisburgh. Va. chairman; John McCoy, Storer Broadcasting Co.; Alan Hartnick, Metro Media; Clifford Kirtland, Transcontinent TV; Charles Tower, Corinthia Broadcasting; William Grant, KOA-TV, Denver; Robert Smith, WCYB-TV, Bristol, Va., and Andres J. Murtha of Time-Life Inc.

DETAIL AI DIIM DECT CELLEDO

R	ET		. ALBUM BEST SELLERS
Thi:		t No. w t on cl	
1	2	14	JUDY GARLAND (Capitol)
2	8	42	Judy Garland at Carnegie Hall (WBO 1569) CAMELOT (Columbia) Original Cast (KQL 5620)
3	2	11	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
4	5	17	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
5	14	8	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
6	4	8	MITCH MILLER (Columbia) Your Request (CL 1671)
7	31	9	HARRY BELAFONTE (Victor) Jump Up Calypso (LPM 2388)
8	9	61	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
9	30	3	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
10	10	24	CARNIVAL (MGM) Original Cast (E 3946)
11	11	10	RAY CONNIFF (Columbia) Somebody Loves Me (CL 1642)
12	6	18	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
13	12	40	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
14	7	5	KINGSTON TRIO (Capitol) Close-Up (T. 1642)
15	15	77	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
16	13	20	KINGSTON TRIO (Capitol) Going Places (T 1564)
17	19	25	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)
18	16	8	JOSE JIMINEZ (Kapp) The Astronaut (KL 1238)
19	18	46	EXODUS (Victor) Soundtrack (LOC 1058)
20	26	11	DAVE BRUBECK (Columbia) Time Out (CL 1397)
21	11	, 13	FRANK SINATRA (Capitol) Come Swing With Me (W 1594)
22 .	21	8	EARL GRANT (Decca) Ebb Tide (DL 4165
23	20	13	FRANK SINATRA (Reprise) Sinatra Swings (R 1002)
24	25	14	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
25	24	8	BRENDA LEE (Decca) All the Way (DL 4176)
26	27	9	FOUR PREPS (Capitol) Four Preps On Campus (T 1566)
27	39	7	PETER NERO (Victor) New Piano in Town (LPM 2383)
28	41	2	BOB NEWHART (WB) Behind the Button Down Mind (W 1417)
29	23	30	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
30	32	2	ENOCH LIGHT (Command) 35MM Stereo (RS 826 SD)
31	28	40	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
32	22	7	DAVE GARDNER (Victor) Ain't That Weird (LPM 2335)
33	44	7	ROGER WILLIAMS (Kapp) Soaring '60s (KL 1251)
34	42	10	CONNIE FRANCIS (MGM) More Greatest Hits (E 3942)
35	33	8	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol. III (LOP 1509)
36	=	1	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
37	36	4	AL HIRT (Victor) He's the King (LPM 2354)
38	.45	2	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
39	=	23	
40	=	1	BOB SHARPLES (London) Pass in Review (SP 44001)
41	49	26	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)
42	31	5	ROBERT RUSSELL BENNET (Victor) Victory At Sea, Vol. III (LM 2523)
43	47	2	STAN KENTON (Capitol) Kenton's West Side Story (T 1609)
44 45	43	38	LAWRENCE WELK (Dot) Calcutta (DLP 2539) SOUTH PACIFIC (Victor)
45 46	40 —	9	SOUTH PACIFIC (Victor) Soundfrack (OL 4180) SHELLEY BERMAN (Verve)
47	-	4	Personal Appearance (V 15027) HIGHWAYMEN (UA)
48	46	20	Highwaymen (UAL 3125) BILLY VAUGHN (Dot)
49		1	Orange Blossom Special (DLP 3366) ANDRE PREVIN (Columbia)
50	38	24	Touch of Elegance (CL 1649) EDDIE HARRIS (Vee Jay)

EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)

MGM Gets Anna Maria Alberghetti, Carol Sloane to Col; Other Deals

Anna Maria Alberghetti, who's in the current holdover legituner click, "Carnival," will take a solo crack at the disk market via an MGM Records showcasting in albums and singles. She's already repped on the MGM label via its original Broadway cast album set of "Carnival."

Peak Phono Sales in Aug.,

But 8 Mos. Total La

Washington, Oct. 24

Factory sales of stereo and moural phonographs set named

Columbia: Carol Sloane
Carol Sloane, the 24-year-old space space who scored at the New-port Jazz Festival this year, has been tagged by Columbia Records. Thrush, who just wound up a date at N.Y.'s Village Vanguard, will record her first LP for Col shortly. Columbia: Carol Sloane

Vanguard: Clara Ward, Others
Vanguard Records is entering the gospel market with Clara Ward, one of the veteran performers in this idiom. Label, which has generally concentrated in the long-hair and folk LP markets, will launch single releases in the gospel and non fields.

There is a "strong likeli pel and pop fields.

Hedy West, David Gude and Jackie Washington. Also signed were The Arbors, Michigan U. pop vocal quartet. Returning to the label is the I Solisti di Zagreb, classical chamber orchestra under Antonio Janigro.

Rae-Cox: Rosa Shaw. Others
Teddy McRae, prexy of the indie
Rae-Cox label, added a flock of
artists to his stable last week Included are spiritual singer Rosa
Shaw from Miami, a singing
quartet called the Shallows, an instrumental combo tagged Gene
Franklin & The House Rockers,
another singing group, Tony Rice
& The Overtons.

Enrica: Screamin' Jay
Hawkins Family
Screamin' Jay Hawkins, his wife
Pat Newborn, and his son James
Hawkins have signed with the
Enrica label. The group will be
called Screamin' Jay Hawkins and
the Chicken Hawks.

Also added to the label were singer John Lester and a singing group, the Saratogas.

So-Lo: Frankie Dawn
Pop singer Frankie Dawn has
been inked by So-Lo Records. His
first release will be "Ebb Tide"
backed with "I couldn't Care Less."

Selma Brody Reining Synthetic's Kidisk Div.

Selma Rich Brody has been named director of the Children's Record Division of Synthetic Plastics Record Corp. She will be in charge of artists and repertoire, development and exploitation of the Pater Pan label. the Peter Pan label.

Mrs. Brody is an authority in the children's field as a writer of moppet songs and stories. She has made numerous disks and has written for local and network children's tv and radio shows.

ASCAP Slates Conclaves

The American Society Of Com-posers, Authors & Publishers has scheduled its semiannual general business meeting for Nov. 8 at New York's Hotel Roosevelt.

The Society also has lined up a special meeting for the following day for a visual presentation by Joel Dean of its survey system.

But 8 Mos. Total Lags

Washington, Oct. 24.
Factory sales of stereo and monaural phonographs set new 1961 peaks in August, according to Electronic Industries Assn. EIA reported, however, that sales through August in both categories were still behind the totals for the same 1960 period.

Monaural set sales to the sales to the same 1960 period.

August.

Roulette: Belle Barth
Comedienne Belle Barth has
been signed by Roulette Records.
She'll cut two platters for the
diskery immediately, one at her
Carnegie Hall date and another in her engagement at the Roundtable. N.Y.

August.
For the first eights months of 1961, 538,794 monaural sets
were sold at the factory while
some 1960 span. Stereo set sales
at the factory totaled 1.549,579
through August, as against 1,925,586 through August last year.

Own Indie Label

There is a "strong likelihood" Vanguard also signed Shoshani that E. J. Korvette, the discount Damari, Israeli folksinger; Eric department store chain, will start Darling, banjo player with the a record label in about a year. Weavers; The Greenbrier Boys, chording to David Rothfeld, dibluegrass combo; and folksingers visional merchandise manager and Hedy West, David Gude and Jackie record buyer for the outlit, the Westbirdton Alex eligible trace. that E. J. Korvette, the discount a record label in about a year.
According to David Rothfeld divisional merchandise manager and record buyer for the outfit, the idea is "still in the talking stage" with no definite operational plans established.

quartet. Returning to the label is the I Solisti di Zagreb, classical chamber orchestra under Antonio Janigro.

Colpix: Don Gant

Colpix: Don Gant

Don Gant will be the first Colpix in its new arrangement with wesley Rose, publisher and indie label which would operate as a normal independent diskery with no ties to the Korvette stores. He speculated that the push in its new arrangement with Wesley Rose, publisher and indie lade-priced setup and would probdisk producer based in Nashville. Colpix made an independent production agreement with Rose and Gant will be the initialer in the new tie.

As far as artists are conceened.

As far as artists are concerned, Rothfeld figured that the label would try to entice name perform-ers and build an artist roster of its own.

Herman Inks Longterm Writing Pact With Morris

Jerry Herman, composer of words and music for the current Broadway tuner, "Milk and words and music for the current Broadway tuner, "Milk and Honey," has signed a new long-term writing contract with E. H. Morris. Herman, incidentally, is also pacted to Broadcast Music Inc. and Morris publishes his works through its Vogue Music (BMI) subsid.

Herman's second musical of the current season will be the off-Broadway entry, "Madame Aphro-dite," due in late November.

Kragen Turns Producer

Ken Kragen, for the past couple of years personal manager for the Limeliters, has formed Ken Kragen Productions to handle national tours for the folksinging group as well as other concert attractions. His fall and winter lineup includes 20 big city shows for the singers.

20 big city shows for the singers. This spring Kragen will produce a series of 20 dates for pianist Peter Nero. He has, in the past, produced college appearances by Stan Kenton, the Gateway Singers and the Kingston Trio. Kragen's first outing with K. K. Productions was a recent Hollywood Boul concert featuring the Limeliters with Henry Mancini and Julie London, which he produced with Concerts Inc. of Los Angeles.

British Disk Best Sellers

L	ondon, Oct. 24.
Walkin' Back t	
(Columbia)	Shapiro
Wild Wind	Leyton
(Top Rank)	
You'll Answer	To MeLaine
(Fontana)	
Michael	Highwaymen
(HMV)	- N. T T.
Sucu Sucu	Johnson
(Pye)	
Jealousy	Fury
(Decca)	
Kon Tiki	Shadows
(Columbia)	
When Girl in A	rms . Richard
(Columbia)	· · · · · · · · · · · · · · · · · · ·
Hats Off To La	rry . Shannon
(London)	
Bless You	Orlando
(Fontana)	

Kirby Allan Gets 1G And The Copyright In Tune Piracy Suit

Hollywood, Oct. 24.

Kirby Allan's 1956 suit against Eddy Howard and Lakeshore Music Publishing Co., charging in fringement over the song, "Never, Never," has been settled out of court, according to tunesmith, who said he received \$1,000 cash and the convright. the copyright.

the copyright.

Allan claimed in original action that he had written "Never," which Howard recorded on the Mercury label, listing himself as composer. Allan, also a singer, said he has recorded the number for Mase Records, which will release it this week.

Falla's Posthumous Work At Barcelona Opera Nov. 24

Barcelona, Oct. 24.

An interministerial commission has been designated by Spain's governing councils to supervise plans and preparations for the world premiere of Manuel de Fallas "La Atlantida," posthumous masterwork of the Catalan com-

world premiere will be staged as a giant concert at the Barcelona (Civic) Opera House Nov. 24, in an agreement Spain's Minister of National Education reached with the Italian music publisher Casa Ri-

West German Disk Industry Sets New **Price Scale to Cure Lagging Sales**

Don't Overlook British Mkt., Liberty Exec Warns

Mkt., Liberty Exec Warns
London, Oct. 24.
More British - flavored disks should be produced in the U. S., says Liberty Records international sales director Dick Annotico, because the U.K. often reps as much as 50% of the market. Yank albums would benefit, for instance, if they carried one or two tracks "designed" for Britain which could be lifted for single release.

Annotico, who is on a 10-week, 11-country sales promotion tour, asserts that his label, along with others, is eying the \$500.000.000 market outside the U.S. One current experiment is a Spanish release of a U. S. song using the local lingo to see if it will sell better than the "straight" U. S. rendering.

Deals for Talent

London, Oct. 24.

Frank Sinatra's Reprise Records is working on tax "deals" with lawyers in the U.S. to make the label attractive to topliners. For Sinatra is determined to take his indie into the major class, says v.p. Mo Ostin, here for talks with Pye. "It is fairly safe to assume that all the artists associated with Sinatra—the so-called Clan. Nelson Riddle, et al.—will switch to Reprice when they can," he added.

Pye, particularly, has felt the

Pye, particularly, has felt the lack of talent on the Yank label because it has to fill a weekly half-hour show on Radio Luxembourg (commercial radio which beams to Britain). Outside of beams to Britain). Outside or Sinatra himself, Reprise has no big sellers. Pye's sales staff is wor-ried in case the initial inpact of Reprise (through Sinatra's "Gra-nada" click) will be lost.

Italian music publisher Casa Ricordi.

Spanish composer Ernesto Halfter has spent several years completing this giant musical opus on a subsidy from the Spanish Government with permission from the Milanese music publisher.

The Barcelona premiere will feature Victoria de los Angeles and Raimundo Tores as lead solotists with a full symphony orchestra and mixed chorus under the baton of Eduardo Toldra.

"La Allantida" was to have received simultaneously its world operatic premiere at La Scala this year, but Milan opera chiefs have not a fixed date. Spain is expected to make the first concert version of the opera a cultural event of international magnitude.

Inside Stuff—Music

Four out of five finalists in last year's Best New Dance Bands competition, a public service contest sponsored by the American Federation of Musicians, will be back in the running this year. Leaders and their bands will vie for regional championship titles, along with prizes of \$1,000 going to each winning outfit. Finalists returning for the upcoming competition will be Steve Laughery of Moses Lake, Wash.; Jimmy Watkins of Detroit; Johnny Nicolosi of Williamsport. Pa., and Al Cobine of Bloomington. Ind.

Some 215 NBC-TV affiliate stations have tied-in with MGM Records on a co-op promotion campaign for David Rose's "Bonanza" album to push the platter and the tv series. Plans call for the album to be flashed on the tv screen after each "Bonanza" episode. Members of the show's cast are being photographed with the LP for publicity in the trade, tv fan mags and local newspapers. Affiliated NBC radio stations in the same cities will also plug both the oater and the disk.

Peter Pan Records is latching on to pop clicks for its moppet push. Label has etched "Big Bad John," "Alvin's Harmonica" and "Does the Chewing Gum Lose Its Flavor on the Bedpost Overnight" for its pop series of 45 rpm and 78 rpm 7-inch platters that retail at 29c. Ira L. Moss, exec veepee of Peter Pan, claims that a recent survey showed that the smallfry follow pop hits and are tremendously interested in them.

*Byrne Joins Command
Bobby Byrne, ex-maestro and featured trombonist on Command
Records, has been signed by the label as associate producer. He label as associate producer for the label, joining Julie Klages, daughter of Enoch Light, Command's head of artist that the original cast album of "How to Succeed In Business Without to day" (Sunday) and would be on sale Friday.

Bobby Johnston has been named pop artist and repertoire man for Kapp Records. He has been hought in the help strengthen the label as associate producer. He has been brought in to help strengthen the label as associate producer. He has been hought in the help strengthen the show" on HMV. The disk, which features the songs and team from the services of independent producer for the label, joining Julie Klages, daughter of Enoch Light, Command's head of artist that the original cast album of "How to Succeed In Business Without the diskery for the past two years.

Bobby Johnston has been named pop artist and repertoire man for Kapp Records. He has been brought in to help strengthen the label, solve the head of middle product. Kapp will continue to use the services of independent producer. He has been hought in the help strengthen the label, solve the services of independent producer. He has been named pop artist and repertoire man for the has been named pop artist and repertoire man for the head of warp producer. He has been hought in the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named promise the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named pop artist and repertoire man for the head of warp producer. He has been named pop artist and recall and warp producer. He has been n

Frankfurt, Oct. 24.

"The popular record is an undependable bride—but we nonetheless like to see her," commented a salesman for a major branch of a German record firm. His words summed up the sentiment of the West German record industry—what to do about this "undependable bride" to make her a more stable citizen.

It's hoped that the new slidning scale of prices in the West German record industry—the west German record industry—what to do about this "undependable bride" to make her a more stable citizen.

It's hoped that the new sliding scale of prices in the West German record industry—prices down for stereos, up for the monos—is going to do something to help dwindling business.

The "hit records" have recently produced fewer and fewer "hits" in the German cash registers, as the trend here has been toward buying the more serious classics. And problem has been that even with the classics, public's buying has not caught up with the costs of the pressing. A symphony that a top orchestra could record for about \$10,000 at the start of the 1950s now, a decade later, costs three times as much to slice. And it's lucky to sell 15,000 copies.

Fewer and fewer golden records

three times as much to shee. And it's lucky to sell 15.000 copies.

Fewer and fewer golden records have been handed out in the last two years to local stars whose platters sell over a million copies in West Germany.

As a result. Electrola in Cologne changed its price scale Oct. 1, so that stereo and mono platters are now going at the same cost. The price of mono platters has been raised as much as two marks (50c.) and the stereo price has been dropped one mark (25c.), while the tag for singles remains the same, at about four marks (\$1) for the pops and five marks (\$1.25) for the classics. LPs are about \$6.

That means that the 45 mono

for the classics. LPs are about \$6.

That means that the 45 mono and stereos are now at the same price of \$2 apiece. 33s cost \$3.75 in either mono or stereo. And the other four major record producers—Teldec, Deutsche Gammophon, Philips and Ariola—are following suit with price changes

Several Factors Involved

New price calcuations were based on several factors. Despite price slicings of the pop records two years ago, the anticipated sales boom did not materialize. Stereos did not prove a success in West Germany, and it's hoped the price balancing will now increase their sales.

crease their saies.

Record changers with stereo equipment accounted for 95% of all sales in 1960, an increase from the 83% stereo-equipped sold in 1959. It's hoped that the price change will move the public to buy stereo. stereo platters.

stereo platters.

Success or failure of the new price scheme should be revealed by Christmas sales, which amount to as much as 50% of the year's gross for some producers.

The record has become a status symbol among etitens of the new-ly-rich German economy. Older people, particularly, like to display a fine collection of the latest, and most expensive, classic pressings.

Continued on page 50

Cap of Canada Names G. F. Racine Gen. Mgr.

Geoffrey F. Racine has been set as general manager of Capitol Records of Canada Ltd. He'll take charge of all Canadian activities out of his Toronto hy reporting directly to Glenn E. Wallichs, Cap

prexy.
Prior to his new appointment,
Racine was veepee of Capitol Records of Canada and vicepre-ident
of Capitol Records Club.

Johnston Joins Kapp

Bobby Johnston has been named

On the Upbeat

Benny Goodman takes his band on its first South American tour starting, Nov. 9. ... Mark Wynter, 18-year old disker, will follow his current Australian tour with a western deejay promotion tour for his London album, "The Warmth of Wynter 'LP includes the Jimmy McHugh ballad, "Warm and Willing," which will also be released for the Hickory Grill, Cleveland, Oct 39-Nov 12.

Nat Wright, Warwick disker, Goodman takes his band

Nat Wright, Warwick disker, currently at the Golden Slipper, L. I... The McGuire Sisters, who recently opened a four-weeker at London's Talk of the Town, play a Command Performance Nov. 6 at the Prince of Wales Theatre. . . . The Penney Co. in Boston has taken over distribution and promotion for the Loy Records line.

Tommy Morris, tv actor, forming a combo to be called the Dixieland Raythm Kings... Sy Zenter Orch goes into the Hotel Roosevelt Oct. 30. Karen Chandler set for the International Nov. 1.

International Nov. 1.

Frankle Avalon slated for his first personal appearance tour of Puerto Rico to benefit "The Heart Fund Benefit Show" there. . . .

Singer Claire Collier held over at Gallagher's Steak House, Milwaukke. . . Jay P. Morgan into the Fairmount, San Francisco, Oct. 26-Nov. 13.

Not. 15
Etektra waxers Geula Gill and Oranim Zabar at the Viennese Laatern through Nov. 6. . . Josh White will play concert dates in Montreal on Nov. 19 and at the U. of Wyoming Nov. 30 . . Oscar Brand giving children's concerts in Wayne and Elizabeth, N.J., Nov. 18 and 19 . . . Gene & Francesco, Nov. 7-21 . . Fred Ebb & Paul Klein penned a pop tune, "Take Her, She's Mine." to help promote Phoebe & Henry Ephron's Broader Honge of that name.

way-bound coniedy of that name.
Col waxer Jerry Vale opens at
the Sands Hotel, Las Vegas today
(Wed. . . . Ramsey Lewis Trio will
play a concert at the Lighthouse,
Hermosa Beach, Cal., Sunday (29)

The OF THE WEEK

CONNIE

FRANCIS

HOLLYWOOD

DREAMBOAT

... Chirp Gloria Bennett joined the Kai Winding Septet which plays the State Teachers College, Indithe State Teachers College, Indiana Pa., Nov. 4 . Cannonball Adderley into the Crescendo, Hollywood, Nov. 2-19 . . . Gene Krupa returns to the Metropole. N.Y., for a week Nov. 17 . . Barry Mann & Roy Smeck have new disks out on ABC-Par, and Maureen Gray has one on Chancellor.

London

Kay Starr recorded her first British album with EMI. A&R man was Norrie Paramor . . . Canadian piainist-composer Galt McDermott—he wrote "African Waltz"—inked for BBC Radio's "Jazz Club" tomorrow '26' . . "The White Lion." favorite bar in musicians' row here, shuttered due to a vast reduced proment plant.

sow here, shuttered due to a vast redevelopment plant.

Reported here that the CBS labels will be issued in Britain in the "immediate" future though no confirmation is forthcoming from Philips which handles the Yank labels' releases. Composer Geoff Gaddard, who penned Johnny Leyton's two clicks, "Johnny Remember Me" and "Wind Wind," trying his own vocal chords on disk for HMV. Singer Emile Ford may quit the business for athletics. Exec Harry Walters leaves EMI to rep Cameo Records in the U. K., A&R man John Mumphries switched from Decca to Philips. to Philips.

Kansas City

Next at Cabaret Riviera is Julie London who opens Nov. 3 following the DeCastro Sisters. Latter are playing the Riviera on a contract signed long before they opened at the Stardust, Las Vegas: opehed at the Stardust, Las Vegas: So the trio is taking time out from Lv. for the Riviera, then return to the Stardust Nov. 10 for two months. Paul Gilbert opens a fortnight at Eddys' Oct. 27, a repeat engagement for him. AGVA staged annual benefit performance at the burlesque Folly Theatre Friday '20) with most performers in town on the bill which began at midnight. Johnny Long Orch due at the Milburn Country Club for the President's dance Oct. 28.

Merc's Smash Label Invading C&W Field

Invading C&W Field
Chicago, Oct. 24.
Smash Records, pop subsidiary of
Mercury, is entering the country &
western field and has signed Billy
Deaton and Howard Crockett as its
first c&w artists. Shelby Singleton, Mercury a&r man, is handling
the c&w production for Smash.
On the pop side, Smash has
purchased the master of "Forever
and a Day" by the Spirals and
will release it this week.

Albert Bolet to Sydney

American conductor Albert Bolet went to Australia to complete 1961 concerts of Sydney Symphony following death of its regular conductor. He arrived there Oct. 19. Brother of planist Jorge Bolet, the conductor quit his Havana Symphony conductorship when Castro regime began.

U.S. soloists this fall with the Sydney Symph include planist Moura Lympany and harmonicist Larry Adler. went to Australia to complete 1961

Bud Flanagan Relates His Story as Comedian In Book, 'My Crazy Life'

"I'm elated that the Bishop of London agreed to be chairman of this lunch, but there'll be murder if the Chief Rabbi finds out," cracked Bud Flanagan and set the informal note of the Foyle's Literary Luncheon staged last week to launch the comedian's autobiog. "My Crazy Life."

The rest of the Crazy Gang, as well as Georgie Wood, Jack Hylton, Vera Lynn, Evelyn Laye, Arthur Askey, Ron Month Control of the Crazy Cang.

well as Georgie Wood. Jack Hylton, Vera Lynn; Evelyn Laye, Arthur Askey, Ron Moody, Val Parnell, Ted Ray, Chesney Allen and Pat Kirkwood were among the 500-strong company that turned up to honor the star, who explained his presence in such exalted literary circles as Foyle's by the fact that since finishing his book he had become known as "the Jewish Somerset Maugham."

"My Crazy Life" (Muller, \$2.55 is a warm, fascinating story told by one of the best-loved figures in British showbiz. Flanagan, acknowledged leader of the Crazy

British showbiz. Flanagan, acknowledged leader of the Crazy Gang, has made many appearances before Royalty, has been honored with the Order of the British Empire and has represented the Gang at one of the Queen's informal Buckingham Palace lunches. He has frequently been tagged "The Court Jester."

As he relates in the book. Flanagan treal name Reuben Weintrop, which became Robert Winthrop thanks to an impatient registrar) was born 65 years ago of Polish parents in the poorest part of London's East End. As a kid he signed up as a ship's electrician in order to get to New York.

He had been stage-struck since he entertained his playmates with a corny magical act and it was in the U.S. that he got his first break. But he had been a newspaper vendor and worked in a factory before he got a walk on part in "The Wild Beast." with Alexander Carr. There after he led a full life. He riding the rods landing in the cooler as a vagrant, being gassed in World War I, becoming a London taxi-driver, but keeping the yen to make people laugh. For Bud Flanagan it was showbiz or misery.

Racily, modestly, Flanagan tells of his rise to fame in his chosen career. He deals fully with his early partnerships and particularly the famous one with Chesney Allen. now his agent. The reader gets a good rounded view of Flanagan himself but, if there is a weakness in the book it is that he does not offer as many word pictures of other "greats" in the business as might be expected. Even the chapters dealing with the Crazy Gang itself are superficial compared with the early part of his story of struggle.

When Flanagan received his decoration the Duke of Edinburgh asked, "What about the medal?" The comedian replied, "Well, sir, as its mine. I shall wear it two days a week including Sundays, and the others can each borrow it a day a week." It was a gag but Flanagan is aware that though he is probably the best known of the Gang, it is teamwork that has made them a British institution and attraction for foreign visitor.

Honest, unsubtle vulgarity is the keynote of the Crazy Gang's humor. "People expect old stuff from us," admits Flanagan. They certainly get it, and the only wistful note in "My Crazy Life" is the suggestion that their current show will be their swansong. Rich.

NEW N.Y. DISK DISTRIB

HANDLING UA, VEE JAY
There's a new disk distributor
in New York, It's called Big
Town Distributors and it will handle United Artists Records and
Vee Jay Records.
The independent corporation

The independent corporation will be headed by Chet Woods. The staff will include Frank Cama, former branch manager for Decca; Dan Fortunata, previously associated with Kapp, and other sales personnel to be announced shortly.

personnel to be announced shortly.

This marks the first time that Vee Jay has had a contractual arrangement with a distributor. Red Schwartz, firm's national prometion director, will now make his base in N. Y. Jerry Raker, UA's national sales manager, is assigning Ray Free to Big Town as promotion man for the UA product in N. Y.

W. Germany

Among the teenagers, however, is the highest percentage of pop platter buyers.

But even the young people have become choosey about what they select. And with more music avail-able during the last decade via the able during the last decade via the country's two television channels, jukeboxes and increasing number of disk jockey radio shows, the "golden platter" that could once count on a year's run of sales in music-hungry Germany may now become a dead item on the counters within a few weeks after it ters within a few weeks after it hits the top.

Advent of record clubs here is another industry problem because of the low prices the clubs offer to their members. However, industyies are hopeful that their land will follow the American trend, where clubs were successful for the contract of the contr ful for two or three years, then lost much of their appeal.

Pops Fell in '59

Pops Fell in '59 The pop record industry went into a recession in Germany in 1959, when disk sales dropped 11.8%, while sales of classics jumped that year by 35%, up to 8,500,000 and did another climb in 1960 up to 11.500,000. (The majors, like Electrola, have from 40 to 50% of their sales volume in the classics).

During the first three months of this year about 15,570,000 records were produced in West Germany for a total value of over \$9,000,000.

Number of record players pro Number of record players produced in Germany jumped from 136,000 in 1950 to over five times as many, 725,000, completed in 1990—and the first three months' production of record players this year was 154,000, more than the entire output a decade ago. (Production of take equipment for duction of tape equipment, for those who take their own record-ings, has climbed, too, from only 800 made in 1950 up to the as-tounding 678.000 produced last

year.)
Industryites are adopting a "wait-and-see" attitude as to whether the new pricing will ald their Christmas sales. With about \$100,000,000 in investments in platters and equipment this year, it's hoped that the year-end business will clear the shelves of the higher-priced 33s and the slow-moving pops and stereos.

Met Opera

Continued from page 1

ary sureness. The sheriff is pretty well sung by baritone Anselmo Colzani in a somewhat upstages style while packing the most preposterous sidearm since Robinson Crusoe.

The audience was subdued before the curtain went up, but got
quieter, though admirers of the
three leads provided respectable
curtain tributes to their voices
which will certainly show to finer
advantage on subsequent occasions.
More imaginative staging and stage
business would certainly halt this More imaginative staging and stage business would certainly help this production, though there is an in-curable covness to Minnle, the awaking - to - womanhood - Bible-reading proprietor of the Polka Bar (no grill) during the California gold rush.

gold rush.

If Miss Price was making history for her race, the U.S. Secretary of Labor, Arthur Goldberg, who sat in Met president Anthony Bliss' box, was also establishing a "first"—as the man who came to decide how much the musicians should be paid. Meanwhile the Met sold out (\$93.995) with the \$45 parture tickets marked. Admission. soid out 1955,995) with the \$45 parquet tickets marked: Admission, \$20, Contribution, \$25. The audience was thick with opera singers taking a busman's holiday.

Chi Symph Milw'kee Sked

Chicago Symphony Orchestra, with Leopold Stokowski as guest conductor, opened 1961-62 Milwaukee dates at the New Pabst Theatre. (Fritz Reiner, the orchestra's conductor, is ill.)

Subsequent 10 concerts in Mil-waukee, will be batoned by Walter Hendl, associate conductor, and guest conductors Hans Ros-baud, Jean Martinon, George Szell and Carlo Maria Giulini.

Japanese Pub Firm To Record U.S. Pops For Oriental Market

Yamah Music, New York based oranch of the Japanese publishing firm, is expanding into the disk field with its own Yamaha label. The outfit will issue U.S. pop tunes in the Oriental market.

tunes in the Oriental market.

A dozen current disks have been acquired, plus a full catalog deal with Canadian-Americn Records. In addition, new publisher catalog material has been obtained and signed into the Nippon Gakki organization which parents Yamah. These include Rambed and Debmar catalogs representing Frankie Avalon and Fabian properties, White Way and Dundee Music. Others are in the process of negotiation.

Among the Orient-hound disks

Among the Orient-bound disks are Lee Dorsey's "Ya Ya," Santo & Johnny's "Theme From Come September." Linda Scott's "Don't Bet Money," the Fireballs "Quite a Party," the Stringalongs' Wheels' and four sides by the Belmonts, four by Janie Grant as

well as numbers by the Angels and Johnnie Ray.

MGM Nabs 2 Masters

Arnold Maxin, MGM Records prez, went on binge last week,

binge last week.

He picked up the Johnny Rhythm disk, "Wouldn't It Be Nice?" from the Reo label, and the Squires' etching of "Movin' Out" from Chan Records. Andie Miele, MGM's director of marketing, stated that the company will continue to be on the lookout for fast-breaking singles to make master purchases.



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CHICAGO - MIAMI - HOLLYWOOD - LAS VEGAS - DALLAS - LONDON

Shoreham Hotel, Wash.
Washington, Oct. 16.
Milton Berle, Betty George, The
Dunhills (3), La Scala Quartet
(4), Leonard Seus, Bob Cross Orch
(16), Gao Quintet (5); \$3.50 cover.

In his first nitery appearance in Washington and his second Boston was first) in his latest return to clubs. Milton Berle is up to his old tricks of dominating any performance with which he is connected. Except for the briefest of interruptions while he is changing costumes or clothes. Berle is injecting himself into everyone else's act. His show runs almost 90 minutes, which is longer than this swankery is accustomed to having.

Berle has a well written and

Berle has a well written and good opener, with gags and music. The remainder proves he doesn't know how to quit when he's ahead. Later, he lays on homo gags and walks too heavily for this city, walks too neavy, where sex deviates have been a serious intragovernment problem and not considered a laughing itself, even as Mason concedes to matter. He has other gamey lines which didn't set well with the Shoreham Hotel Blue Room man agement. Policy of the room bars agement. Policy of the room bars dirty material.

At the start, Berle has a highly amusing song made out of the more comment, and the responsibility of the room comment when the start is the

At the start, Berle has a highly amusing song made out of the music of a dozen or more familiars, beginning with new lyrics for "Everything's Coming Up Roses," running through such things as "76 Hormones," and concluding with "My Ring-a-Ding Was a Many Splendored Thing."

Betty George, in a satin gown which might have been rejected by Elizabeth Taylor as too revealing, does a fine job with "Let There Be Love," delivered with appropriate suggestive details. Berle overdid asides about her remarkable figure.

overdid asides about her remarkable figure.

Big hit with the Blue Room crowd is Leonard Seus' exciting trumpet work including interpretations of Henry Busse. Clyde McCoy and Louis Armistrong.

The LaScala Quartet is in good voice, but was prevented from doing much serious singing by Berle's clowning. Berle has a skillful three-man tap team in the Dunhills, and he got his feet into their act, too.

In the opening night audience were two of President Kennedy's sisters, Mrs. Jean Smith and Mrs. Eunice Shriver. The ambassador of Iran was also there, and Berle, not recognizing him, gave him a heavy siap on the back during one of his plays to the crowd. Someone of his plays to the crowd. Someone

of his plays to the crowd. Someone rusty on geography quipped. "There goes the Suez Canal again." The Bob Cross orch does its usual excellent job for show backing and dancing, alternating with the fine Gao Quintet for the latter. Carp.

Bali Hai, Portland

Portland, Orc., Oct. 18. Gloria DeHaven, Pat O'Neal Quartet; \$1.50 weekdays, \$2.50 Sat.

Making her first Pacific northwest appearance. Gloria Dellaven
turns in a solid entertainment
stint at this plush showcase and
is a cinch to become a regular
returnee. From the time she starts
warbling offstage ("I Feel The
Lige To Sing") until becoff 40
minutes later, Miss Dellaven
projects plenty of personality and
savvy for hefty return.
Nifty pipes, salesmanshp and
sock special material combine to
keep the customers happy. She
scores with "I Just Found Out
About Love," "I Was Born to Play
Two A-Day" and "Who's Sorry
Now," among others.
The Pat C'Neal Quertet hacks

Two-A-Day" and "Who's Sorry Now," among others. The Pat O'Neal Quartet backs the show expertly and sets the tempo for the dancing esshes. House full when caught. Layout

is in for nine days.

The Sportsmen follow as replacement for ailing Kathryn Gray-Feve.

Blue Angel, N.Y.

Jackie Mason, Travelers Three rard Sety, \$6 minimum, \$7 week

Variegated and interesting is the Variegated and interesting is the prospects for snapty biz. This predicates mainly on the enhanced rep of young standup comic Jackie Mason, whose feature billing twice before at the Copa this year may have helped him land the topline at this eastside classery. It's a key date for the ex-rabbinical student, no question, and his opener Thursday (19) suggested he was primed to make the most of it. Granting some tentative gambits occasioned by the importance (to him) of his headline burden, the

forforn-faced GACer generally handles himself with confidence and cleverness, measuring his lines to good effect, and exhibiting some glib recovery talents when needed.

glib recovery talents when needed.

His stuff is topical only in the broad sense (no pun—the psychology-and-sex angles, an, "if you were me" routine, and a Kennedy-Nixon debate. Most of his material, as this indicates, is inner-directed. He makes much of his obscurity, batting home his punchlines with skip-beat precision.

with skip-beat precision.
Mason still throws in some derivative corn, and the telegraphed gag isn't altogether absent; but he has the reserve stuff to rescue himself nicely; helped by the charm of morose expression. His brush with psychology is labyrinthine nonsense—almost pure vaude hokum—and briskly funny. Ditto the "if-you-were-me" shenanigans.

His Kennedy-Nivan hit however.

His Kennedy-Nixon bit, however, covers familiar terrain, and none too adroitly at that. The premise itself, even as Mason concedes to his jury, is passe at this point.

Both the Travelers Lures, and the song-comedy exponents, and the characterizations of Gerard Sety are covered under New Acts.

Mason leaves Nov. 8, with rest of bill lingering an extra week. Pat Herrington Jr. succeeds the top-liner.

Shamrock, Houston

The Gaylords, Sissau Barrett, Don McGrane Orch 11; no cover or nanimum.

The Gaylords (Ronnie Gaylord, Burt Holiday) draw top mitting throughout in their third appearance at the Shamrock Hilton's Continental Room. They blend perfect harmony and comedy for auditors here, presenting mostly new material since last showing about a year ago. However, pair have to return for an unintended 10 minutes, for a total of 50, after begoff. It was not overlong.

Gaylords are devastating in im-

Gaylords are devastating in im-Gaylords are devastating in impressions of teenage singers, and takeoff on Presley is particularly good, as are vocal carbons of ink Spots and Mills Bros. To keep patrons happy, they retain their skits of French and western singers. Songs include their w.k. "From the Vine Came the Grape," "How About Me." "Hava Nagila" and "O Sole Mio."

This time around Caylords bring.

"How About Me. And The Merica and "O Sole Mio."

This time around Gaylords bring their own rhythm section to supplement the Don McGrane Orch. They are Jimmy Hendrickson, at 88s and conducting; Harvey Lang on skins, and Len Livera on electric base.

tric bass.

Susan Barrett is a young recording thrush with a strong potential.

She's a looker, and can belt with her fine set of pipes. Her stage savy is exceptional considering her few club dates and experience of only a year. She needs only a bit of seasoning a little voice control in lower ranges and a more definite style of her own to reach

definite style of her own to reach the heights.

As is, Miss Barrett an asset on nearly any supporting ball. During, her 18 minutes she does "Hey. Look Me Over." a time medley featuring "Just in Time." a Jolson medley, "Stow Away" in French, German and Italian, and her own Capitol record medley of "Carolina In the Morning." "Georgia On My Mind," and "Mississippi Mud."

Don McGrane Orch also makes its debut in this house, and dancing and listening patrons seem pleased.

Show plays for two frames, with Dennis Day and the D'Honau Sisters moving in Nov. 2. Skip.

Skylane Inn. Houston

Houston, Oct. 17.
June Christy, Bill Gamon Trio; \$3

Husky voiced June Chisty, the former Stan Kenton vocalist, has far from the best pipes around, but she's a pro and found an extremely she's a pro and found an extremely appreciative set of auditors at her opening at this motor hotel's Orbit Room. Miss Christy also hired Paul Schmitt, jazz expert at 88s. to direct band for show. Ike Mills is on bass and Mike Dees at skins. While show is lacking in variety, all tunes fit femme's style during her 48 minutes on mike. Among her 48 minutes on mike. Among her unmbers are "Lone Life to Live." "They Can't Take That Away From Me." Bewitched" and "Most Unusual Day."

Show plays two frames. Skip.

Sands, Las Vegas

Sanus, Las Vegas
Las Vegas, Oct. 17.
Sammy Davis Jr., Phil Lawrence
& Mitri, Garr Nelson, Copa Girls
(12), Antonio Morelli Orch (22);
produced by Jack Entratter; choreography, Renne Stuart; stage
direction, Harold Dobrow; \$4 min-

Sammy Davis opened a night earlier than skedded, filling the final gap left open by Dean Martin, who ankled a week early, being subbed for by Red Skelton and Joev Bishop.

Davis, fresh from a triumphant rig in London, had a VIH—Very Important Heckler—in his opening night audience, and as usual on such occasions, Frank Sinatra added spice to the session.

Sporting a mustache and goatee (left over from a tv role in Bridain), Davis initiated his turn by belting "Bith of the Blues" in

belting "Birth of the Blues" in his super-charged style, following with a sock "Lonesome Road," his super-charged style, following with a sock "Lonesome Road." When he did "In the Still of The Night." Sinatra shouted "That's my song!" and when he came up with his familiar Sinatra impresh, the heckler announced clearly, "I think I'll sue"."

the heckler announced clearly, "I think I'll sue."
Eventually, Sinatra joined Davis onstage for an audience-pleasing bit of banter. Sonny King interrupted, asked Sinatra why he wouldn't let Davis do his act, and was answered with a sock on the law Davis helped carry King officially asked Sinatra was persuaded to do "Foggy Day" as part of the merry mayhem.

When Davis reclaimed the mike, he clicked with songs from the new London musical, "Oliver," and sang "Rockabye" as it would be songs in grockabye" as it would be sang "Rockabye" as it would be sang "Rockabye" as it would be sang "Rockabye" as it would be sang by Nat Cole. Tony Bennett, in the same was capably backed by George Riodes fronting the 22-piece Antonio Morelli orch, featuring key contributions by drummer Michael Silva and bongo man Johnny Mendota.

Balancing the Jack Entratter

Balancing the Jack Entratter presentation is the refreshing dance team of Phil 1 doza.

Balancing the Jack Entratter presentation is the refreshing dance team of Phil Lawrence & Mitzi, a handsome couple offering a fast, energetic display of terping which would be a strong asset to any program.

Holdover Renne Stuart production with baritone Garr Nelson and the dozen Copa Girls is the curtain raiser.

Sinatra takes over on his own Nov. 1.

Balancing the Jack Entratter and Yank ensembles of this kind. They are reviewed under New They are reviewed under Ne

Slate Bros., Hollywood

Hollywood, Oct. 18. Stevens, Tommy Amato 50 cover; 2 dring mini-Kay Trio; \$2.50 mum.

Sassy, brassy Kay Stevens, currently at the Slate, Bros', bistro, is a gyrating, madeap redhead who enjoys hammering away at a song, kidding the customers and just having herself a ball.

She can slow down and put pathos into a lilting "My Man" and "Love Makes the World Go Round," but prefers to whip up a musical whirlwind with "I Wish I Could Shimmy Like My Sister Kate." "Ballin' the Jack" and "Hey. Look Me Over."

Miss Stevens, although still in her twenties, is of the old red hot mama school of chanteusing. Her elaborate opener, "I Feel a Song Coming On," is fast paced and energetic Medea, for a zesty 45 mmutes.

minutes.

Given solid backing by the Tommy Amato Trin, Miss Steven's continues, twice nightly, for two weeks.

Dool,

Thunderbird, Las Vegas
Las Vegas, Oct. 20,
Gogi Grant, Clifford Guest,
"Sketches. On Ice," Ice Cubettes
(14), Garwood Van Orch (11), produced by Marty Hicks, Ice Revue
Staged by George Arnold; \$4 minimum.

maternity dress, returns to the Tbird with the act she presented so successfully here a few months ago which broke all attendance records. Gogi Grant, smartly clad in a

Miss Grant initials the turn with Miss Grant initials the turn with a few bars of "Make Someone Happy" and closes with the complete song. In between, she clicks consistently with such as "Sometimes I'm Happy," "Tall Hope." "Melancholy Baby," and a medley of hit songs from films.

Especially effective is a drama-

Additional Night Club Reviews on Page 59

tic presentation of the original "When Johnny Comes Marching Home," and her big disclick, "Wayward Wind." Jeff Lewis at the 88 is an excellent nerve center for the act, fronting the Garwood Van orch (11).

Clifford Guest, Australian ventriloquist, is the comedy star, being highly impressive in his debut here. The handsome voice tosser uses as props an authentic looking and sounding baby, plus a more conventional appearing boy type dummy, The dialog is clever, Guest is a master at varying the volume of a variety of sounds.

Duke.

Olympia. Paris

Paris. Oct. 14.
Jacques Brel, Rika Zarai, Tam-aras (7), Nicole Croisille, Alcetty, Eddie Seifert & Co. (3), Gilles Margarities & Caccia, Daniel Janin Orch (18), Arthur Plasschaert Ballet (9); \$2.50 top.

Jacques Brel is a young, belting singer who looms as headline material via this Olympia booking. He writes his own songs and goes deep into love, war and satire to make an offbeat turn.

Brel is a specialized song per-

Brel is a specialized song per-sonality with a star niche here, but more limited for foreign spots. His music is usually in the form of an upward spiraling series of repetitive phrases which are big voiced in a lament, attack or bombast vein. He works hard and scores well.

Rika Zarai shows improvement

Rika Zarai shows improvement as she gives out with breezy Israeli songs in Hebrew and French. She also does a group of French songs with a bouncy or torchy Israeli beat composed for her by husband Yohanan Zarai. A fresh presence, big voice and her specialized tone shape her for boite chances

shape her for boite chances abroad.

Tamaras are seven Hispano youths who choral and background themselves on drums, piano, guitar and sax. Musically good, they still appear a cross between the Italo and Yank ensembles of this kind.

They are particularly under New

Latter turn has three men

& Co. Latter turn has three men contorting and flexing themselves into uneanny rubber positions with aplomb and unison.

Daniel Janin orch does good medley work displaying smart arranging and fine backing to this well balanced show which looks in stro. Francoise Deldick is a pert femcee. ong. aptet ted by three comics. Zamitt, just Dumaine & Desraux. But their material can be improved. It does not measure up to the fine acts. measure up to the fine acts.

Arthur Plasschaert Ballet is now

a regular house item with acceptable production ballets with the simplicity, rapidity and acrobatics for house needs.

Mosk.

Executive Inn. Tucson

Tucson, Oct. 18.

January Jones, Ed Hinkle. Jerry
Hanson Trio; no cover, no mini-

John Barker, Executive Inn g.m., has come up with a promising yourg singer in blond January Jones in his new policy of buying name and semi-name talent. A thruth in the chanteuse genre, she owner a voice that is mostly her own with slight overtones of Helen Forrest

Walldorfkeller, N. Y. Greta Keller with Leo Pleskow Trio, (Paul Mann and Ernest Hirsch); Hermann Primus; \$1.50 and \$2 cover.

Greta Keller and the Welderf-storia's new Walldorikeller are ade for each other. Seasoned Greta Kene. Astoria's new Walldorikener made for each other. Season Viennese songstress, a familiar fashionable boites from the U.S. 1 made for each other. Seasoned vienness songstress, a familiar in the fashionable bottes from the Rhine to the Alps to the L S. has been away from the domestic scene for quite a spell, and the coincidence of her mane and the Waldorf-Astoria's new Waldorf-keller is a natural in more was than one. For the atmospheric reasons, the Hilton Hotel management has reverted to the double "Il" in the billing, as was the original spelling of the Waldorf-family before it merced its hotel interests with the Astors, dating back to the original Waldorfinterests with the Astors, dating back to the original Waldori-Astoria when it was on 34th St., now the site of the Empire State

Astona when it was on the Bidg. It.

Miss Keller puts accent on "gemutlichkeit" and while the current international situation, revolving around Berlin, makes that a somewhat vacuous word, she conjures up a yesteryear mood of repose with her international gallery of melodies.

A canny performer, she makes German sound as romantically appealing as French or any of the Latin lingos. She interlards the Gallic and the Broadway musicomedy, too, into a surefire potpourri.

comedy, too, into a surefire potpourri.

Paul Mann at the piano gives
her able assist as do accordionisbassist Ernest Hirsch and Leo
Pleskow, the maestro, flashing an
appealingly schmaltzy fidder for
the surefire international hit
parade.

The Walldorfkeller ("keller"
means basement boile is actually
the old Men's Bar. Latter has since
been transferred to the Bulls &
Bears room, supplemented by a
membership room called the Marco
Polo Club.

Miss Keller has put the Walldorfkeller on the map. What's
more she has brought the Yorkville brand of mellow melodies
into more convenient midtown
Manhattan reach.

into more convenient midtown Manhattan reach. Service is good; the decor ditto. Only the groceries seemed lacking, at least on the night caught. The wellmeaning captain touted the Weinerschnitzel, which proved a bad road company of what it should be. The Hilton management owes it to itself to o.o. that aspect closely.

Birdland, N. Y.

Charles Mingus Jazz Workshop, Eddie "Lockjaw" Daris-John y Griffin Quintet, Junior Mance Trio; \$2 admission, \$3 table minimum.

Jazz buffs have quite a show in store with the lineup at Birdland. It's a swinging session of continu-ous entertainment with three ous entertainment with three groups of varied stylings who really know their way around the mod-

ly know their way around the mou-ern idiom.

For one thing, there's the Charles Mingus Jazz Workshop, This group creates a strong, pul-sating beat, heightened by dramasating beat, neightened by drama-tic and melodic solo interpreta-tions, which comes off as flexible, yet well-controlled. Mingus spends most of the time at the piano with very little bass work, the latter being handled strongly by Doug Watkins.

Watkins.

One of the more colorful elements of this provocative group is the multi-horn playing of Yu-.f Lateef who provides some hard swinging reed interpretations. The swinging reed interpretations. Lie Workshop is rounded out by Ron-ald Kirk on tener. Jimmy Knep-per on trombone and Danny Rich-mond on drums. The latter's so.id stick work keeps the group driv-ing while Kirk and Knepper offer

stick work keeps the group driving while Kirk and Knepper offer some well-constructed soloing. It is impression field with a clever-ly written episode called "Some-body Else's Song," wherein she imita'es Patti Page ("You Belong to Me"). Ella Fitzgerald 'Lady Be Good"). Peggy Lee "Why Bon't You Do Right?") and Judy Be Good"). Peggy Lee "Why Bon't You Do Right?") and Judy Garland ("Over A Rainbow"). The Edla and Judy impreshes are her best.

Miss Jones' phrasing and breath control are adeptly handled, especially on her top efforts. "Heart Belongs To Daddy" and "Mr. Wonderful." A strolling sincer, she very well could stroll into the country's plushest rooms in a few years. Mitting was strong, but she deserved more.

Show is emceed by radio-ty nersonality Fd Mr. "Strolling into the proposition of the pro

derful." A strolling sincer, she very well could stroll into the piano. Victor Sproles Jr. on bess country's plushest rooms in a few and Paul Gusman on drums Mance years. Mitting was strong, but she deserved more. Show is emceed by radio-ty personality Ed Hinkle, who forsook isome singing of his own for this pair of hands, albeit his soloning engagement. Jerry Hanson's three-some handles show-backing and dance music handsomely. Alex.

GAC's Buddy Howe Blames High Tax Brackets for Cafe Headliner Lack

and the first term of niteries and okun was recently transferred from the N.Y. office to the Coast to work with Miller in the care heret of the bets mal appearances here of the personal appleurances director of General Artists Corp. Mischen to General Artists Corp. Mischen to the trend the explains, is refer by an ountains. At the beginning on the year they are told her man they can earn in cate a commission before they get fined to distinctives, and they adhere to that pattern. This many interies that are farmined for names are unable to get them.

this do to get them. This situation is partially responsible for the lopided economics in the cate business. Howe contends, With only a limited time available, the names can set up a bidding tace among the bunifaces. The cate owners, in order to get action, bring about brisk competition.

tion.

However, the cafe business per se is in excellent shape, points out Howe There are more varieties of inforces in operation today than ever before. Some cafes now create their own names as well as utilize headliners' of other fields, he said, and there are spots for a wide; variety of tastes than ever before.

before

What's more, said Howe, cafes often are a form of insurance for headiners in other fields. While a stury may be hot in television or films, it's a good idea for him to it his wings in the nitery or theatte business at reasonable salaries. By this he can determine his suitability to the field, and perhaps earn a reputation.

For a headiner to try to get a

Vaughn Monroe Helps Preem Atlanta Nitery

Preem Atlanta Nitery

Atlanta, Oct. 24.

Newest nitery in Atlanta. Top of Peachtree dinery, and adjoining Cotillion Lounge, was unveiled Tuesday 417 after having been previewed night before by press, radio and television. On hand in dual capacity as unofficial host and entertainer was Vaughn Monroe.

On stage while Monroe circulated were The Holidays, vocal-instrumental duo, inked into Cotillion Lounge for an indefinite run.

Top of Peachtree is no ordinary location for an eatery and or lounge. It occupies entire 30th floor of brand new Bank of Georgia Building fatlanta's tallest.

Spot has 329 seats and business, has been capacity since its opening.

'AGVA Auditions'

Relatives in the U.S. refute the report, from Frankfurt, Germany anent the accident of pianist Frederick Marvin, First item stated wrongly that his right hand had wrongly that his right hand had been amputated following an ac-cident on the German highway. It is now stated that the wrist was broken and is healing. After

some months he is expected to resume his career, which is not ended as wrongly stated.

Filipino Envoy Assures Mamas Back Home LV Nude Scene 'Decorous'

Las Vgeas, Oct. 24.
The "nudes" in the "Philippine
Festival" show at the Dunes who
almost caused an international incident have been given a clean
bill of health, the show goes on as
usual, and apparently everybody is
happy.

usual, and apparently everybody as happy.

A Philippine diplomat, Miss Fe Palma, Vice Consul from Los Angeles, has screened the show on behalf of irate mothers of extreme-I has 329 seats and business, sen capacity since its opening.

IVA Auditions

Into The Astor

I'VA auditions'

Into The Astor

I'VA auditions' move into the Astor Nov. 13 when veepeer and Antony M. Rey of that Square landmark reinstates the stertainment in the Emerland.

Wrong Report of Amputation and End of Career Femme Alderman's Anti-Joint Drive **Would End Calumet City's Stripperies**

Hotel managers and owners will confer soon to decide next move. Meanwhile, some hotels are retaining orchs for listening only.

Chi Cops Continue Vice Crackdown

For Hong Kong, Oct. 29-30 Hong Kong, Oct. 24.

Joey Adams and his American Variety Show will be setting a precedent in this entertainmentprecedent in this entertainment-starved Colony by being the first package troupe of its kind ever to perform in postwar Hong Kong, Adams will be emceeing the show which will also feature Buddy Rich and his Jazz Sextet (John Morris, Sam Most, Ralph Erickson, Wyatt Reuther, Mike Manieri and Vincent Maurino). Also in the troupe are the Four Step Broth-ers, Chaz Chase, magico Celeste Evans, Sylte Sisters, John Shirley and Bonnie Dale.

and Bonnie Daie.

The Adams' show is parnstorming its way through the Middle East and the Orient as an ANTA presentation and is being locally presented by impresario Harry Odell. It is slated to give three performances here Oct. 29 and 30.

Dancing Ends in Tokyo

Hotels as Cafes Squawk

Tokyo, Oct. 24.

Police have abruptly halted trend of the city's top hotels to provide dance facilities with patrons' dining. Hotels with dance floors and orchestras in their restaurants were ordered to cease terping activities.

Action came after numerous complaints from operators of clubs and cabarets claiming unfair competition. Police then ruled that according to the anti-monopoly law, notel dancing is illegal. Officials cited much higher tax rates for niterles and fact that hotel restaurants can remain open until wee hours while clubs are required to shutter at 11:30 p.m.

Hotel managers and owners will confer soon to decide next move. Meanwhile, some hotels are retaining orders for listening only.

eral prosecutions of saloon owners and couldn't tell whether the joint was on trial, the mayor, the city, or "some of those out of town vice lords." The latter is apparently an oblique comment on alleged Chi hoodlum control of Calumet City's B-joints.

She said that despite the mayor's efforts to close up the spots they were open again in a few hours under an Illinois law that requires that all saloon cases must be passed on by the state liquor commission. The saloons obtain an injunction that permits them to operate until the commission rules on the case, and the liquor board has been slow to act on the cases.

Actually, little is left of the wide-open vice that flourished of the four-block strip five to 10 years ago. At that time chloral hydrate was a more frequent ingredient of drinks than vermoath, precessed and the customers came from 100 miles around.

However, Illinois state's attor-

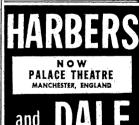
and the customers cannot miles around.

However, Illinois state's attorneys in recent years, unable to win court fights, have maintained a continuing series of harassment raids which have driven the customers away and have made the

BORGE WOW \$7,100, MEMPHIS

Memphis, Oct. 24.
Victor Borge racked up a whopping \$7,100 gate in a one-nighter staged last week at City's Music Hall. He held the near SRO crowd of 2,200 in his palm for the two-bour stipt. hour stint.

Arts Appreciation promoted. House was scaled to a \$5.50 top.



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For every branch of theatricals
"WE SERVICE THE STARS!"
35 Gag files \$15, plus \$1 postage
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LOS AN

Additional companies now being readied for national and international appearances

Cont'l Niteries on Strip Binge, But Names Top Lure: Szony & Claire

Here on the last lap of a year's tour throughout the length and breadth of Europe's niteries and casmos, including the posh new Casino Lebanon in Belrut, the ver Francois Szony (ex-Giselle) and his new partner, Clairs, have some interesting findings on public tastes vis-a-vis name acts. Szony & Claire are currently at the Palace Hotel's Ambassador Room before starting rehearsals for the new 1962 edition at Le Lilo, Paris

As a seasoned dancer, w.k. in the U.S. as well as in Europe, Szony accents the upsurge of stripwhich make the legitimate pers, which make the legitimate attractions' professional burden sometimes a little harder. None the less, the name act gives the sundry cafe operations substance and, in fact, in some territories, the top act gets special spotting in the chaice midnight show slot.

the choice midnight show slot.

Before going into details of the varted moods and audience tempos all over the European and Middle Els ern map, one thing appeared dominant to Szony & Claire—the war jitters seemingly were more apparent in the internationally circulated newsmagazines (Time and Newsweek) and or in the Paris editions of the N. Y. Herald Tribune and N. Y. Times, Szony's feeling was that "maybe the people in



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Where do the doves come from? Where do they go?

Europe are so inured to war that they take it better in stride."

On a country-by-country perspective, there is no doubt that living in Spain is inexpensive; standards are most modest, but so are the talent payoffs.

The Emporium Club, Barcelona, pays a little better because it caters to tourists and its standards are higher. Acts include the inevitable French chanteuse, magician, jugger, English fenme singing quartet and Szony & Claire.

Campione, on the Swiss-Italian border, separated by Lake Lugano, has a Casino Municipale which caters to moneyed Italians dominantly but, when business is off, it's murder. Some nights the dancers had only eight, people in the room, outnumbered by the waiters and musicians. The Italian chacha orchestra can't cope with elaborate arrangements so the dancers resorted to their portable tape-recorded music, a device which many acts should insure themselves with, as this is not an unusual circumstance.

Italy

The Pallazzio del Congress!

Italy

Italy

The Pallazzio del Congressi, Rome, is an arena-like room with a marble floor which can be a hazard for dance acts. It draws the wealth of Rome. Naples clubs invarlably attract U. S. gobs and other servicemen and their families, along with the locals, so it's more cosmopolitan.

At the Baur-Au-Lac, Zurich, an act can suddenly discover that its contract calls for afternoon tea dancing, with a show at 44:45-p.m., and another at 9 p.m. (more social dancing); followed by a 10 p.m. and an 11 p.m. show. This certainly makes for a kingsize day's work.

Only dance acts are engaged at the Baur-Au-Lac and just for that purpose — their own stuff, plus kickeroffers for the social dancing. The swiss are reserved and don't make for an ideal audience so unless there's an occasional Yank or other tourist party in the joint it's rather stiff. Furthermore, consid-

other tourist party in the joint it's rather stiff. Furthermore, considering the high living standards (with prices to match), talent budget is disappointing. Abundance of talent in the Swiss orbit gives the hotels advantageous buy-

dance of talent in the Swiss orbit gives the hotels advantageous buying power.

Northern Italy

Back to Italy, in Bologna there is the Jolly Joker Club which, despite its al fresco billing, is a surprisingly beautiful interior. The audience rises in tiers from the dance floor so that visibility is good all over. In addition, a black revolving stage, circular in shape and giving the Illusion of a recording disk, rises five feet from the floor on which acts perform.

It may be okay for singers but tough on dance acts, says Szony. One night they fell off the ledge to the floor below and suffered a few bruises but managed to complete their act. Next night they did their stuff on the main floor, sans the elevated segment.

The Jolly Joker plays a conglomeration of acts — a snakecharmer, a bellydancer, the inevitable strippers, a comedy act and a singer.

In Torino, the Moulin Rouge is similar in callbre and stature to the Jolly Roger, but with accent on acrobats, an American Negro mixed ballet, and a locally popular stripper, Veronique, featured.

Milan, for its size, and despite

hotel.

The Lebanese are loaded although by and large this still ancient civilization is behind in nitery standards, other than it favors the Gallic. Show comprised a lavish French revue, French thrush, Les Doriss Girls (12) and a ballet of 24 girls and four boys. With such an abundance of terping this was not the ideal booking for Szony & Claire, they discovered, but they were booked for three months, May-through-July, when the casino also draws not a few tourists from the Middle East and the Continent.

Because the Lebanese women.

and the Continent.

Because the Lebanese women, through religious and cultural heritage, are carefully chaperoned and restricted in public places, the audiences are dominantly stag—and they come to see the nude acts and make it tough for the terp team. Acrobatic acts, comics, strippers and kindred sexy turns get the best reaction in Beirut.

In Germany, where the bour-

In Germany, where the bourgeoise audiences still like smooth music and the like, Szony & Claire got better reception at spots like the Travemunda.

Music

Music is generally a problem in Europe but not in Germany. The Travemunda is about 90 minutes from Hamburg and only has good weather in the eight weeks of August and September. Resort on the North Sea lures the wealthy German on late-summer holiday. La Belle Epoque is the name of the small class nitery inside the Casino Travemunda. Casino Travemunda.

Casino Travemunda.

Management goes in for cream talent, changing bills fortnightly, with a femcee and a singer. The bosses take pride in the swiftly paced, bright show. On the bill with S&C were Las Cedinals, an acrobatic act, a violinist, and a pert French chanteuse.

Szony observes that the Western German people are thriving; the country is green and prosperous; the people industrious, all beliefing that war is only 16 years behind

them.

Chez Paul, Brussels, is in the same efficient idiom as the Travemund's E joque. There are three shows, at 10:30, 12 and 1:30, with the main show the one at midnight. This, too, has strippers and girls but chiefly in the final show for the windup trade. Boniface Paul and his staff have made a fetish of catering to talent which plays Chez Paul and the reflected in the general esprit which makes it the undisputed top night sopt of Brussels, says Szony.

Fear Entertainment Glut In Mpls. as New Niteries, Lounges, Legiters Open

Minneapolis, Oct. 24.
Flock of new niteries and adoption of an act policy by two of the city's finest restaurants for their recently opened cocktail lounges spell a recordbreaking amount of entertainment and performers' bookings here.

formers' bookings here.

Reason for this development mystifies local nightclub tradesters. There's wonderment in supper club and cabaret circles whether the town can or will support so much entertainment.

It's especially problematical to the trade in view of the fact that

the entertainment dollar also is competed for by more Twin Cities' legit fare than in over a decade, little theatre activities are at a peak, there's a professional repertory theatre (the new Old Log), the Minneapolis Symphony orchestra concerts and more frequent than usual one-nighters such as Lawrence Welk, etc. Not to mention the films with more \$2.65 top roadshows than customary.

The aforeging point also has

shows than customary.

The aforegoing point also has been raised because one of the toniest of Minneapolis' supper clubs is losing money at the rate of \$100.000 a year, playing some of the biggest and most expensive acts in the business. The establishment's owner, however, has so much income from other sources, including the place of which the club is a part, that he can afford to take it thusly on the financial chin. The club is his pet and he also figures that its operation and publicity bring business to his other operations.

A new \$1,000,000 motel, the

A new \$1,000,000 motel, the Downtowner, which opened last week, provides no less than two elaborate cocktall lounges offering elaborate cocktall lounges offering acts. Compelled to move his highly successful restaurant-supper club with its popular singing sextette because of a loop redevelopment project, circuit owner Bennie Berger paid \$750,000 to set up in another location. Freddie's, one of two leading supper clubs here, is bringing in more expensive acts than in the past.

Philippe's Show

St.'s citadels of The Twist, to come over at just the right 1 a.m. time. The gentry and their ladies—who are only seen West of 5th Ave., either when they go to "21" or the theatre—were soon making like the beatniks on West 45th St. Some of the white-tied-and-tailed gents and Dior-gowned companions made with The Twist like it was their last fling.

It was the only thing that could top Chevalier's songalog, plus Karyn Balme and Hughes Aufray, young French singers whom he specially brought over, plus the fashion show, most of the gowns having been donated by the couturiers for the \$100 raffie tickets.

Phillippe's ability to "promote" also manifests itself regularly with those luxurious male and female gift boxes, to the departing guests. The contents (all donated almost approach the basic \$150-per-head ticket in intrinsic value, Promotion of donations is a yeoman job, ranging from conning Schumer's for the trucking, PanAm for the overseas Junketing, the luxury couture, jewel, perfume, leathergoods and kindred maisons, the vintners, and all that goes with it.

The showmanship of having Cecil Beaton change the Armory into a replica of Paris' Tuilleries; getting theatrical lighter Abe Feder to properly light it; the Lester Lanin band for the dansapation; the debs as pitch ladies for the \$100 raffle tickets, and the like, calls for logistics and diplomacy, con and charm, of first order.

Phillippe seems to turn the miradle each year so that even if ring-side tables ain't, or the catered groceries don't live up the Lucullan expectancy (how could they in an armory, with portable kitchens and union-pool banquet waiters?), all know it's for a cause. And they turn out.

Once again it looks like a \$200,000-plus net. He was aiming for \$250,000 and, when all counts are in, it may well hit it, including the ultra-fancy souvenir program.

All for \$25 At Raided Hub Spot

Boston, Oct. 24.

For a \$25 bottle of bubbly, a gendarme and a private citizen told the Boston Licensing Board last week, the raided Stage Bar would throw in a femme companion. In fact, said patrolman Edward F. McMahon and William Dean, they were all but openly attacked by Nan, Jackle, Sonya from Montreal, Gloria deParis, Blue Lotus, stripper Lusan and a cigaret girl.

At a hearing on the police re-

Blue Lotus, stripper Lusan and a cigaret girl.

At a hearing on the police request that the spot's license be revoked, the facts of life at the intimer were so lurid that most of it couldn't be printed without running afoul of Massachusetts obscenity laws. Licensing board chairman John Callahan and associates Clarence R. Elam took the case under advisement.

The Stage Bar was raided Sept. but if 3 days afterwards, Dean told the board, he went in for a drink. "And in three minutes," he said, "a woman came up and asked me to buy her one. Within 10 minutes, she asked me if I wanted a good time. She couldn't take money, she said, but if I bought a \$25 bottle of champagne, we could go to her apartment in a hotel."

The spot's owner, Myer Baker died suddenty Sent. 24 at the age

hotel."
The spot's owner, Myer Baker, died suddenly Sept. 24 at the age of 41. Assistant district attorney Joseph Nolan, prosecuting the case for the police, asked that the spot's license be revoked.
Attorneys Leonard Nataupsky and Meyer Pressman said the operation of the place has been purified.

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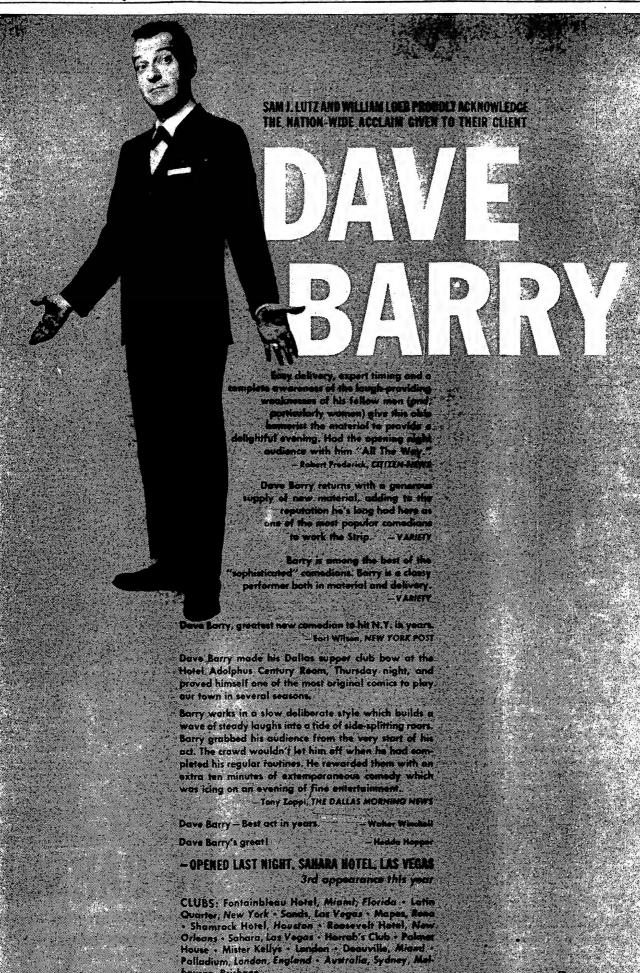
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NAACP's Boycott of Pitt Aud Makes **Domino-Lee Show a Promotional Flop**

a silvalvertised boycott by the Nervial Association for Advanceof Colored People against tro Presouren Auditorium brought a that the most dismal promotional factors in the city's history when Figs Domino and Brenda Lee, in a sign saw played to a little over 3 repeoble Friday night 20 in the building that brought in 12,500 the might before to see Judy Garland.

The bornoit was widely advertised by the Pittsburgh Courier at 1 one radio station because the NAACP felt that the building had not been fair in its hiring policy.

not been fair in its hiring policy.
On Friday night the show was presented before the small group, and every scheduled performer with on and tave his usual top performance. The managers of the tab stars were bitter in their demonication of the boycott which they felt while not directed personally at them, made them the immediate direct victims.

Deplores Boycott

Billy Diamond. Fats Domino's manazer, said that "Fats has never been prejudiced in his life. After all, this was a colored show with

Wilson, Kilgallen, Sylvester, Sobol, Knickerbocker, Suzy, and 'Variety'all san

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Philadelphia

kind of show at the Syria Mosque and this never happened. This is the first time anything like this has been directed at Fats. We played integrated nances in the south and have always tried to help the cause. We feel that this type of action will hurt the colored perfermer in the future." (Miss Lee, subbilled, is not colored).

Diamond added that Domino is to play the first integrated dance in Louisville, Ky., on Oct. 24 at the Henry Clay Hotel.

Dub Albritten, Brenda Lee's manager, was also bitter and said, "What Diamond says, goes double

for me." Mary Margolis, publicist for pro-moter Holland Kelley, who blew around \$7,000 on the show, con-tinued the blast. "There seems to be an indication of combined ac-tivity to sabotage the show," he asserted. "Steps are being taken to explore the possibilities of re-lief under the law."

Domino Big 61 2G, Memphis Memphis, Oct. 24.

Fats Domino scored a hefty \$6,500 last week at a onenighter staged at Auditorium's South Hall. Show was integrated as are all events now skedded at City Audi-torium.

Sam Feldman, southwest promoter, fronted for Domino and his crew. Hause was scaled to a \$2.50

GAC Starts Dept. For Literary Biz

General Artists Corp. is expanding into operation of a literary dept. to place books and stories with publishers. This is a brand facet for the percentery, which is spread-eagling into sundry forms of agenting ever since it became a subsid of Baldwin-Montrose Chemical Co. last year.

Malcolm Stuart is helping the agency's plunge into literary activities, and presently is screening agents who will be hired to staff a N.Y. outpost in that specific field.

N.Y. outpost in that specific field.
Stuart and Ingo Preminger, after long running an agency here which specialized in handling writers for pix and tv assignments, sold out their operation to GAC last summer. They got some cash, some stock in GAC and became salaried employees. They also took their clients into the GAC fold.

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Bruce Plea: Innocent San Francisco, Oct. 24.

San Francisco, Oct. 24.
Lenny Bruce's lawyer, Seymour Fried of Los Angeles, entered a plea of not guilty last week for the comic arrested at Frisco's Jazz Workshop earlier this month on a charge of using obscene and immoral language in a public place, during his act.
Plea was entered in municipal court of Judge Albert A. Axeirod, and Bruce was not present. Trial date will be set later this week.

Billie Burke. Shuberts Lease 'Ziegfeld Follies' Tag to Barry Ashton

Hollywood, Oct. 24.

Barry Ashton, who produces nitery unit packages now playing spots spread from here to Puerto Rico, has leased right to use the billing "Ziegfeld Folies" for two billing "Ziegfeld Foltes" to the U.S., and its possessions only.

the U.S., and its possessions only.

In the deal effected with Billie
Burke, widow of Florenz Ziegfeld,
owning 662.3% of "Follies" title
rights, and the Shuberts, owning
remainder, Ashton will pay a
weekly fee. Arrangement provides
he can use the title on a nitery
show, legit or tab touring package
or on a Broadway musical.

or on a Broadway musical.

Ashton actually has not firmed plan to any great degree, but at this point has roughed in a blue-print of mounting a revue in a Las Vegas hotel using the "Ziegfeld Follies" mantle, then touring it east and pointing it for Broadway.

east and pointing it for Broadway.
Presently, Ashton produces the shows at Vegas' New Frontier, but it is believed he will offer "Follies" elsewhere, as well. His deal at the Frontier is unique. Ashton provides show, orch and ballyhoo. Hotel pays him \$3.50 for every patron who comes into the show-room.

Ashton also produces unit revues Asnton also produces unit revues now playing Statler hotel, Los Angeles; Golden hotel, Reno; Deauville, Miami; International, San Juan, Puerto Rico; plus Bimbo 365 Club, a San Francisco nitery. This month Ashton is adding a seventh link to his circuit—Chase hotel, St Louis

"Ziegfeld Follies" tag has not been in use in America of late. Last usage, on lease deal with Miss Burke and the Shuberts, was about Burke and the Shuberts, was about three years ago by Sands, Las Vegas. Within the year there was a "Ziegfeld Follies" legit show playing Australia, on similar lease arrangement. That show was strictly Aussie in makeup and played Down Under dates.

Mery LeRoy

show." Nat King Cole sang parodded lyrics by Sammy Cahn, "I've Grown Accustomed To His Pace." Steve Allen claimed "he made me what I am today in motion pictures." George Burns said "everyone gets worried when I speak before a mixed audience," and to explain the subject Sammy Cahn sang his own lyrics to "Titwillow," got the audience to "Sing Along With Sammy." Dean Martin chirped Cahn's words to "Carolina in the Morning." Sample: "nothin's more unnervin than to do a film with Mervyn in the mo-o-orning." Martin explained "I want to apologize for Frank Sinatra not being here but he was suddenly taken drunk." LeRoy was obviously surprised and disappointed that Sinatra, the Friars abbot, didn't make it.

Jack Benny who followed Jack Warner noted. "you know sometimes he sounds like Skouras."

LeRoy broke into tears barely able to complete his speech which he finaled with "I am greatly moved and touched at this never to be forgotten moment. I wouldn't change places with anyone in the world. Thank you all."

He was also presented with scroll from LA Board of Supervisors. Over \$87,000 was ralsed for charlty by the evening which Barry Mirkin and Joe Cooper supervised. The bellroom was packed with top names from show biz sports and politics—Democrats and fleat Gary Cooper and last waar." show." Nat King Cole sang paro

Republicans.

Jimmy Stewart a close pal of the late Gary Cooper and last year's guest of honor will present a bust of the late actor to his family from the friars.

Judy Pulls Sweet \$74.027 in Pitt. Rochester Despite Sound Systems

Judy Garland, a 32-piece orchestra led by Mort Lindsay and the new \$22,000,000 Auditorium just didn't have enough firepower Thursday (19) night to combat the deficiencies of the building's new sound system sound system. Playing before 12,500 people who

Playing before 12,500 people who paid a little over \$50,000 to hear her sing, she noticed the feedback early in the show. When the engineer told her to stay within the band borders on the open stage, the hum let up. However, when she went to the piano stool with only Mort Lindsay accompanying her, the hum started again and she quipped: "Tm inside the borders and it still hums."

The sound system never came close to interpreting the true Garland voice with the highs lost in the cavernous bullding and the lows never having a chance to be heard. The orchestra, without a shell to back it up, sounded weak and toneless.

The most emotional excitement.

and toneless.

The most emotional excitement of the evening came when Miss Garland closed with "Over the Rainbow." After waiting offstage about five minutes and the hugh applause not letting up, she finally

Judy's Boston Sellout

Judy's Boston Sellout

Boston, Oct. 24.

The Sid Bernstein and John
Drew Jr., presentation of "An
Evening With Judy Garland"
at 13,909-seat Boston Garden
Friday (27) looks like a sellout. Scaled at a \$5 top, with
tickets starting at \$2, the gross
can hit \$52,000.

First day seats were placed
on sale, the Garden reported,
nearly \$10,000 poured into the
boxoffices. The Garland onenighter is part of a trio of
dates for Bernstein & Drew,
who produced Music at Newport last summer. They presented Miss Garland at Haddonfield, N.J. Saturday (21)
and have a date following the
Boston Garden, at the Forum,
Montreal on Sunday (29).

ame out and started shaking hands

came out and started shaking hands with a few customers who had walked up to the stage. This precipitated a mass rush toward the stage by hundreds of people.

She kept shaking hands with her fans for about five minutes, then walked off again. The applause was deafening. The star finally came back and sang "Swanee" and off she went again. Now the people were jampacked against the stage. Auditorium officials feared an accident and brought up the ceiling lights.

La Garland finally had to come back and with all the lights on sang "Chicago." The audience, now used to the weakness of the sound system, rose in excitement, but her manager whisked her off to the dressing room. The crowd then left the huge building with its 30 exits in orderly fashion.

Hazards in Rochester

Hazards in Rochester
Rochester, N.Y., Oct. 24.
Appearing here last week as partof a Philadelphia-Rochester-Pittsburgh swing, Judy Garland had
half of the audience pressing
against the stage begging for more
at the end of her two-and-a-half
hour show. Rochester theatrical
audiences traditionally are reserved.

Despite some hazards, Miss Garland worked her magic from the opener, "When You're Smilling," to her closing "Over The Rainbow" and "Chicago." Included in the hazards were faulty acoustics, annoying noise of the ventilating blowers and sound system troubles. Show was staged at War Memorial, an arena-type building. All four members of the 28-piece Mort Lindsay orchestra were recruited locally. Lindsay encountered troubles rounding up énough players for all the sections, particularly the reeds.

players for all the sections, particularly the reeds.
Co-promoters Jerry Flynn and George LiButti put attendance at 4.598 and a \$24.027 gross with tickets scaled up to \$6.90. A high guarantee left the promoters just a bit to the plus side of the break even point even point

Dinah Washington's Ran For Assault Has Nitery Owner Singing the Blues

When the 5000 Club, Brooklyn, management sent Irwin Steinhau-ser, brother of its owner, and its own doctor to singer Dinah Wash-ington's Harlem penthouse apartington's Harlem penthouse apartment to check on her illness, because a large Friday night (20) house was left disappointed when the singer didn't show, they ran into the empty-bottle remnants of a two-day party. Also discovered Miss Washington's legal difficulties on another facet.

ties on another facet.

A Harrisburg, Pa., dressmaker,
Lois Green, who had gone to the
singer's apartment to collect a
\$700 bill, had the cops on the
premises on the allegation she had
been "threatened." Miss Green
later admitted she wasn't "sure"
about an allegedly waving "gun,"
calling it an "ttem" under Miss
Washington's negligee, but didn't
hedge on the claimed threats.

Magistrate David Malbin held

hedge on the claimed threats.

Magistrate David Malbin held
the colored songstress in \$500 ball
in Felony Court for further hearing. Most important in this hassle
is the threat to Miss Washington's
cabaret license which could forfend her employment in Gotham
niteries.

Songstress' felonious - assault charge was reduced to third-degree assault and she continued free under the same \$500 ball for trial in Special Sessions.



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She is 6 months old.



VARIETY - JULY 12, 1961

The Americana's Bal Masque Room seems to have finally found a tenant worthy of the Club's Class room. One would need a dictionary of superlative descriptions in order to get across the eye-filling impact and near overwhelming talent contained in George Arnold's "Spice On Ice"... one of the finest musical productions brought to this show-jaded town.

ranging from continental to Caribbean to New York in background themes. It proves again a huge hit for the La Ronde stage... Saucy Scandals is an attractive package for the fall crop of tourists with the glit-tering costumes and Ronnie Meren's chore-ography is tops.

FONTAINEBLEAU'S LA RONDE RE-VUE plush, luscious "Saucy Scandals." A George Arnold's entry to the musical revue office field. BRUN, MIAMI HERALD

VARIETY - SEPT. 6, 1961

"Sketches On Ice" is the colorful Ice spec-"Sketches On Ice" is the colortul fee speciacular which has been so successful here in Las Vegas. The extravaganza has dramatic special lighting and imaginative special ice choreo by Ronnie Meren which makes it compare favorably with shows geared to a far higher budget.

DUKE

AVAILABLE FOR BOOKINGS

GEORGE ARNOLD PRODUCTIONS

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New Acts

GERARD SETY Comedy 18 Mins. Blue Angel, N. Y.

the actor, armed with multi-purpose wardrobe, does himself up with ingenious makeshift to ap-pear as a legendary pirate, tore-dor, early American Indian, a Ro-ran rabob in Caesar's time, or the protagonist of a Japanese samuari film. Turn is enhanced by off-stage record effects, some pertinent to the character, others stretty for ridic laughgetting mo-tives.

Part of the shortcoming is that the characters as such appear is serve little dramatic purpose other than establishing M. Sety's de ability at the art. Also, while ability at the art. Also, while it niav be a language problem for him his continuous palaver might better serve him with more au him his continuous palaver might better serve him with more au courant impertinence and fewer outrageous puns. It must still be said, however, he is very talented, and furnishes an act of sufficient offbeat visual interest to warrant playoff on video and a limited cafe circuit

TRAVELERS THREE

TRAVELERS THREE
Folksong, Comedy
24 Mins.
Blue Angel, N.Y.
If a group of fellows aim to
crash the crowded folksong-cumcomedy hit ranks at this late date.
It's virtually imperative they premise on a fresh gimmick—at the

ris virtually imperative they premise on a fresh gimmick—at the least—in addition to a fine blend of pipes. The one offbeat angle in this threesome is the fact two of the chaps are Hawaiian; third is nainland Yank. That factor alone is hardly enough to vault the group into strong contention.

The Travelers, spawned in Eugene. Ore. rely chiefly on exuberant fun and nonsense ballads in the song department. When they're not off on a vocal tear, one of the Hawaiians is spotlighted as No. 1 kibitzer -monologist. He can be furny, but too often the stuff is forced and stretched beyond its worth.

is efficient and tuneful enough, to be sure, for feature billing in most situations. Pit.

THE COURRIERS (3)

THE COURRIERS (3)
Son's
30 Mins.
Le Hibou, Ortawa
The Courriers are teeners whose youth adds sparkle to the polish and confidence with which they come equipped to Ottawa's new, intimate, '150' seats' Le Hibou.
Featuring folk tunes in English, French, Yiddish and Latin, mixed threesome (two lads and gal) is strengthened by solid arrangements, nice staging and showmanship, and a handy sprinkling of wit sans clowning. Gab bits need strengthening.

wii sans clowning. Gab bits need strengthening.

Trio has already worked coffee rooms and some niteries (Chicago's Gate of Horn i.e.) and head for Playboy Club dates this winter. More elaborate staging will be needed for nitery work that is bound to come. Stint has Russell Konick. Mark Max and 18-year-old looker Cayla Mirsky. As 18, they perform on a basic act structure plus ad libs which collect attention but would shine more with stronger writing. Gorm.

renderings are this act.
It shapes primarily for Latino spots abroad.

Mosk.

ARTHUR & BONNIE Songs, Dances 45 Mins.

Riviera Lounge, Las Vegas

Art Johnson, who for years has been the production singer at the more very year's ago in Paris, Variety's lessert Inn here, and Bonnie eight year's ago in Paris, Variety's Steinle, a former DI dancer, have format much is stet after this loc'scer. Also, the fact that Sety, of the turn, and has furnished is a deft impressionist of strong cuability. That is, his quick-the couple, who perform with claunge characterizations are per so the gents. Where the turn hissiless is in terms of comic inventions.

type with an excellent baritone voice; he's personable; showing a warm personality as vocalist and encee. Miss Steinle is a blonde looker, a fine dancer, and has a pleasant singing voice. She solos such as "By Myself," and Johnson's "Foggy Day" is notable among his individual efforts. Together they do "Sometimes. Tm Happy" among others, and click with a salute to New York with appropriate Manhattan tunes. Finale is a "Tourist" number, in which the team comes into the audience, asking hometown names, and singing a song to fit. and singing a song to fit.

and singing a song to fit.

Choreography and staging is by Flo Walters, with musical arrangements by Mike Cooper. Strong support is given by five-piece combo which backs, Charles LaVere is on 88: Ralph Pollak, drums; Dick Hyde, trombone; Alten Piccin, sax; and Danny Sherret, bass.

SIMMY BOW Comedy 20 Mins.

20 Mins.
Living Room, Chicago
This marks Simmy Bow's major
club debut although he is a veteran
of the club date circuit. He's a
personable and hardworking comic,
snaring his best yocks with some
fresh takeoffs on several classical
plays and some bits of mythology.
It's been said that under every

plays and some bits or mythology.

It's been said that under every comic's laughing facade burns a desire to play Shakespeare, and Bow satisfies both of these by building up quotes from "Romeo & Juliet" and "Julius Cresar" into clever turnabouts with his own endings for the plays. He also does an amusing comic interpretation of "On The Waterfront."

Bow shapes as a substantial supporting turn, with a wide enough variety of material to satisfy audiences in most situations. His humor is adult, but always clean, and he sells his gagalog with an ingratiating enthusiasm.

Mor.

NICOLE CROISILLE

NICOLE CROISILLE
Songs
15 Mins.
Olympia, Paris
Nicole Croisille is a modern revue dancer turned singer. With a sojourn in the U.S behind her, she has picked up Yank styling, scat and professionalism and applied them well to French songs to emerge something unique here. However, she is more right for France than in the U.S.
She has a good vibrant voice, which can rlay with a song, whether of yearning or good spirits, and give them inflection, depth and hounce. Her songalog seems more designed for boites.

Miss Croisille looks like a probable solid new addition to song ranks in France with a fine assimilation of American methods to the deeper song content of local ditties. With rock 'n' roll a staple now, she may also become one, judging from her reception. She is on Fontana Records.

Most.

JOE BUCCI & JOE RIDDICK

tana Records. Moss., they perform on a basic act structure plus ad ilbs which collect attention but would shine more with stronger writing. Gorm.

TAMARAS (7)
Songs
20 Mins.

Olympia Parls

'maras are seven Sranish musician who sing as well as accompony themselves on guitar, drums, pinno and sax. They go in mostly for sugary ballads but can give a good rhythmic interlude also. They shape as mainly an intime boite group on their manysided musicianship, and appear a cross between a Yank choral group and an Italian setup. Their Spanish renderings are the highlights of this act.

It shapes primarily for Latino tanger and instead of the stand instead of the side with sounds of strings, electric guitar, vibes, and some not ac-counted for. Altogether they make it seem there are three pieces on the stand instead of two. There's a lot of warmth and feel-

ing in their stuff. Out for four months in the Boston area, they have already built quite a follow-

VARIETY

Bucci runs off some flashy solos with fancy footwork, and Riddick beats out a sock "Caravan" as they spin out and around "Take Me to Church," "Namely You," "But Not For Me." "Foggy Dew," to cite a few. Possessors of a big repertory, it's a different rundown each time, depending on how the two performers size up their audience. Their sound combinations make for some silck listening dressed up as they are with their own arrangements.

They're hard working performers throughout their stint, with Bucci leading in on the numbers and Riddick moving in on the beat in perfect synchronization. They look good for class rooms, ty shots and recordings. Guy. Bucci runs off some flashy solos

MELVIN (SLAPPY) WHITE

MEL) in Comedian
35 Mins.
Barclay Hotel, Toronto
Reputedly the originator of a night club joke formula ranging from the "Freedom riders" to the KKK, Slappy White has rejoined Larry Steele's "Smart Affairs" as comedy star of the show. White stayed on for 35 mins.—when caught and had to beg off after his rapidfire stories and gags, based or racial humor, were received on racial humor, were received with savvy by a convulsed audi-

with savvy by a convulsed audience.

Breaking in a new act here until Oct. 29 when the Larry Steele revue flies from here to the Terraza Casino, Mexico City, for its opening Nov. 3 for four weeks. Melvin (Slappy) White tells his tales with relish but tongue-in-cheek gusto, with gags running the gamut of "Eat the Press" interviews to Negro busdriver anecdotes. He also writes his own material.

White is a very funny man who keeps his act clean and got consistent laughs from the capacity customers, including a reference to the Metropolitan Club of Washington, D.C., plus his Deep South revisited. His rich timing makes full use of the punch line and the current concept of nitery caprice to inter-racial drollery. McStay.

House Review

Apollo, N. Y.

Jerry Butler, Miller Sisters (5),
Irwin C. Watson, Maxine Brown,
Cleftones (4), Bobbie Lewis,
Bluenotes (4), Doc Bagby Band
(12); "The Pusher" (UA).

It's the record hits of the reracts in the current Apollo show that draw the predominantly young audience. But, paradoxical-

young audience. But, paradoxically, it's the visuals and not the sounds that give the spread its impact, which is considerable. To be sure, Doc Bagby's "band with a big sound" socks the talent along with a great beat; but the vocalizing is rasping immature, primitive and just plain flat from time to time while the costuming and terp gyrations are bright and provocative.

Standout are the Miller Sisters, five amply-stacked young chicks

provocative.

Standout are the Miller Sisters, five amply-stacked young chicks in wild-colored tassled skirts, cut well above the knee in front. They do a frantic twist to a number called "Pony" with lead singer on mike and the others backside to audience. It threatens dismemberment all around. Not for the Sullivan show, but a natural for some-body's twist parlor. Vocal side, it's a real earbender. But the terping, in spite of the frenetics, has a subtle sensuality that moved the aud to encore mitting. Kids weren't prepared for the ovation and bowed off rather awkwardly. Headliner Jerry Butler easily wins in the song department, and, by contrast, his projection is casual to the point of collapse. Religioso influence is prominent in his love ballads and laments

Bobbie Lewis, tall, belter with a lot of animation, has a number called "One Track Mind" and a one-note range to match. The Bluenotes and Cleftone quartets are rer par, but good looking in straight cut, dark suits.

Femme rasper Maxine Brown has high sight values but needs polish in the vocals. Comedian

straight cut, dark suits.

Femme rasper Maxine Brown has high sight values but needs polish in the vocals. Comedian Irwin C. Watson has a unique, deadpan style and an accent that slips around from Barbados to Gloccamorra (traces of West Indies, Wales and Harlem). Sharper material should broaden his audience. Right now he's strictly uptown and blue.

CURRENT BILLS

NEW YORK CITY

MUSIC ir, Everett Morrison, Corps AUSTRALIA

MELSOURNE (Tivel) — Frank Berry,
Pat Gregory, Jodie Gray, Howard Hardin,
Joe Chisolin, Bill Christopher, Harvey
Weber, De Jong & Dee, Trapinos, Maria
Blanche, Ken Mackey, Adrieme Erdos.
Lewis Dunn.
S Y D N E Y
Civell) — Don Tannen,
Lucio & Roslin, Fun Kovacs, McKsy
Lucio & Roslin, Fun Kovacs, McKsy
Lucio & Roslin, Fun Kovacs, McKsy
Condel Control of the Control
Trio, Leo Arnol, Robin Hardiman.

BRITAIN

LONDON (Pallation—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons. Ronnie Corbett, Jack Francis, George Carden Dancers, Bill Shephad Manchester (Palace)—Edmund Hockridge, Kaye Sisters, Tommy Cooper, Jimmy Cittheroe, Clark Brothers, Monarchs, Harbers & Dale, Debutantes, Debonnaires, erik, Malcolm Mitchell Trio, Mike & Bernie Winters, Vic Perry, Salici Puppets, Bryan Burdon, Three Sonnestes.

Cabaret Bills

NEW YORK CITY

BASIN ST EAST—Don Rickles, Billy Eckstine, Quincey Jones.
BIRDLAND—Joe Williams, Harry Ediion, Gigi Gryce.

BLUE ANGEL—Phyllis Diller, Adam
Keefe, Stevens Bros., Jimmy Lyon Trio.

BON SOIR—"Greenwich Village, U.S.A."
Mae Barnes, Jimmie Daniels, Three

BON SUIR—Mare Barnes, Jimmie Danieis, ambre Barnes, Jimmie Danieis, ambre Flames, CAMELOT — Bobby Van, Helen Gallagher, Marilyn Lovell, Ronni Hall, Karen Thorsell, Richard Blair.
CHARDAS—Carmen Michelle. Tibor Rakossy, Dick Marta, Lia Della, Elemar Van Chavales

KOSSY, Dick Marta, Lia Denn, HOTVAID. CHATEAU MADRID — Los Chavales Espany ppl Campo Orc. CALCABANA—Nat King Cole, Ford & Reynolds, Paul Shelley Orc., Frank

Berna Faul Campo orc.
COPACASAMA—Nat King Cole, Ford
& Reynolda, Paul Shelley Orc., Frank
Marti Orc.
EMBERS Jonah Jones
HOTEL ALEXINGTON—Virginia Wing.
Lillian Knight, Denny Regor, Tony Drake,
HOTEL ALEXINGTON—Virginia Wing.
Lillian Knight, Denny Regor, Tony Drake,
HOTEL NEW YORKER—Milt Saunders
Orc.
HOTEL NEW YORKER—Milt Saunders
Orc.
HOTEL NEW YORKER—Milt Saunders
Orc.
HOTEL NEW YORKER—Milt Saunders
Orc. Mark Monte Continentals.
HOTEL PLAZA—Katyna Ranieri, Emil
Coleman Orc. Mark Monte Continentals.
HOTEL ST. REGIS—Patachou, Milton
Kay Trio, Milt Shaw Orc.
HOTEL WALDORF-ASTORIA — Liss
KIKK, Dick Barclay, Emil Coleman Orc.
KIKK, Dick Barclay, Emil Coleman Orc.
Nay Hartley,
INTERNATIONAL —Ritz Bros., June
Vallt, Mike Durso Orc., Aviles Orc.
LATIN QUARTER—Raleci de Cordova,
LATIN QUARTER—Raleci de Cordova,
Larks, Jo Lombardt Orc., Irving Fields
Orc.
LEFT BANA—Cal Bostic, Paul Doole.

Ore.

LEFT BANK—Cal Bostic. Paul Doole.
LIVING ROOM—Lillian Briggs, Alberto
Rochi. Artl. Azenza.

NO. 1 FIFTH AVENUE—Susan Bernard.
Wick & Brand. Hankinson & Silver.
ROUNDTABLE — Bells Barth. Cottle

ROUNDIABLE — Belle Barth, Coole

SAHBRA — Yaffa Yarkoni, Rachel &

SAHBRA — Sara Avani, Kovesh

Mizrachie, Leo Fuld.

TOWN & COUNTRY — Billy Daniels,
nor Sands, Terrace & Elita, Ned Harbrany Orc., Frank Martinez Orc.

Town Guitars, Alya Uno, Sasha Polla
toff, Ivan Nepa & Sonia, Kostya Pollan
dif, Ivan Nepa & Sonia, Kostya Pollan-

sky.

UPSTAIRS & DOWNSTAIRS — Phil
Bruns, Ceil Cabot, Rex Robbins, Steve
Rolunu, Donna: Sanders Marv Louise
Wilson Lovelady Powell, Freddie Webber,
Jim Sheridan, Bill McCutchen, Milrad & olston. VERSAILLES — Blossom Dearle, Andy

Coiston.
VERSAILLES — Biossom Dearle, Andy
VILLAGE BARN — Dory Sinclair
Raiph Pole, Susan Brady, Joe Shay,
Tourn's Zang Lou Harold Ore.
VERSAILLES — Aretha Franklin,
Herbie Mann, ATE — Aretha Franklin,
Herbie Mann, ATE — Aretha Franklin,
VILLAGE VANGUARD—Ada Lee, John
Oltirane Quartet. Valu Waldron Trio.

CHICAGO

BLUE ANGEL — Timbo Pan Americana." Pablo Candela, Jessica & Irma,
Lord Banjo. Lord Mike, Raphael, HerLORD — Maries Lee, Dru & Landell,
Lord Banjo. Lord Mike, Raphael, HerCONRAD HILTON—"Ooh Ita La." Dornan Bros. Maries Lee, Dru & Landell,
Cordon. Boulevar-Dons CO, Gay Claridge Orc.
DOWNSTAGE ROOM (Happy Medium)
Dearn Arnold, Mimi Kelly, Cy Touff Trio.
DORAKE—Barry Sisters, Jimmy Bide
EBGEWAITER BEACH—Martin Denny.

DRAKE—Barry Sisters, Jimmy Biase
Orc. GWATER BEACH—Martin Denny,
MODEWATER BEACH—Martin Denny,
GATE OF HORN—"Touble in Tahiti."
Amanda Ambrose. Frank Carroll and
Alexandra Hunt. Ian & Sylvia,
LE BISTRO—Duke Mitchell. Dick Green,
Dick Cessirio Trio, Larry Novak Trio.
JIMMY OF THE STATE OF TH

rio. MISTER KELLY'S—Phylis Diller, Johnny nis. Marx-Frigo Trio, Marty Ruben anis, mara-re-lein Trio. PALMER HOUSE—Genevieve with Luc oret & Gus Viseur, Reberte Trio, Ben

Poret & Gus Viseur, Reberte Trio, Ben Arden Orc.
FLAYBOY CLUB — David Allen, Anne Marie Moss, Dick Weston, Joe & Eddie Trio, Van Dorn Sisters, Jerry Van Dyke, Harold Harris Trio, Kirk Stuart Trio, Larry Storch, Don Brooks Three, Davy Karr, Bob Davis Trio, Clande Jones, SHERATON BLACKSTONE — Evelyn Knight, Fran Blackstone

SHERATON BACKSIONE — ZUSUM.
Knight, Franz Bentler Orc.

LOS ANGELES

BEN SLUE'S — Ben Blue's "Hullabaloo." with Cully Richards, Harry Clexx,
Sid Fields, Allison McKay, Ilona Adams,
Joy Healey Dancers, The Domestreis, Ivan
Lane & Orc.

COCOANUT GROVE — Jane Morgan.
Dick Stabile Orc.
THUM!
Excs.
Ward, Dominos,

Paris. DINO'S-Fever. ROFFT THEATRE-Les Pounees de Jan Tober, Jack Elton, Steve

DINO'S—Jan 2002, P. La Fever. Le Crary Horse-Le Crary Horse Revue, Le Crary Horse-Le Crary Horse Revue, 2d Edition Clare Never, Diane B'Orsay, Saundra, The Happy Jesters. MOULIN ROUGE—Louis Prima, Sam Butera, Witnesses,

MOULIN ROUGE—Louis Prims, Sam Buters, Witnesses, SLATE BROS.—Kay Stevens, STATLER HOTEL—"Playmates in Rio." Skinnay Ennis Orc.—"Playmates in Rio." YELITTLE CLUB—Peggy Taylor, Rudy Render, Joe Felix, John Kitzmiller.

LAS VEGAS

LAS VEGAS

CARVER HOUSE — Treniers, Barbara
Randolph, Lou Fontaine Dancers, Mari
Young Servine — Louis Prims, Keely
Smith, Dick Humphirey, Sam Butters,
Witnesses, Donn Arden Dancers, Carlton
Hayes Orc.: Leonges Michael Kent, Dave
Apollon, Milt Herth, Henri Rose, Bobby
Stagmenn

Hayes Orc: Leunge: Micnael Acht, Date Apollon, Mitt Herth, Henri Rose, Bobby Slevenson.

DUNES—"Philippina Festival." Bobby Slevenson.

Edward Mitt Herth, Act Crux. Pills Corrates, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. Lounge: Maaks Nus Hawailan Rev., Billy Andre, Fabulous Tones, Bill Reddie Orc. Lounge: Maaks Nus Hawailan Rev., Billy Andre, Fabulous Tones, Let Momi, Kahala Twasph Mackle, Frincest Let Momi, Kahala Twasph Bellison Orc., Lounge: Lionel Hampton, Betty Relly, FREMONT—Joe King Zaniacs, Newton Bros., Make Beleves.

GOLDEN NUGGET—Judy Lynn, Jinmy Wakely, Wanda Jackson, Sneed Family, Joe Wolverton, Annie Maloney, HACIERDA — Four Tunes, Johnny Olman, Keynotes, Cathy Ryan, Grover Shota, Schottler, Loun Moscon, Ire.

Olean, A Cour Tunes, Johany Olean, Royaces, Cathy Ryan, Grover-Shore State Ryan, Grover-Shore State Reporter of the Court of the Court

Sec. 1 of the se

3, Paul Goudu 4

SAN FRANCISCO

BLACKHAWK—Miles Davis (6),
BLACKSHEEP—Earl Hines Orc., Fred
Washington Trio.
EARTHQUAKE McGOON'S—Turk Mur-PARTHQUARE MICOSON PROPERTY OF A MORGAN, Braile Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray

GAY 975—Ray K. Goman. Bee & Ray Goman. HUNGRY 1—Charlie Mann. Stan Wilson. Leenin Castro. Olga Shragla. JAZZ WORKSHOP—Cannonball Addert. MOULIN ROUGE — Georgia Holden. States. Ren Card. Johnny Coppola Orc. NEW FACK'S—Mel Torme, Mel Young. Vernon Alley Trio. ON THE LEVEE—Joe Sullivan Orc. PURPLE ONION. Kelly Lasten. Pat Paulsen. IGod Coast. Singers. 365 CLUB—Eddie Peabody. Les Marthys. Barry Ashton Danners. Roy Palmer Orc. Orc.
SUGAR HILL — Barbara Dane, Tampa
Red

RENO-TAHOE GOLDEN—Barry Ashton's Les Girls, ovelites, John Carleton Orc.
HAROLD'S—Don Cornell, Goofers, Don

HOLIDAY—Modernaires. Malys Bros., rony Lovello Revue, Charles Gould & Satin Strings.

MAPES — Buddy Greco, Nalana Kels Polvnesian Revue. Freddie Bell & Bellbows. Reno Touret Revue. RIVERSIDE — Minsky's Follies with Bert Wheeler. Lou Levit Orc. Leunger Nelson & Palmer, Linda Leigh & Her Lads.

Lads.
WAGON WHEEL (Tahoe)—Joe Maize &
Cordsmen. Johnny Hamlin, Norman
Brown, Bobby Page, Pats & Patti, Ron
Rose, Magic Violins of Mexico.

MIAMI-MIAMI BEACH

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue: Phil Richards, Shirley Linde: Tayfor & Mitchell, Johnny Flanagan, Mifor & Mitchell, Johnny Flanagan, Mifor Lice Models.

CAğıllON—"Cherchez Lea Femmes,"
Sue Carson, Tanya & Biazl, Jack &
Sally Jenkins, Jacques Donnet Orc. Line
Sally Jenkins, Jacques Donnet Orc. Line

(16). CASTAWAYS—Preacher Rollo 5. Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Bob Rhodes
DIPLOMAT—Mandy Campo Orc., Van

DIPLOMAT—Mandy Campo, Orc., Van Smith, Trio.

EDEN ROC.—Duke Jenkins Orc., Monros Kasse S, Mal Malkin Orc., Luis Varona Orc., Barbara Russell, Leslie Hudec.

FONTAINESLEAU —"Saucy Scans Color, Maleria Carona Color, Chico, Individual Carona Color, Chico, Individual Carona Car

Waldorf-Astoria, N.Y. Lisa Kirk with Dick Barclay, Milt Shaw and Emery Deutsch Orchs, \$3.\$4 cover.

Lisa Kirk obviously put a lot of thought and work into her new act at the Waldorf-Astoria's Empire Room. The production, staging and gowning (two knockouts by Jean Louis) make hier 60-minute display more than just another standup singer showcasing and gives the act a dimension that holds interest. With all these plusses working for her, however, the turn never manages to ignite.

plusses working for her, however, the turn never manages to ignite. It passes as a polite entertainment even with the somewhat naughty fan-dance routine to a tune called "Culture," with which she closes, and it pleases although it doesn't excite. The special material, written by her husband. Bob Wells, and David Saxon, is what keeps her from running into high gear. high gear.

high gear.

This becomes more apparent when she turns to such better established litens as "Never On Sunday." By Myself." "Finny Face" and "Do Re Mi." Of course, there's what's now almost her trademark. "Good Little Girls" swritten by Wells), to win applause from the outset but the mind-reading special. "Tell Them What They Want To Hear." and the clow-faced routine, "To Be r." and "To Be clown-faced routine, "To Be Clown," don't come off too

Miss Kirk is an attractive woman on stage and she delivers with a showmanly savvy. Material that's more familiar and more punchy could put her over in socko style.

could put her over in socko style.

The singer gets a herculean assist from Dick Barclay. He does a sensuous dance with her to the "Never on Sunday" beat, he does a coy pupper manipulating bit to her "Funny Face" and "Do Re Mi" renditions, he clowns with her and does a breezy stage wait tune. "Two Minutes," while Miss Kirk Is offstage changing gowns.

Miss Kirk's current outing was

Is offstage changing gowns.

Miss Kirk's current outing was produced by Wells and staged by Tony Charmoli. Harry: Frohman is her musical director.

And for the Empire Room terpsters, there are the orchs of Milt Shaw and Emery Deutsch to keep everyone happy.

Gros.

Edgewater Beach. Chi

Chicago, Oct. 19.
Martin Denny Group with Manu,
Don Davis Orch: \$3 cover weekends, \$2.50 weekinghts.

With Martin Denny, the Polynesian Room continues its forma of exotica fare and few acts could be more appropriate amid the palm tree and bamboo decor. His palm tree and bamboo decor. His astute melange of mid-Pacific ren-ditions of pop, ethnic and novelty numbers make for a consistently engrossing show.

Denny has made several replace-

Denny has made several replacements in his group, the most noteworthy of whom is vibraharpist. Tommy Vig. Vig not only plays. Denny's surf-sound music expertly, but is also an excellent jazz
vibist and can combine, the two to good effect. Vig is featured in
"Carousel Waltz." playing a mouth
organ with a calliope sound and
a piano-type keyboard, and also
does a Swiss bell solo on "Dietez
Moi."

Also new to the unit is Manu. Also new to the unit is Manu, an eyepopping femme terper. She handles the Hawaitan hoofing chores with seeming authenticity, including some whimsical hipswitching in a Tahlilan number and a sultry version of "Beyond the Rect."

In the negative Accounts.

Reef."

In the novelty department, oriental-visaged Frank Kim does a hilarious rer takeoff on 'Frankie & Johnny." accompanying himself on the samisen, a three-stringed Japanese banjo. The group also does 'Quiet Village." Denny's biggest disclick, complete with screaming trapical bird calls by bongo player

Bill is in for six weeks. Mor.

Mister Kelly's, Chi Chicago, Oct. 16. Phyllis Diller, Johnny Janis, Marx Frigo-Rubenstein Trio; \$2.50 cover,

Some femme comics resist the inevitable defeminization of slar-stick humor. Phyllis Diller reveis in it. Dressed in a long party-streamer boa and long velvet gloves and punctuating her routine with a long jeweled cigarette holder, she's a hilarious caricature manic hausfrau out on the Miss Quinn stays three Most of Miss Diller's humor is 26. Paul Gilbert in next.

candid self-depreciation, characterizing herself as a fantastically inept housekeeper ("My sink is so greasy that the bugs slide to death") or as a fearful air traveler ("Why do those mechanics crawl out on the wing just before you take off? It outht to be ready by them"). Her sharp material is both topical and personal and she delivers it in a non-stop stream of wild word images combined with some expertly grotesque comic

mugging.

Johnny Janis is a fast-maturing songster with a surefooted ability to sell a song. He's personable and works a good deal of charm into his numbers. He arcompanies himself on a guitar in a soft mostalytic rendition of "Autumn Leaves" and rocks with an uptempo version of "The Way You Look Tonight."

Lemp .

Look Tonight."

Janis displays slick showmanship in a singalone handling of Bye. Bye Blackbird." He also creates a tender narrative ballad out of "Crying For The Caroline." Marx-Frigo Trio backs Janis with savvy and plays whinsically cool between-show music.

Bill is in for three weeks.

Mor.

New Frontier. Las Vegas
(FOLLOWUP)
Las Vegas, Oct. 19
Barry Ashton's "Holiday In Rio."
one of the most lavisu and colorful
shows on the Vegas Strip, has
been doing good biz since its opening about seven months are

Barry Asing one of the most lavis.

Shows on the Vegas Strip, been doing good biz since its opening about seven months ago.

Comedy team of Charlotte Arrein & Johnny Broderick closes the show, which is as it should be because theirs is an extremely potent act for any other act to follows the strip out of Chicago, get heify laughs from the beginning of the turn and cheers when Miss Arren switches from clowing to serious singing with a magnificent, well-singing with a magnificent well-singing with a magnificent well-rained operatic voice. Broderick from the segment acts, clicking strongly and some of the warbling is well-will and the warb

ing but tolerant 88cr.

Alfredo Rola & Angel Rolanhave come in as one of the replacement acts, clicking strongly with each performance. Rola & Rolan, signed by Ashton atter he saw them on the Ed Sullivan tver, have one of the best balancing turns, getting gasps as one partner stands on a plank which rolls back and forth on a cylinder while the other stands head to head.

Another act new to the show is magician Marvin Roy, who is magician Marvin Roy, who is magician Marvin Roy. Who samazes with his manipulation of stringed and other light bubbs. He wins enthusiastic applause from the beginning, and especially with his payoff stunt which finds him pulling about 20 feet of tiny lighted bubbs out of his mouth.

pulling about 20 feet of this mouth.

The other acts remain intact, and are neatly sandwiched between the slick production numbers.

Duke.

Eddys'. K. C.

Kansas City, Oct. 13.

Carmel Quinn, Billy Williams
Orch (6); \$1.50-\$2 cover.

It was just a year that Carmel Quinn made her first stand at the Eddy Restaurant, and brought off a sparkling two weeks. Now she's back during an interlude in her present appearance on the "Godfrey Show" on CBS. It'll be two weeks here, and then back to

weeks here, and then back to Godfrey.
While Miss Quinn is here the outlook is for a lively two weeks, and reservations indicate a pleasant spurt in biz. Customers should be well satisfied for it's a genuine Irish lass they'll see with 50 minutes of herebreaces.

be well satisfied for it's a genuine Irish lass they'll see with 50 minutes of happy songs and wit. Songbag which Miss Quinm presents has one or two out of present day. American music, a flock of numbers straight from the ould sod, and a few that date way back. Intermixed with her sparkling chatter, and personality, they makes up a well paced route. Obening with "I Ought To Know More About You," she gets into specialitis with "Christopher Robin Is Saying His Prayers." "I Enjoy Being a Square" and a Scotch ditty or two.

Irish songs, of course, are a mainingredient of the evening and Miss Quinn has aplenty, including "Galway Bay." "Danny Boy" and "McNamara's Band" for a starter. The evening then develops into a singalong with everybody in the act and enjoying it. Closer is "Mick McGilligans" to make it Irish for sure, and the applause is resounding.

Miss Quinn stays through Oct.

Crescendo, L. A.

Los Angeles, Oct. 18, Jack E. Leonard, Billy Ward & e Dominos, Les McCann Trio; \$2.50 cover, two drink minimum

out on the wing just before you take off? It ought to be ready by them"). Here sharp material is both topical and personal and she delivers it in a non-stop sheam of wild word images combined with some expertly grotesque comic mugging.

Johnny Janis is a fast-maturing longister with a some life, personable taken by the some expertly grotesque comic mugging.

Johnny Janis is a fast-maturing longister with a some life, personable track Paar Show," should attend to sell a song. He's personable track that it is a song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable track that is a supplier to the song life, personable trac tract both turistas and local spend-ers to the Crescendo in the course of his 12-night stand here.

of his 12-night stand here.

Leonard, one of the last of the great Borscht belters, has few peers in the sphere of the spontaneous, instantaneous jibe. His ad-libido instinct is staggering. The customers come expecting nary a pane in his furious assault on anything and everything, and genially galvanic Jack E. caters to their voracious desire for the not so homent and the rat-at-ation. so bon-mot and the rat-a-tattoo

so bothmot and the rata-ratioo.

His jet stream style, of course, is haphazardous. He misses as often as he hits. But his percentage of efficiency, is not what counts—it's the sheer abandon and wild devastation of his non-stop assault that holds the crowd. They're held even through the erratic, irrelevant and almost incomprehensible. vant and almost incomprehensible

Talk of the Town. London

London
London, Oct. 17.
McGuire Sisters 13: unith Burt.
Farber1; Robert Nesbitt's "Ten
O'Clock Folltes," with Michael
Desmond, Pat Ferris, Josephine
Blake, Ugo Garrido; choreography,
Billy Patch; decor, Tod Kingman;
costumes, R. St. John Roper; orclestrations, Burt Rhodes, Line
(31) Sudvey Simous Oreh Mo (31), S Martino Sydney Simone Orch. Ido 10 & his Latin Rhythms; \$6.75 minimum.

Station & ms Latin Regions; \$6.75 minimum.

It's just about a year since the Talk of the Town latched on to a name policy for its late-night cabaret, set still maintaining the principle of a lavish production earlier in the evening. In that way the nitery has been able to cater to a wider public and satisfy a variety of tastes. The hefty year-round biz is indicative of the success of the policy.

The current headliners, who incidentally are making their professional West End debut with this engagement, are the McGuire Sisters. They're in for a month's run. The trio are lively lookers, showmanlike songstresses, elegant entertainers and, in one number particularly, also stand out as curvaceous coincidennes.

The McGuires' polished routine starts off pleasantly with "That's a Plenty," followed by "I Love You" and "Run, Run, Run." But they get into stride with a musical singraphy which reprises some of the songs that they used early in their careers—numbers such as "We Ain't Got a Barrel of Money."

"Sisters" and "Hold that Tiger."

Trio also does impressions; the

"Sisters" and "Hold that Tiger."
Trio also does impressions the youngest of the three sisters essays Judy Garland ("Over the Rainbow"). Rosemary Clooney ("Come on a My House"), Eartha Kitt ("Somebody Stole the Wedding Bell") and Louis Armstrong ("When the Saints Go Marching In"), before being joined by the others to impersonate the Andrew Sisters ("Bei Mir Bist du Schoen."

act and enjoying it. Closer is "Mick McGilligan's" to make it Irish for sure, and the applause is resounding.

Miss Quinn stays through Oct. 26. Paul Gilbert in next. Qnin.

the show, including a smash com-edy number in 'Daddy.

All told, it's a complicated rou-tine and the McGuire Sisters made All told, it's a companion and the McGuire Sisters made a wise decision in bringing their own accompanist, Burt Farber, who sits at the piano with the Sydney Simone orch and leads the precision backgrounding.

Robert Nesbitt's 'Ten O'Clock Follies' continues as a colorful attraction, with Ugo Garrido, the suave continental juggler, as the course of the suave continental juggler.

Living Room. Chi.

Chicago, Oct. 18. Johnnie Ray, Simmy Bow, Patt forrissey, Joe Parnello Trio; \$2.50 cover.

Johnnie Ray still uses the trademark vocal quaver at times, but it's apparent that he's now selling songery instead of his previous "wracked-with-pain" image. Minus the emotional pyrotechnics that once characterized his act. Ray stacks up as a good, if not exciting, singer. However, sans the lachrymose lyricism, there's no doubt that his voltage is diminished and that the opening night auditors were restive as a result. Ray's talent as a standard songster is not inconsiderable, composed as it is of a capable set of pipes embellished by his seasoned and astute showmanship. With the exception of a medley of his "Cry" disclix and an uptempo spiritual his offerings consist mostly of artfully arranged evergreens. He's reported to be drawing good business at the Living Room, and, withal, purveys a solid turn. Johnnie Ray still uses the trade-

ness at the Living Room, and, withal, purveys a solid turn.
Comic Simmy Bow is a club date regular in the area. More on him under New Acts.
Show opener Patt Morrisey is a shapely local thrush who, gowned in a skintight silver dress, makes as much with her derriere didoes as she does with her limited-range voice. However, her patent vending of s.a. sells well in this setting. She's not to be confused with songstress Pat Morrissey.

Bill is in for three weeks.

When Connie Francis was pack-When Connie Francis was packing them in at Three Rivers during the summer, it was said by many that she was responsible for bringing thousands of elderly Italian people to a night club for the first time in their lives. This prompted boniface Dom Bruno to pact the DiMara Sisters who have recorded several albums of Italian faves for Roulette.

several albums of Italian faves for Roulette.

Trio 'Marisa, Liliana and Rose' has proved Bruno's theory. They provide a lure for the ethnic trade and also manage to keep the regulars happy. Opening with some fair special material, the girls run through an Italian medlay segue

Jair special material, the girls run through an Italian medley, segue into a Parisian set and follow with "Never on Sunday" and "Torero." An outstanding number is Marisa's "Tell Him I Love Him" which permits the other sisters to get off for a costume change. Girls close with "Volare."

with "Volare."

Girls have general appeal but their patter is very weak.

Jackie Jay, a 'purveyor of "nutty" humor, clicks strongly. Comic complements funny dialog with hats, flutes, piccolo. clarinet and contortions. Singer Sam Fletcher 'New Acts') gets fine reception from audience. Guitarist Toe med McDermott does well as curtainraiser. Gloria Lynne booked to follow.

Lang. chanter the control of the contr follow.

Plains. Omaha

Omaha, Oct. 21.
Tanua, Al Melino, Irene's Combo
(4); no cover, or minimum.

Most popular of all niteries South Omaha, home of the world's largest stockyards, is the Plains Bar. The reason: It gives the boys who bring in their cattle for market exactly what they want. Currently the reason is Tanya, an exotic dancer who knows how

to please and tease. Blonde beaut opens show with an excellent strip and closes with a "Jungle Fantasy" in strobe that has novelty as well

as sex.

Giving Tanya time to change is Al Melino, a strong guitar-player and singer who has been at this oasis for many semesters. Irene's Combo backs well and is okay for between shows density of the change of Combo backs well and is cal-between shows dancing. Two shows nightly and current acts figure to run another month. Trump.

Plaza, N. Y. and Mark Monte Orens; \$3.\$4

The torchy sophistication of Italian singer Katyna Ramieri has a special appeal in her current Plaza Persian Room return, coming as it does on the crest of a U.S. popularity wave for the Roman arts, patticularly pix.

And although the throaty and delicately dramatic style of the svelte looker's vocalizing comes across in three languages, it's the popular Italian seg of the catalog that scores best with parrons in this mink-draped poshery.

this mink-draped poshery.

It's an act that's poised to suitle build in warmth and excitement. Top returns come from the Italian medley, including "Volare," "Gico Giao Bambino" and "Arrived vei Roma." Following American set is a bit of a letdown, but Miss Ranieri encores with romantic punch back in her own language.

These come airministra that's

back in her own language.

There's some gimmickry that's not disturbing but which adds little to the rich, full and pleasing voice and charming seque manners. In one number, Miss Rameri accomps one of her own records, and on another she makes a short so-journ onto the floor, all of which is done with enough technical skill and grace to eave embarrassment.

Backing of Emil Coleman each

Backing of Emil Coleman eich Backing of Emil Coleman orch is expert, but thin against coverup demands of a good many current balladeers. Dance music of Cole-man and Mark Monte's group is solid in the bubbly, bouncing tra-dition of cale society rooms

Drake Hotel. Chi

Barry Sisters, (2) Jimmy Blade Orch; \$3 cover weekends, \$2.50 weeknights.

voice. However, her patent vending of s.a. sells well in this setting. She's not to be confused with songstress Pat Morrissey.

Bill is in for three weeks.

Mor.

3 Rivers Inn. Syracuse
Syracuse. Oct. 6.
DiMara Sisters (31, Jackje Jay. Sam Fletcher, Tom McDermott, Guy Bono Orch.

When Communication of the state of the state of the same processing to the state of the same processing to th

Their musical arrangements are excellent, musically precise but still affording them ample opportunity to show off their ad lib abilities. A key factor in many of their dramatic effects is Dean Sheltheir gramatic effects is Dean Shei-don, a driving conga drummer who punctuates their uptempo numbers sharply and underscores their bal-lads subtly but never overrides or gets in the way.

All of their work is in duet, from their opening special-material "Cherchez the Man" medley to their soft and sweet "In Other Words" closer. They're at ease in an Italian version of "For The First Time," a Greek rendition of "Sever On Sunday" and "Tyever On Sunday and "Tyever On Sunda First Time," a Greek rendition of "For The First Time," a Greek rendition of "Never On Sunday" and "Trena Trena" in Hebrew Their delivery is fresh and their style distinctive, particularly a clever version of "Bill Bailey."

Jimme Plant

Jimmy Blade's fine house ouch backs the girls with its usual savvy.

B & B. Indianapolis

Indianapolis, Oct. 22.
Hildegarde, Billy Falbo, Billy
Moore Orch (6): \$3 ceres, plus
two-drink winimum.

Hildegarde, brings a whiff of elegance to Charlie Burkett's B & B, where she is playing her first local nightclub stand. Stylish chanteuse, here previously only in concert, wowed customers opening night with her heauty, charm and all-around versatility.

Everything comes up champagne instead of roses as she varies her gimmick to gring male guests satting ringside a sip of the bubbly from her glass while she strolls around the floor. But the hit she worker is based on the side of the strong strong and strong str makes is based on solid entertainment values, ranging from sorgs with a French accent and her own manner to "Warsaw Concerto." in which she doubles in voice and

biano.

Billy Moore's house band, which matsy' as well opening, is augmented by a violin or give, her the proper soft, remantic backing. She also has her own accompanist at the piano.

Comic Billy Falbo, who opens the show and brings Hildegarde house in good humor with his ounce, rapid-fire jokes, and impressions of Liberace. Frankie Laine, Al Jolson et al. Corb.

Shows on Broadway

KWAMIGA

Alfarl on Liste Jr. presentation of the state of

Obit-ob. Brock Peters
Blair Norm in Barrs
Ak Robert Guillaume
E Sally Ann Howes
Na Ethel Ayler
Akvita Joseph Attles
Kana Carter Terry Carter
Kiti Ainsley Sigmond
Children Vanahn Fubler, Renave Fubler
Nama Wester, Rev Ingram
Att. Rosalie Maxwell
Marrons Tradet Lillian Hayman
Pol: emen Ronald Platts.
Edward Thomas

Drummers Monteso Jos. Robert Crowdrugues', numbers "The Coco Bean
Song," "Welcome Home," "The Sun Is
Beeinning to Crow," "Did You Hear
That" "You're As English As," "Seven
Sheep, Four Red Shirts and a Bottle of
Gin." "Nothing More to Look Foundation
Sheep, Four Red Shirts and a Bottle of
Gin." "Nothing More to Look Foundation
The The Company People "Mammy Traders," "A Man
(Ar Hate No Choice," "What Happened
to Me Touth!" Nail's Nuptial Dance.
"One Wife," Sungthing Big," "Another
Time, Author Flace," Felish.

"Kwamina" is an admirable try that fails. The idea of a musical about an inter-racial love affair amid the emerging freedoms and nationalisms and the conflict of new and old civilizations of todays West Africa must have seemed challenging. Conceivably it's still good Bur in this show which opened Wogday night (23) at the 54th. Street Theatre, it doesn't work

It's a hand-ome production visu-

Mork

It's a handsome production visually Will. Steven Armstrong has designed an atmospheric backdrop scene of the African landscape and an inzenious setting that revolves to represent a tribal chief's hut and a village medical clinic. The costumes by Motley are colorful and picturesque.

Taking advantage of the primitive abandom of native African dances. Agnes de Mille's choreography pulsates with primitive vizor, but rarely adds much story progression. Her staging of the musical numbers is adroit, with the appearance of naturalness. However, the overall staging of Robert Lewis seems vague, and several of the dramatic scenes are awkward.

adjustment of instinctive emotional adjustment of instinctive emotional with her lying unconscious nearby, attitude on the part of the audience.

After the standard romantic preliminaries, the two realize they are in love and, somewhat hesitantly, rate becomes convinced that the go into a clinch, but carefully obviously amoral, apparently frivoloid kissing. At the end, after the clous and exasperatingly loqually obviously amoral, apparently frivoloid kissing. At the end, after the clous girl is actually innocent, the comedy comes to life with the secretolorely thwarted the young doc of act interrogation of her imbaric funeral custom, the lady ployer.

After the standard romantic preliminaries, the two realize they are time first act in which the magistic control of the magistration of the magist

Broadway

But although she says she will stay with the colored man she loves, neither of them mentions marriage, and while they clinch again, they still do not kiss. It's a patently discreet fadeout. It may be, in consequence, that in so circum-pectly avoiding altenating their audience, the authors have failed to satisfy anyone.

A somewhat similar etasiveness, may be responsible for the generally undistinguished songs. Since the two leads can't let themselves go, their ballads tend to be inhibited and to have insufficiently positive melody and lyric expression. The most impressive numbers are generally choral. The best songs by the principals are the plaintive "Nothing More to Look Forward To," the puzzled "What's Wrong with Me? and the protesting "Ordinary People."

Under the circumstances, it's not surprising that the featured leads. Sally Ann Howes and Terry Carter, give somewhat tentative performances. Miss Howes, daughter of British music hall and legit comic Bobby Howes and wife of composer-lyricist Adler, doesn't give the impression of being a doctor, and though spirited, seems slightly self-conscious and aloof. She is trimly attractive, however, and sings agreeably, especially when a number gives her a chance for a showmanly flourish.

Carter is properly intense as Kwamina "born on Sunday" the proud, enlightened young doctor dedicated to improving the condition of his people, but constricted by conflicting molivations. He has little singing to do. Brock Peters has an excellent voice and is persuasively forthright in the uncomplicated role of the with doctor bent on protecting a good racket.

Ethel Ayler is convincing, per-

doctor bent on protecting a good racket.

Ethel Ayler is convincing, personable and dramatically appealing as a native girl betrothed at birth to the tribal prince but in love with another, and she sings glowinely. Rex Ingram is acceptable as the conscientious but superstitious and thereby pliable old chief. Norman Barrs is handicapped in the stiff part of a stuffy colonial official

capped in the suir part of a stury colonial official "Kwamina" is a commendable attempt to deal dramatically and musically with a major theme. But it misses theatrically, won't work commercially and is a remote prospect cinematically. Hobe.

A Shot in the Dark

Leland Hayward presentation of comedy in three acts, adapted by Harry
from Marcel Achard's Tudieten
Edwards, from Marcel Achard's Tudieten
Edwards, costumes, Noel Taylor, Stars
Julie Harris; features William Shatner,
Walter Watthau, Hugh Franklin, Diana
van der Vils, Gene Saks, Louise Troy,
ver, N.Y.; 86 90 top weeknights, 37,50
Friday and Saturday nights
Paul Sevigne William Shatner
Morestan Hugene Saks
Morestan Hugene Saks
Antonette Sevigne, Diana van der Vils
Josefa Lantenay Julie Harris
Dominique Beaurevers
Benjamin Beaurevers
Walter Matthau,
Guard Pierre Epstein
Hearty Kurnitz, the roputed, wif

However, the overall staging of Robert Lewis seems vague, and several of the dramatic scenes are savkward

But the underlying difficulty in "Kwamina" is apparently the inability of the authors to resolve their central story. They faced an understandable dilenma, a reflection of the problem that plagues many peoply in large portions of the world. Siould the white woman and the colored man marry? Do they dare doty the taboos of both their races." Would the results, not only for themselves, but for others and for the ambitions of hopes they have, justify it? Would such a union be courage or merely folly?

For playwright Robert Alan Aurithur and songerither Richard Adler, the question was probably not so much the simple one of socialogal on the simple one of socialogal on philosophic theory, but an artisfe, professional and, inevitably and urgenity, a financial decision, That they have not completely resolved it is understandable, and also possibly crucial. For it leaves "Kwamina" without a conclusion.

When the white and colored doctors meert, she the relatively prejudire-free. A frie an -bo rn daighter of colonial-minded Engish missionaries and he the race-parent that it will involve complications for everyone—including an adjustment of instinctive emotional, attitude on the part of the audience.

After the standard romantic preliminaries, the two realize they are in love and, somewhat hesitantly, so into a clinch, but carefully avoid kissing. At the end, after the rousing tribal medicine man has violently thwarted the young doctor-heir's attempt to end a bar hard further old chief has died and the rabble rousing tribal medicine man has violently thwarted the young doctor-heir's attempt to end a bar hard further and core of the core of the core of the world. The probably in a consequence of the core of the core of the core of the core of the world. The probably isn't the first act in which the magis-hard further of colonial-minded Engish missions anot the probable of the probable of the probable of the probable o

and the amusingly imperious, surand the amusingly imperious, sur-prisingly disarming tycoon is spot-ted with funny lines, but is followed by the anticlimactic third act, which needs a more ingenious final plot twist and a more positive end-ing than the affectionate but care-fully casual parting of the cap-tivating girl and the correct young official who has saved her from the guillotine. Sumething called sea change is supposed to affect certain foreign

VARIETY

Something called sea change is supposed to affect certain foreign wines and is sometimes thought to bignt the importation of stage plays. Or perhaps the difficulty is translation, or the altered values of recasting, or maybe just the different background, standards and tastes of various nationalities. Possibly something of the sort may be responsible for the mild impact of "A Shot in the Dark." It's a puzzle, for the story is interesting enough, though perhaps a trille dated, and the principal characters are believable, the situations are provocative, many of the lines get laughs and the performance is all anyone could reasonably ask. Miss Harris, one of the most gilted of young American actresses as well as a charmer on the stage, gives a mercurial performance as the simple, open-hearted, infectious parlor maid who like Ado Annie in "Oklahoma," jest cain't say no. It's still another characterization, distinct from those she gave in "A Member of the Wedding." "The Camera," "The Lark." "The Warm Peninsula" and other plays.
William Shatner, who was the

Lark." The Warm Peninsula" and other plays.
William Shatner, who was the unbelievably moral young painter in the Broadway production of "The World of Suzle Wong," is credible and engaging as the dedicated masistrate who risks his legal career in pushing through with the investigation of a murder case that powerful interests would like to have dropped.

Walter Matthau, succeeding Donald Cook, who died during the

Walter Matthau, succeeding Donald Cook, who died during the play's tryout tour, is expertly comic as the seemingly austere banker who turns out to be as human as the next old lech. His rigid posture, affected walk, stony expression and then raised eyebrows and precisely timed delivery are skillfully contrasted with the magistrate's carefully phrased questions and the maid's chatterbox interruptions. box interruptions.

In supporting roles, Gene Saks gives a restrained, expressive performance as the magistrate's almost deadpan clerk. Hugh Franklin

normance as the magistrate's armost deadpan clerk. Hugh Franklin is properly imperative as the prosecutor who is more concerned with political expediency than justice. Diana van der Vlis is decorative as a young wife with feminine curiosity and a liking for nice things, and Louise Troy is convincingly scornful as a high-born lady who proves to have a low boiling point.

Harold Clurman has staged the play with seeming appreciation of theatrical contrasts and variable tempo. Ben Edwards has designed an appropriately dingy looking setting of the magistrate's office, and Noel Taylor has provided the costumes, including a suitably plain black dress for Miss Harris and what are presumably smart gowns for Miss yen der Vlis and Miss froy.

"A Shot in the Dark" is mod-

what are presumably smart gowns for Miss ven der Vlis and Miss froy. "A Shot in the Dark" is mod-erately entertaining, but not even the Achard-Kurnitz humor and the Julie Harris incandescence enough to put it across.

Cook for Mr. General

A Cook for Mr. General
William Darrid, Eleanore Saidenberg &
Leonard Ruskin presentation of comedy
in three acts [12 scenes), by Steven
Gethers, Staged by Fielder Cook; scenery,
and lighting, Will Steven Armstrong;
costumes, J. Michael T. Will. Stars Bin
Bunce, John McGiver, Thomas Carlin,
Gerald O'Laughlin, Opened Oct. 19, '61,
at the Playhouse, N.Y.; 86,90 top weeknights, 57,50 Friday and Saturday nights,
Gen. Rivers Robinson William
Gen. Rivers Robinson Carlin
Capt. Chalmers Alan Bunce
Stt. Potter Richard X. Stattery
Tomas Agganis Bill Travers
Thompson Bill Travers
Thompson Dustit Heffman
Frank Fred Kareman
Frank Fred Kareman
Frank Fred Kareman
Frank George Furth
Walker Roborn
Morriel
Krov Roberts
Richard S. Slattery
Tomas Agganis Jonathan Lippe
Jordan George Furth
Walker Roborn
Kon Robo shwick adford chards

Shows Out of Town

The Garden of Sweets

Philadelphia, Oct. 19.

Ben Frye & Irving Soures presentation of drama in two acts (four scenes).

Waldemar Hansen, Staged by Milton Katselas: settings, Boris Aronson: costumes, Patricia Zipprodi: lighting, Tharon Musser; music, John Balamos, Start, Katina Patricia Zipprodi: lighting, Tharon Musser; music, John Balamos, Start, S

Stark lighting and overacting are used in an attempt to add theatrical interest to drab domestic difficulties in "A Garden of Sweets," the play by Waldemar Hansen at the Walnut Street Theatre. The author's apparent intention of writing a Greek tragedy doesn't come off, however.

The title location is an old-fashioned confectionery and ice-

doesn't come off, however.

The title location is an old fashioned confectionery and ice cream parlor in a lake front city, presumably Buffalo. The central figure is a Greek-American widow, played by Katina Paxinou, who has kept the enteprise going for the sake of her three sons and daughter. But the garden of sweets ineiviably turns out to be a compound of bitterness. Each member of the household is flayed in turn as frustrations, greeds and weaknesses are revealed.

Pinpoint spotlights to bring on characters and bouzouki music to cue the moods set an atmosphere heavy enough to put on "Electra" or "Phedre." Miss Paxinou's classic features, upon which emotional lightnings easily play, seem better suited for some Attic queen than a backstreet shopkceper in a small city. The star generates genuine exceptioner however as in the short New Haven (23-4).

a backstreet shopkeeper in a small city. The star generates genuine excitement, however, as in the death scene, when she recognizes that her life has been a waste and her children are failures. The action begins with the return of a son who fled three years before. The favorite son, the youngest, ran away when he couldn't consummate a marriage into which he was forced. The youth appears to be a psychological case. The oldest son is an alcoholic, the second is a chaser and gambler, and the daughter is an embittered old maid.

maid

daugnter is an emolitered old maid.

The only one who really wants mama's store is an outsider, the Nordic daughter-in-law, well played by Madeleine Sherwood. Why she wants it is a mystery, During the entire week's action on stage, there is only one customer, a kid who buys a pound of jelly beans, for which he isn't charged. Antonio's performance suffers from the role's lack of definition. Morgan Sterne, as the brother who left home early and now has it made, and John Balzac, as the helpless tippler give down to earth performances.

down to earth performances. Playwright Hansen writes Playwright Hansen writes with perception, and a number of his scenes have the ring of sound observation. But that is hardly a reason to stage his work as if he were Racine. Boris Aronson's setting of the ice cream parlor, brightened by the multi-colored jars of hard candy and the lozenged stained glass windows, is a decorative masterpiece and deserves a better tenant. Gagh.

Advise and Consent

Advise and consent
Cincinnati Oct. 3.
Martin Tahse presentation by arrangement with Robert Fryer & Lawrence
Carr. of drama in three acts by Loring
Mandel, adapted from the Allen Drury
novel of the same name. Staged by
Franklin Schaffner: scenery, Rouben Ter.
Opened Oct. 2: '81 at the Shubert Theatre. Cincinnati: \$3.10 of the Shubert Kirk,
Reporters Robert Windish, Robert Kirk,
Ruth Livingston

11		Ruth Livingston
n	Sen. Orrin Knox	. Chester Morris
e	Sen. Brig Anderson	.Farley Granger
ý	Mabel Anderson	
y	Sen. Seab Cooley	
	Vice President	
n i	Sen. Bob Munson	Royal Beal
n	Sen. August	Donald Marye
e	William A. Huntington	
ň	At	wood Levensaler
ii	Sen. Richardson	. Wilson Brooks
'n		
	Sen. De Wilton	. Joseph Boland
s	Claire Munson	Kay Doubleday
S	Claire Munson	Kay Doubleday
d	Claire Munson Sen. Van Ackerman Herbert Gelman	Kay Doubleday Harry Millard Archie Smith
d	Claire Munson 'Sen. Van Ackerman Herbert Gelman	Kay Doubleday Harry Millard Archie Smith
s d y	Claire Munson Sen. Van Ackerman Herbert Gelman Llz Secretary	Kay Doubleday Harry Millard Archie Smith faxine S. Taylor Ruth Livingston
s d y	Claire Munson 'Sen. Van Ackerman Herbert Gelman	Kay Doubleday Harry Millard Archie Smith faxine S. Taylor Ruth Livingston

The touring company of "Advise and Consent" is in capable hands. The troupe's opening in the home town of producer Martin Tahse, was appreciably sharp after only three weeks of rehearsal. A near full house responded with 10 curtain calls.

The physical production for Loring Mandel's adaptation of the

The Garden of Sweets

Philadelphia, Oct. 19.

Ben Frye & Irving Squares presentation of drama in two acts (four secnes) by Waldemar Hansen. Staged by Milor Squares presentation of drama in two acts (four secnes) by Waldemar Hansen. Staged by Milor Squares Presentation of drama in two acts (four secnes) by Waldemar Hansen. Staged by Milor Squares Principle Control of the Principle Control of th

House Jameson, in the juicy role of a South Carolina senator, racks up a Stellar performance. So does Archie Smith in the role of a State Department informer against the Secretary of State candidate, played by Atwood Levanesoler.

candidate, played by Atwood Levensaler.

Lesser parts, but important in the fast trend of events in the second and closing acts, have Royal Beal as the Senator from Michigan, Russell Gaige, as president, and Harry Millard as the Senator from Wyoming.

Koll.

(23.4). Gideon (tryout)—Locust. Philly (23.4). Gypsy (N.Y. Co.)—Biltmore, L.A. (23.4). Gypsy (d. Co.—Ford's, Balto (23.28); Shubert, New Haven (30.4). Keam (tryout)—Shubert, Philly (23.28, moves to N.Y.).
La Plume de Mg Tante—Fisher, Det.

Shubert, New Haven (30-4).

Keam (tryout)—Shubert, Philly (23-28, moves to N.Y.).

La Plume de Mg Tante—Fisher, Det. (23-6).

Miracle Mortes Show (tryout)—Her Majesty S. Montreal (23-28); Colonial, Boston (30-4).

Miracle Worker—Orpheum, Mpls (23-28); Pabst, Milwaukee (30-4).

Music Man—Pabst, Milwaukee (23-28); Hanna, Cleve, (30-4).

Music Man—Pabst, Milwaukee (23-28); Hanna, Cleve, (30-4).

Music Man—Pabst, Milwaukee (23-28); Grion (30-27); Scottish Rite, Ft. (Grand Rapids (26-27); Scottish Rite, Ft. (Wayne (23); Ohio Theatre, Lima (30); Palace. Youngstown (31); Ohio Theatre, Lima (30); Palace. Youngstown (31); Ohio Theatre, Man (30); Palace. Youngstown (31); Ohio Theatre, Mars (34); Crist (20); Scottish Rite, Ft. (34); Civic. Lansing (4).

My Fair Lady (24 Co.)—Shubert, Chi (23-44); Goal Repertory Co., (Mary Stuarthe Cusem)—National, Wash.

My Fair Lady (22 Co. — Situaris) Co. Mary Co. (Mary Stuaris) Halional Reportory Co. (Mary Stuaris) Elizabeth the Queen-National Wash. (23-4). Rhinoceros—Hartford. L. A. (23-4). Sound of Music (2d Co.)—American. St. L. (24-4). New York (tryout)—Playhouse. Wilmington (1-4). Taste of Honey—Royal Alexandra. Torronto (23-4).

Sunday in New York (tryout)—Play-house, Wilmington (1-4). Tasts of Honey-Royal Alexandra, To-ronto (23-4). Tenth Man-Wilbur, Boston (23-4). Thurber Carilval-Veteran's Memorial, Providence, R.I. (23). Palace, Danburg (24): Capitol, Binghamton (25): Audi-torium, Rochester (26-28); Her Majesty's, Montreal (25-24). Her Majesty's, Joyan in the offer work of the Carlon, Norfolk (27-28): Civic, Knoxville (31-1); Temple, Birmingham (2-4).

London Shows (Figures denote opening dates)

LOIGON SNOWS

(Figures denote opening dates)

Affair, Strand 19:21-611.

Amorous Pawer of Strand 19:21-611.

Amorous Pawer of Strand 19:21-611.

Amorous Pawer of Strand 10:23-610.

Billy 12 Amorous of Strand 10:23-610.

Billy 61 Time, Savoy (5:31-61).

Bonne Soup, Comedy (10-23-61).

Bonne Soup, Comedy (10-23-61).

Bonne Soup, Comedy (10-23-61).

Bonne Soup, Comedy (10-23-61).

Brown Strand 10:41-610.

Brown & Bessle, Royal Ct. (10-24-61).

Ducks and Lovert, Arts (10-18-61).

Fings Aln't, Garpick (2-11-60).

Fings Aln't, Garpick (2-11-60).

Guilty Party, St. Martins (8-17-61).

Firms Aln't, Garpick (2-11-60).

Fings Aln't, Garpick (2-11-60).

Fings Aln't, Garpick (2-11-60).

Fings Aln't, Garpick (2-11-60).

Hard La Douce, Lyric (7-17-68.

Hy Lay Lay Strand 11: 43-61).

Lord Chambertain, Saville (8-23-61).

Luther, Phoenix (7-2-61).

Muscle Worker. Wyndham's (33-61).

Muscle Worker. Wyndham's (33-61).

Muscle Man, Adelphi (3-16-61).

My Fair Lady, Drury Lane (4-30-58).

One Day of Year, Royal E. (10-26-61).

One Day of Year, Royal E. (10-26-61).

Robertory, Aldweich (12-15-60).

Reperiory, Aldweich (12-15-60).

Reperiory, Old Vic (9-14-61).

Young in Heart, Vic. Fal. (12-21-60).

SCHEDULED OPENINGS

Heartbreak Mermad (11-7-61).

SCHEDULED B'WAY PREEMS

SCHEDULED B'WAY PREEMS
We've Come Through, Hudson (10-25-61).
Write Murder, Belasco (10-26-61).
Garden of Sweets, ANTA (10-31-61).
Complaisant Lover, Barrymore (11-1-61),
Kean, Broadway (11-2-61).
Gideon, Plymouth (11-2-61).
Gideon, Plymouth (11-2-61).
Sunday in N.Y., Cort. (vol. 11-20-61).
Man for All Seasons: ANTA. (11-22-61).
Daughter Silence, Music Box (11-2-61).
Take Her, Biltmore (12-21-61).
Take Her, Biltmore (12-21-61).
Night of Spanas. Royale (12-2-62).
Night of Spanas. Royale (12-2-62).
We Strings: Hellinger (12-22-62).
Funny Thing Mappened, Alvin (6-3-62).

Priest-Impresario Wised Up On Angles; Slips Free of Concert Booker's Hammer

Cleveland, Oct. 24.

Rapidly growing importance and talent-buying power of show-minded colleges, aiming at developing heatrical tastes of students, is illustrated by John Carroll University's schedule of 1961-62 bookings for pop-priced entertainment and the Council of State for \$1

series.

For a fourth season it is giving several Cleveland commercial impresarios some competition in bidding for attractions. Father Herman S. Hughes, S. J., assistant professor in English literature at the Catholic institution, showed daring and showmanship this time in arranging programs ranging from Jazz bands to Shakespeare and longhair.

Padre directs the several content of the se

Padre directs the winter sub-scription series starting Sunday (29) with Ireland's Michael MacLiam-moir in dramatic readings of clas-sics by Oscar Wilde, dubbed "Im-portance of Being Oscar."

portance of Being Oscar."

Canadian Players in "King Lear" is second attraction Sunday, directed by Douglas Campbell who picked players from Ontario's Stratford Shakespearean festival. Yehudi and Hephzibah Menuhin are set for violin concert Dec. 5. Duke Ellington's band comes Jan. 14 to campus hall which has played Dave Brubeck, George Shearing and similar names.

Jave Brubeck, George Shearing and similar names.

Eileen Farrell, Carol Smith, Jan Peerce and Norman Farrow are vocal team-mates in Bach Aria Group set for Feb. 5. Modern ballets by Jose Limon's troupe have been booked for March 18 and the Japanese violinist Toshiya Eto for the closing April 6 concert.

Discovers Market

When Father Hughes jumped into concert show biz, he was a bit startled at first to discover it was sometimes a conniving and dangerous business. While earnestly dickering for some attractions a couple of seasons ago he ran into donneybrook fights with G. Bernardi, director of the powerful cleveland Opera Assn., which books big-time concert names across the board in civic auditorium.

Bernardi has an ingenious way of optioning all talent in sight and (Continued on page 64)

Dallas Center Readies Tryouts With Ives, Tone; Corwin to Stage Third

Corwin to Stage Third
Dallas, Oct. 24.
The Dallas Theatre Centre has set three premieres and will have Burl Ives and Franchot Tone starring in two productions of the new season. The schedule got underway last week with the opening of "Little Mary Sunshine" featuring Miriam Gulager.

The next offering will be "Let the Dogs Bark," by Chilean playwright Sergion Vodanovic, with Pedro Mortheiru, of Chile as director. It opens Nov. 14.

Burl Ives and his wife will co-Joshua Beene and God," opening Dec. 12. The play is a comedyrama by Hal Lewis, managing editor of The Dallas Times Herald, and Chifford Sage, a publicist and examusements editor of the same daily. Ives has the script under option for Broadway.

Franchot Tone will play George Washington in "The Crossing." a new drama by Howard Fast. The production is tentatively dated for February. The third, new play scheduled is "Naked to Mine Enemies," by Charles W. Ferguson, a senior editor of Reader's Digest. Also tentatively dated for February opening, it will be staged by film and legit author-director Norman Corwin.

Buffalo Gets Expanded Legit-Concert Schedule

Buffalo, Oct. 24.

Theatre Series is offering an expanded list of bookings for the coming season, all to be presented at Kleinhans Music Hall. The series comprises Victor Borge, "Plates of Penzance," "Advise and Consent," Fred Waring and Carol Channing.

Channing.

The use of Music Hall for stage attractions is unusual, as the erection of a special curtain and a proscenium is required.

Aid for 'Horn in West'

Aid for 'Horn in West'
Greensboro, N.C., Oct. 24.
The Southern Appalachian Historical Assn. will ask the governor and the Council of State for \$10.000 to help cover losses incurred by the historical drama, "Horn in the West," according to state auditor Henry Bridges.

The audit just completed reveals that the association lost \$15,788 last season. Officials of the association blamed inclement or threatening weather for reduced attendance at the outdoor pageant.

By law, the state may grant as much as \$10,000 each year, with the money coming from the contingency and emergency fund. The state gave the historical association \$10,000 last year, when the loss for the season was about the same as this year's.

2-Troupe 'Birdie' Has Earned 100% **Profit Thus Far**

The profit on the now-touring Broadway production of "Bye Bye Birdie" is figured to have passed the 100% mark. The musical is currently in its third week at the Shubert Theatre, Boston, after concluding a 77-week New York run Oct. 7.

There are now two companies of "Birdie" on the road. The other, financed partly from profits earned by the Main Stem production, debuted in San Francisco last April and is now in the eighth week of an open-end booking at the Erlanger Theatre. Chicago. It played Frisco and Los Angeles as a Civic Light Opera offering with the CLO guaranteeing \$100,000 of its financing.

The touring company earned an operating profit of \$149.703 in six

Its financing.

The touring company earned an operating profit of \$149.703 in six weeks in Los Angeles. That's revealed in an Aug. 27 accounting, which also discloses operating losses for the presentation of \$11,-611 on a \$39.026 gross for seven performances in Portland, Ore.; \$2.875 on a \$75.080 gross for 11 performances in Seattle; \$2.603 on a \$67.631 gross for nine performances in Denver and \$3.010 on a \$46.768 gross for the first seven performances; ending Aug. 27, of a two-week stand in Dallas. The accounting also provides a rundown of the Broadway production for the offering during that period was \$25.931. Grosses for the nine weeks ranged from \$35.322, representing a \$764 operating loss, to \$52.959, representing an \$8.623 operating profit.

Income earned thus far by the two-company wenture, produced by Edward Padula, in association with

Income earned thus far by the two-company venture, produced by Edward Padula, in association with L. Slade Brown, includes some of the revenue from the sale of the film rights to Columbia for \$850,-000 against 10% of the distributor's world-wide gross. The picture deal on "Birdie," which has a book by Michael Stewart, music by (Continued on page 68)

Houston Playhouse Has

Series of Guest Stars

Houston, Oct. 24.

Houston5s legit Playhouse
Theatre has adopted a guest star
policy Each show plays four
weeks. Tom Drake is currently
appearing in "Send Me No Flowers." Other recent names have included Alan Mowbray in "The
Pleasure of His Company" and Joe
E. Brown in "Father of the Bride."

Pleasure of His Company" and Joe
E. Brown in "Father of the Bride."
Producer Jim Mendenhall and
associate Bert Weil have booked
Pat O'Brien in "The Loud Red
Patrick" as the November production. Allan Jenkins will appear in
December in a play to be selectd,
and the producers are negotiating "A Midsummer Night's Dream,"
with Don Willson for a January
show.

Pat Harrington Sr. and Robert
Redford will appear in "Sunday
in New York."

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Gabler." which was to have started
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Life Copies Art.

Life Copies Art.

Bugene Wood has been cast to type for a role in David Merrick's upcoming Broadway production of "Subways Are For Sleeping." The actor, a professor of drama, is former chairman of the drama department at Ithaca (N.Y.) College.

His role in the musical is a former college professor who has foresaken the academic life.

Atlanta Already Admits Negroes; **Seats Anywhere**

The Actors Equily edict that its members won't appear in any theatre permitting segregation either in front or behind the foothights after June 1. 1962, will cut little ice in this Deep South sector. The simple reason is that, as of right now, a Negro can buy a ticket trany place in the house" to see any stage show, opera performance, cultural presentation, and/or concert booked for this Gate City of the South.

Although entrepreneurs and bookers have not been vocal about it they have been selling tickets, season and otherwise, to Negroes just as they have to whites with the query: "Where do you want to sit?"

me query: Where do you want to sit?"

Some 20 or 25 Negroes patrons were noticed sitting in orchestra seats and loges when soprano Joan Sutherland sang concert here opening All Star Series at Municipal Auditorium. There was no disturbance or protest.

Tickets have been sold to Negroes to Atlanta Theatre League series of stage shows (successor to Broadway Theatre League sponsored by Atlanta Music Club. They were in audiences viewing "A Thurber Carnival" at Tower Theatre.

sponsored by Atlanta Music Club;
They were in audiences viewing
"A Thurber Carnival" at Tower
Theatre.

Same is true of Atlanta Symphony Orchestra concerts, staged
in Tower Theatre.

Promoters of stage events are
following lead of sponsors of sixday, seven-performance season of
Metropolitan Opera Company,
which appears each spring at
4,400-seat Fox Theatre here. Met
its sponsored by Atlanta Music Festival Assn. and Atlanta Junior
League, which rents WilbyKincey's Fox each year for opera
season.

A couple of "incidents" developed this year when Negroes
showed up holding tickets entitling
them to seat among whites. They

showed up holding tickets entitling them to seat among whites. They were refused seats their ducats called for, but were provided chairs from which they could view the opera.

Metropolitan Opera general manager Rudolf Bing, at the end of the Atlanta engagement, became quite yocal about the situation, stating the processive of the transfer of the country of the cou

vocal about the situation, stating unequivocally that Met would not return to any spot playing to segregated audiences. Atlanta sponsors of Met quickly knuckled under and said tickets would be sold to any and all, regardless of color, in the

and all, regardless of color, in the future.

This avowed policy provided the "break-through" needed.

With golf courses and bus seating already desegregated and lunch counters now serving both races side by side and integration of schools peacefully accomplished, Atlanta promoters and bookers could see no reason to turn down Negroes seeking to buy tickets to flesh attractions, despite a city ordinance forbidding mixing of races in public places.

'Under Milk Wood' Opens Syracuse Stage Season

Syracuse, Oct. 24.
The Circle-in-the-Square production of "Under Milk Wood" was the opening bill of Celebrity Series at the Syracuse Univ. Regent Thea-

Now Ask Payment of 10% Overcall On Dual-Company Road 'Mattress,' Which Lost \$259,536 on 120G Nut

Ephrata (Pa.) Strawhat **Switching to Musicals**

Switching to Musicals
The Legion Star Playhouse,
Ephrata, Pa., will switch to musical productions next summer. Producer-director John Cameron,
who's renewed his lease on the
theatre and adjoining Legion
Hotel, plans launching the tuner
policy next June 7:
The playhouse, which ended a
16-week season of straight plays
last September, is being renovated.
An orchestra pit has already been
installed.

Backers to Get 100G Payment Of 'Marriage' Profit

The backers of "Marriage-Go-Round," which ended a 55-week Broadway run in February, 1960, will receive a delayed profit distribution of over \$100.000. The coin was previously tied up by Sherman S. Krellberg's attachment of the earnings on the Paul Gregory presentation of the Leslis Stevens comedy.

A motion by the backers to have their 50% share of the attached profits released was upheld last Friday (20) in N. Y. Supreme Court by Justice Birdie Amsterdam. The attachment of the "Marriage" income stemmed from Krellberg's suit against Gregory in connection with their co-production of the 1959 tryout flop, "Pink Jungle."

Jungle."

The total profit on "Marriage" as of last Oct. 5 is understood to have reached \$254.000, of which the investors share' is 50°C. A profit distribution of about \$42.000

the investors share' is 50%. A profit distribution of about \$42.000 was reportedly divided between Gregory and the backers of "Marriage" prior to Krellberg's attachment of the show's earnings.

Still tied up by the Krellberg attachment of the show's earnings.

Still tied up by the Krellberg attachment of the profits on the venture. Some of the coin had previously been released by Krellberg in connection with Gregory's settlement of some of the debts of the "Jungle" of the "Jungle" of the "Jungle" of the "Jungle" of the suit was filed in January. 1980.

The outstanding unpaid bills on the suit was filed in January. 1980.

The outstanding unpaid bills on the tryout failure are now understood to be down to around \$23.000. About \$50.000 of Gregory's tied-up profits on "Marriage" were reportedly applied to paying off "Jungle" creditors. "Jungle" in which Ginger Rogers starred, was also written by Stevens with songs by Vernon Duke. It folded in December, 1959, after a two-month pre-Broadway tour.

Anent "Marriage," a breach of contract suit filed against Gregory by Gayle Stine, C. Edwin Knill (Continued on page 68)

the suit was filed in January, 1960. The outstanding unpaid bills on the tryout failure are now understood to be down to around \$23.000. About \$50.000 of Gregory's tied-up profits on "Marriage" were reportedly applied to paying off "Jungle" creditors. "Jungle." in which Ginger Rogers starred, was also written by Stevens, with songs by Vernon Duke. It folded in December, 1959, after a two-month pre-Broadway tour.

Anent "Marriage," a breach of contract suit filed against Gregory by Gayle Stine, C. Edwin Knill (Continued on page 68)

Mann & Scott Need 300G

For Detroit Oct. 24.

Actor George C. Scott figures that around \$300,000 will be needed to cover the costs of the two new plays he and New York producer. Theodore Mann intendpresenting at the Shubert Theatre here this winter. The productions. Ira Levin's "General Seeger" and Alice Cannon's "Great Day in the Morning," are to be financed locally through investments in Theatre-of-Michigan Corp., formed by Scott and Mann.

Sets and costumes for the productions are to be made here and casting is also to be done locally. "Seeger" is planned for a Dec. 4 opening at the Shubert and "Morring," in which Scott's actress-wife. Colleen Dewhurst, is to star, is scheniled for 2 January d-but at the theatre. The shows if suc-yesefu., vil's "scurently be transferred to New York as "Detroit production," according to Scott.

unsuccessful two-company "Once Upon a Mattress" touring venture has recently exercised a 10' over-call provision to reduce its loss on the project to \$127,536 in excess of a \$132,000 investment. Backers, who sank an initial \$120,000 mio

who sank an initial \$120.000 into the enterprise which collapsed completely last May 27, were a-ked for the belated overcall last month in a letter accompanying the operation's closing audit.

The accounting reveals a deficit, for which the general partners are responsible, of \$139.536 in excess of the \$120.000 original capitalization. The additional 10°7 overcall will cut the management's deficit and boost the backers' rap in the amounts stated above, but will not alter the total loss of \$259.536. The producers of the two-company operation were Frances Ann Hersey and Michael Dewell, both connected with the National Phoenix Theatre Inc., from which they obtained the rights to present the touring edition of the musical.

The road venture involved a major city touring troupe and a bus-and-truck unit. The former company, booked by the S. Hurok office and headed by Dody Goodman and Buster Keaton, threw in the towel last March 18 after sustaining large losses. The bus-and-truck company, which folded May 27, costarred Imogene Coca. Edward Everett Horton and King Donovan.

The motorized unit, which was booked by Broadway Theatre Alliance, at that time a subsidiary of Columbia Artists Management Inc., took over some of the other company's unfilled time. BTA has since been sold by Columbia to United Performing Arts Inc. During the run of both touring productions substantial cuts in running expenses were executed through the waiver and o'or reduction of cast salaries, royalties, booking fees, rentals and office expense.

"Mattress." a musical parody of Hans Christian Andersen's The waiver and o'or reduction of cast salaries, royalties, booking fees, rentals and office expense.

"Mattress." a musical parody of Hans Christian Andersen's The Hans Christian An

Local Groups Planning To Fill Gaps in St. Loo Legit Booking Schedule

Shows Abroad

Va Done Chez Terpe

Va Bone Chez Terpe

(Go to Thorpe's, Then)

Paris, Oct. 3.

ntoine Bourseiller presentation of the control of t

Francois Billetdoux is one of the group of new French playwrights whose works seem to have several whose works seem to have several layers of meaning. In the case of "Va Done Chez Torpe" ("Go to Torpe's, Then") there's little prospect for Broadway, in spite of its occasional brilliance.

occasional brilliance.

The drama is localed in an unspecified middle European country called Chez Torpe, where the local police inspector investigates a series of suicides, and becomes so confused that he joins a suicidal group. An inn proprietress is able to provide solace to these people, but she remains an enigmatic but she remains and the same that the sam but she remains an enigmati mother image and female symbol.

There are moments of comedy, drama and intellectual depth. The inspector's tirades and dogged efforts to understand the death-prone people appears to have significance.

nificance.

The author plays the gruff inspector with elan, bombast and heart, while Katharina Renn is warm, commanding and entrancing as the innkeeper who can no longer endure distillusioned people, and yearns for a strong, simple man.

Antoine Bourseiller's staging is visually effective, and the scenery evokes a suitably dream-like inn somewhere on the no-man's-land of

somewhere on the no-man's-land of human needs, desires and outlooks.

Die Reise (The Voyage) Zurich, Oct. 15.

Zurrich, Oct. 15.
Schauspielhaus presentation of comedy in eight scenes by Georges Schehade, in German adaptation. Yvome zad Herbert Meier. Staged by Reinhart Spoorti; sets. Peter Bissegver, incidental music. Rolf Langnese; technical director, Franz Ebradi; lighting, Walter Gross. Opened Oct. 14, '61, at the Schauspielhaus, Zurich; 33 top. \$3 top.

Christopher Ren	e Scheibli	
Georgia Maria-Magdalena	Thiesing	,
Cheston Karlbeinz Father Lamb Herms	Windhorst	۱
Father Lamb Herms	mn Brand	í
Sailor Jim Fre	d Tanner	
Sailor Jim Fre Diego Pet Mrs. Edda Traus	er Oehme	
Mrs. Edda Traud	e Carlsen	
Adm. Punt La	ils Rainer	
Comdr. Greench Hanns N	rassultzer	ĺ
Capt. Wisper Robe	rt Tessen	
Mate Alexander Wittker Peter Adm. Punt L. Comdr. Greench Hanns M. Capt. Wisper Robe Senhor Panetta Edw	in Parker	Ġ
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	Otto Maechtlinger
Comdr. Gordon	Peter Schuette
Client	Petra Schmidt
Lt. Cox	Fimar Schulte
Lt. Lory	Brung Ganz
Unknown Men	
Chanona men ilitiii	Mario Hindermann
Jane	
Voice of the Parrot.	. Trante Carlsen

Georges Schehade, a 51-year-old Georges Scienade, a 31-year-olu author who writes in French, was brought to the attention of legit circles a few years ago by Jean-Louis Barrault, who found his 'poetic theatre' particularly apt to his own style. The oriental poetto his own style. The oriental poet playwright's most recent play is no exception. In fact, it is this very style which may turn out to be a stumbling block against wide-spread acceptance of "Die Reise" ("The Voyage"). Its beautiful lyric quality and inventiveness cannot lide a rather anemic story and creasionally meaningless voids. U.S. chances may best lie off-Broadway.

A young sales clerk in 1850's port of Bristol, England, dreams of an ocean voyage for which he is saving all his money. One day, he saving all his money. One day, he is tricked into changing his clothes with a mate who, although acquitted, is guilty of murder and escapes in disguise. Due to mistaken identity, the clerk is brought before a mysterious court of justice presided by a retired admiral. His supposed crime is unveiled and acted out onstage, but instead of revealing his true identity in defense, the clerk chooses to act out the killing as he would have committed it, in self-defense carps in disguise. Due to mistaken identity, the clerk is nought before a mysterious court of justice presided by a retired admiral. His supposed crime is unveiled and acted out onstage, but instead of revealing his true identity in defense, the clerk chooses to act out the killing as he would have committed it, in self-defense the clerk chooses instead of as deliberate murder. He is acquitted, but decides to hand over his savings to the Admiral to buy a tombstone for the victim. Beturning to the shop, he abandons his dream of a voyage and settles down with the girl he previously ignored.

Carl Sternheim, who died in 1942, was one of the most successing the most successing the clerk chooses the playwrights in postwar Berlin. His hits have included "The Snbb." "The Cash Box." "The Cash Box." "The Cash Box." "The Snbb." "The Pants." "The Cash Box." "The Pants Berlin. His hits have included "The Snbb." "The Pants." "The Pants." "The Cash Box." "Citizen Schippel" aid "1913." No exception is "Tabula Rasa." Although written some 40 or 50 years ago, they are as fresh and over this savings to the Admiral to buy a tombstone for the victim. Beturning to the shop, he abandoons his dream of a voyage and settles down with the girl he previously ignored.

The play's tone is of amiable

fantasy, and even those parts de-picting the murder are never taken pleting the murder are never taken quite seriously. As a result, it falls somewhere in-between, being neither quite straight nor strong enough in its comedy aspects. Part of the blame, at least, must fall on director Reinhart Spoerri, who seems to lack subtlety and poetic imagination of the Barrault type of starting staging.

staging.

The performances are generally good, with a special nod going to vet actor Luis Rainer, an ex-Max Reinhardt player who came out of retirement to portray the Admiral. Young Rene Scheibli shows prompted to the property of the performance of the perform ise as the clerk, and of the numerise as the cierk, and of the numer-ous supporting actors, Hermann Brand and Fred Tanner are stand-out. The sets by Peter Bissegger are adequate, allowing quick changes in the flashback scenes.

٠,	top.
	top. Prosecutor Ernst Schroeder
	Flower country and the comment of th
- 1	His Wife RULE DERMESSEE
.	His Wife Buth Hazzmeister Dr. Hahn Slegmar Schneider
	Hilde, alias Inge, alias Coco. Gisela Stein
	Murderer Wilhelm Borchert Guardsman Joseph Noerden Father Karl Hellmer
1	Guardsman Joseph Noerden
.	Father Karl Hellmer
١	Mother Gerda Schaefer Mario Wolfgang Kuehne
1	Mario Wolfgang Kuchne
- 1	Concieres Dieter Ranspack
	Wandraw Wondraw
. 1	Ponceman Eduard Wandies
1	Policeman Eduard Wandrey Driver Holger Kepich

This is the third and final version of Max Frisch's "Count Oederland," a project to which this 50-year-old Swiss dramatist had devoted the last 15 years. The first version of this symbolical play ended with the suicide of the central figure, a prosecutor-turned-revolutionary. The second was given by Fritz Kortner as an "actual slant," sort of a parallel to Adolph Hitler. The final version, preemed at the 1961 Berlin Cultural Festival, has been treated as sort of a dream story. It can't be al Festival, has been treated as sort of a dream story. It can't be called a success either.

The story concerns a supposedly reliable bank employee has murdered an innocent man, apparently without reason. Only the prosecutor realizes that the crime was an expression of mere boredom. Fed expression or mere beredom. every control of life, too, the prosecutor sets out to become a revolutionary. He kills several people, overthrows the existing power and is offered the president's chair, himself. He has dent's chair, himself. He has reached all his goals except the freedom he wanted most.

freedom he wanted most.

Frisch is seemingly saying that real freedom and authority don't mix. But although "Oederland" is not dull and even has fascinating effects, the latter are provided by the actors, notably Ernst Schroeder in a performance of rare intensity in the title role. The other leads also turn in impressive portrayals.

Although the play's poetry lacks mpact, the macabre humor is impact, effective.

The staging by Hans Lietzau is good. The settings by Palitzsch reveal much imagination. Kurt Heuser wrote the shrill atmospheric circus music backgrounds.

Hans.

Tabula Rasa

(Clean Sweep) Berlin, Oct. 1

Berlin, Oct. 1.

Berlin Festival presentation of comedy rama in three acts, by Carl Sternheim larged by Hanskarl Zeiser; settings and stumes, H. W. Lennewelt. Opened Sept., '61, at the Schlosspark Theatre, Berns 1855 ter.

nn; 33.50 top.	
Wilhelm Staender	Bernhard Minetti
Isolde Staender :	Edeltraut Eisner
Heinrich Flocks	
Arthur Flocke	Friedrich Siemers
Nettel Flocke	Monika Peltsch
Werner Sturm	Claus Hofer
Paul Schippel	Klaus Miedel
Bertha	Gudrun Genest
Doctor	Herbert Wilk

Carl Sternheim, who died in 1942, was one of the most successful playwrights in postwar Berlin, His hits have included "The Snob," "The Pants," "The Cash Box," "Citizen Schippel" and "1913." No exception is "Tabula Rasa." Although written some 40 or 50 years ago, they are as fresh and

trates on stocks, smokes big cigars is an individualist and not at al idealistic. The author's thesis

is an individualist and not at all idealistic. The author's thesis clearly is that socialists are disguised would-be capitalists.

Bernhard Minetti, one of Germany's ablest stage actors, plays the principal role, another great portrayal in his imposing list. Claus Hofer, Friedrich Siemers and Franz Nicklisch play other principal roles. While the romantic interest is supplied by Gudrun Genest and Edeltraut Elsner. All give capable performances.

Hanskarl Zeiser's staging seems more conservative than the author

more conservative than the author

Rinaldo in Campo (Rinaldo Into Battle

(Rinaldo Into Battle)

Rome, Oct. 6.

Pietro Garmel & Sandro Gavanaini presentation of a minical comedy in two Govanaini presentation of a minical comedy in two Govanaini, songs by Domenica Modugno. Staged by authors; decear and costumes. Catellacci, dances, Barbert Ross. Rahph Beaumont, assisted by Sergio Somigil. Sears Domenica Modugno. Della Scala. Facia Parolli; features Giraspia Porelli, Facia Ingressia. Deate Ratgio Roschi. Gesio Ingressia. Deate Ratgio Roschi. Gesio Ingressia. Deate Ratgio Roschi. Gesio Parellitics puppet Italia Chiesa, La Marionettatics puppet troupe, dancers 630. Opened Oct. 5, 'Si, at the Teatre Sixthus, Rome; 36 top.

Pietro Garinei and Sandro Giovannini have outdone themselves in this sparkling new musical com-edy, probably the best show of its kind ever staged in this country. It is certain to become a milestone in the Italian musical theatre as well as one of its top financial sucwell as one of its top inancial suc-cesses to date. "Rinaldo" also has all the ingredients of an interna-tional hit, and a savvy adaptation could rate it strong Yank atten-tion as well.

Principal ingredients are the top book and lyrics, costars Domenico Modugno, Delia Scalla, and the sub-Modugno, Delia Scalla, and the sub-ject matter of Sicilian handitry, Garibaldi and flagwaving patriot-ism, plus outstanding choreography and art direction, brilliant acting support, and an all-round tasteful spectacle.

The parlay makes it a typically Italian product, but with a knowledge of international entertainment facets unknown to other edge of international entertainment facets unknown to other Italian authors. With this item it can be said that after a long uns-ibili fight against the banal musi-comedy that has dominated the local scene for many years, song and dance shows in the accepted American sense have at last arrived in Italy. in Italy.

in Italy.

The 1860 story involves a fiery young daughter of a Sicilian nobleman who has fallen for a notorious brigand, and of her efforts to swing him over to the cause of Garibaldi, who has just invaded the island and is summoning forces for his invasion of the Italian mainland. The heads generally mainland. The book generally avoids the pitfalls of rhetoric and bombast, and has the help of a series of unusual and apt songs from Domenico Modugno's repertoire, which fit the setting and mood admirably.

While Modugno's

While Modugno's song delivery is well known, it's his stage presence and dramatic ability which will surprise those who don't know that he initially trained as an actor. His is a good, solid performer, well matched, by Miss Scala's exhuberant portrayal of the Sicilian belle. Hers is an outstanding stremous dialog-song-dame stint which draws rousing audience response.

Paolo Panelli, though repeating Paolo Panelli, though repeating himself at times, is a relentless laugh-getter as a gang sidekick, while a new comedy duo. Franco Franchi and Ciccio Ingrassia, also contribute strongly. Their second act routine is particularly strong, suggesting future nitery possibilities.

An appraisal wouldn't be com-An appraisal wouldn't be complete without a special nod to the dances staged by Yanks Herbert Ross and Ralph Beaumont. Coltellacci's sets and costumes, deliberately keyed to resemble historic rotogravures, are up to his traditionally high standard. Hawk.

Off-Broadway Reviews

16. 78 h. at the Greenwich News Theatre,
Data 4.0 top. David Scott Britten
Girl Jeansa Miles
Gueen Geraldne Fitzgerald
King Anthony Zerbe
Young Opponent Jerry Restwood
Womm with a Dog Jerry Restwood
Womm with a Dog George Morfogen
Young Gueen Sassin Barrow
Father Devid Rosenbaum
Rother Devid Rosenbaum
Mother Kenneth Vitulii
Mother Gerald Malebards
Jamie Jerry Rockwood

During the second act of the opening night performance of "The Cave Dwellers," a lady in the second row gave up and diligently read her program. She could hardly be blamed, for the actors and director in this revival are so busy searching inwardly for something they don't find that they neglect to get on with the play.

play.
William Saroyan's plearesque inquiry into love and beauty needs lots of what hospitals call T.L.C. (tender loving care), but there is also a need for incisiveness, clarity of a need for includeness, claims of spark. Stage life, in a couple words.

In "The Cave Dwellers" the play-

In m The cave Dwellers' the play-wright has tried to create a world in miniature backstage at a de-serted theatre. Since he is a man of sensitive convictions, it is worth trying to hear him out. Because he was a forerunner, however, of the "don't-say-it-to-be-clearlyof the "don't-say-it-to-be-clearly-understood" school of playwriting, of which there's more than a suffi-ciency these days, the cast and director should work toward clari-fication. As usual in such cases, when they don't, the audience is

when they were the loser.

Geraldine Fitzgerald, stars as the former grand actress who is now tubercular and indigent. At first she swims against the floodtide of introverted performances that engulf the play, but presently she elects to chance floating or going under. Because of her buoy-

going under. Because of her buoyant stage presence, she stays on top, but neither her nor the author's charm can save a floundering show.

Michael Lindsay-Hogg, the star's son, who has staged the revival, has kept the pace tediously slow, and the entire production subdued. Among the uninspired company, Joanna Miles has a sense of identity as a lost girl searching for love, and Miss Fitzgerald's daugher. Sussen Barrow, appears briefly

fore, and miss fringerants daughter, Susan Barrow, appears briefly as the actress' younger self.
Ironically, Kenneth Vituili, who plays the bear, infuses the beast with more humanity than the actors who play humans are able to give their roles.

Geor.

The Sap of Life

The Sap of Life

Quartet Productions in cellaboration with William Fathaboration in the Control of the Control Saire allowed Oct. 2, 61
Square, Theatre, I
Andrew
Horatio
Father
Mother
Neighbor's Girl
Old Aunt
Another Neighbor'

It tells nothing to say that "The Sap of Life" is about a boy's discovery of his manhood, yet it tells everything. This ingenious new musical at off-Broadway's One Sheridan Square has a verve, freshness and abundance of youthful talent that reflects the very the of existence the show it sell

ful talent that reflects the very joys of existence the show is all about.

In the basement cabaret-style theatre, in arena fashion and very intimate, in music, word and with a touch of the dance, "The Sap of Life," takes form as a thoughtful comment on maturity love and

talent.

The production reaches a peak at the end of first first act, with the vibrating "The Love of Your Life." although latter half holds up well. Maltby's book has greater depth than most musicals and his lyrics bear close listening. David Shire's musical collaboration has obviously been close, and except for a now-and-then salute to "West Side Story" has originality.

The cast of seven is excellent. Kenneth Nelson and Jerry Dodge, as the young man and his heroworshipping younger brother, foil one another excellently. Nelson's voice is good, he is personable and he performs with direct vigor. As the girl whom he learns to love, and who learns of love through him, Patricia Bruder is especially winning. Pretty, piquant and with lovely voice, she is an actress of sureness and charm. Jack Bittner has crusty force as father and boss, Dina Paisner is restrained and gentle as the consistent mother, Lee Powell has concentrated yearning as a lovestruck neighbor and Lillian Fields is drily gawkish as the spinster aunt.

Francisco's incisive staging, support a line of the little of the little of the little of the little of the principal of the princip

aunt, Francisco's incisive staging, supported by Julian Stein's forceful
musical direction, keeps "The Sap
of Life" flowing with invigoratingity tingle. Peter Hunt uses the
lights to enhance individual scene
moods and John Conklin has provided a surrealistic background
that bears study while waiting for
the show to start. Geor.

Diff'rent

The Torousy Co. & Enth Kaner revival of drama in two acts, by Engene
O'Nelli. Staged by Paul Shyre; settines,
Boyd Dumrose; costumes. Anne Ges
Byrd; incidental music, Robert Rines.
Opened Oct. 17, '61, at the Mermand
Theatre, NY. S. 45, to by.
Capt. Caleb Williams. Michael Higgins
Emmis Cresby Marian Seides
Emmis Cresby Jen Jones
Afried Regers David Ryan
Mrs. Cresby Dorothy Pattes
Capt. John Crosby Art Smith
Benny Rogers Robert Trivas

Popular consumption of Eugene O'Neill's "Diff'rent" is unlikely. The thoughtful revival at the Mer-maid Theatre, however is a good opportunity for the dramatist's opportunity for the dramatist's fans to familiarize themselves with

fans to familiarize themselves with this rarely performed work. Paul Shyre, who staged the production, declares in a program note, "I hope O'Neill has not become too honest to be popular." That is not the point. "Diffrent simply is not top-drawer O'Neill. There is a wallop in this revival, however, for audiences willing to be exposed in our own grim age to the grimness of another era. And it is interesting to note with what directness O'Neill sticks to his theme. In this day of convoluted playwriting, such simplicity is like a breeze fresh off the water.

water.

At the opening curtain, a spare
New England living room is seen,
with a seated couple, looking
straight ahead, silhouetted against
the hackground. Director Shyre
and designer Boyd Dumrose evidently had Grant Wood's paintings
and the straight of the second of in mind in quickly setting the time, place and mood.

The elemental story concerns a girl's denial of her love because,

girl's denial of her love because, by a single lapse, her fiance proves to be as all men, and not "diffrent." Separation, loneliness and tragedy result from this stoic denial. The play moves toward catastrophe with the inevitability of Greek tragedy that O'Neill so much admired.

As a whaling captain, whose single dalliance in the south seas changes life half a world away, Michael Higgins gives a rockribbed performance. He has all the stern candor associated with sea-

ribbed performance. He has all the stern candor associated with sea-coast New England.

As the girl, who through deny-ing herself to the captain denied her own life, Marian Seldes pro-gresses from simple dignity in youth to the middle-aged forments of a mind deranged by her misyouth to the indute aged to the mis-conceived ascettcism. Miss Seldes' detailed portrait has a horrible kind of logic that can lead only to destruction.

to destruction.

Robert Drivas is the personification of young evil as a boy whowill use deceit at will for his devious purposes. Dorothy Patten and
Art Smith, as the girl's parents,
enrich their brief scenes with

art's mith, as the girt's parents, enrich their brief scenes with warmth and kindly wisdom. Shyre's reverence for O'Neill has led him, in the program notes, to refer to the American playwriting

(Continued on page 67)

Inside Stuff—Legit

Walter Spindler, treasurer and one of the senior members of the Bergen Players, of Oradell, N.J., was a boyhood friend of the late German playwright, Bertolt Brecht. The relationship was broken off when Spindler came to the U.S. shortly before World War I, and the two former schoolmates never saw each other again.

we former schoolmates never saw each other again.

Brecht, who was born in 1898 in Augsberg, Bavaria, must have moved as a small boy to Chemnitz, Saxony, for Spindler remembers him first as a schoolmate, a strange, intense youth with few friends. The two lads were drawn together by their mutual interest in the theatre, and the fact that Spindler's people were sufficiently well fixed to have regular tickels for the local theatres and opera house probably enabled young Brecht to attend many shows he otherwise would have been unable to see.

enabled young Brecht to attend many shows he otherwise would have been unable to see.

Spindler recalls that he and Brecht collaborated on a play, a monumental work intended to dramatize the story of the German people from earliest recorded history. After the script had grown to several hundred pages, with 60-odd scenes and some 100 speaking parts, the two youths realized that it was unproducable, and abandoned the project. Spindler kept the uninfinished work for some years, but finally threw it away. That was long after he'd lost track of Brecht and before the noted dramatist achieved international prominence.

Several years after World War I, when Spindler returned to Germany on a visit, he inquired about his former schoolmate, but no one seemed to know anything about where he'd gone or what had become of him. In view of Brecht's Communist background, dating from the post-World War I period, Spindler later realized that reticence about the playwright-director was probably motivated by a reluctance to become involved in any sort of unpopular political activity.

Spindler, whose original departure from Germany was largely because of the threat of war, since he was out of sympathy with the Hohenzollern military regime, went into business in New York, but retained his interest in the theatre by acting in various semi-pro groups, including some that would now be classified as off-Broadway. He still appears occasionally in character parts with the Bergen Players, He's in the hat business in New York, and is married to a former actrees.

He never heard from or directly about Brecht after their pre-World Liriendship. He has never seen or even read any of the famous drama-

He never heard from or directly about Brecht after their pre-World I friendship. He has never seen or even read any of the famous drama-

Despite reports of extensive revamping, only minor changes have been made in "The Gay Life." the Kermit Bloomgarden musical starring Walter Chiari, Barbara Cook and Jules Munshin. After a three-week tryout in Detroit, the show appeared to need more creative work. Chiari's throat condition may be cause for concern.

work. Chiari's throat condition may be cause for concern.

A new opening scene replaces the original fake suicide act, resulting in the dropping of Anita Gillette, the lone casuality of the show so far. A new song. "The Gay Life." has been composed for the chorus for the curtain raiser. A song of the same name, originally in the second act, has been dropped, along with another second act song. "What a Charming Couple." That is the extent of the changes, except for the usual tightening and polishing of individual performances. The new opening gets the show off to a much better start. However, the first act still is about 10 minutes too long. That could easily be remedied by cutting out the "Frau Ballet," which remains the weakest of the ensemble numbers.

Morton Paccess was in the avalence Friday (20), but it was not still it as a second act.

ensemple numbers.

Mo'ton DaCosta was in the audience Friday (20), but it was not disclosed whether he was just an interested viewer, or was called in as a diagnostician. It is obvious, however, that librettists Fay and Michael Kanin, lyricist Howard Dietz, composer Arthur Schwartz and director Gerald Freedman are satisfied with the condition of the show.

Broadway producer Max Gordon has come up with some personal statistics for those keeping records to determine the Main Stem manager with the longest list of hits. He lists 26 Broadway successes, produced independently and in partnership with others. The shows include prior to his going out on his own in 1930, "Six Cylinder Love." "The Nervous Wreck" and "The Jazz Singer," all in partnership with Al Lewis, and "Welcome Stranger," in association with Sam Harris.

After 1930 the list comprises "Three's A Crowd," "The Band Wagon," "The Can and the Fiddle," "Roberta," "Design for Living," "The Shining Hour." "The Great Waltz." "Her Master's Voice." "Pride and Prejudice," "The Women," "Jubilee" and "The American Way" iboth with Sam Harris, "Ethan Frome." "The Farmer Takes a Wife." "My Sister Eileen," "Junior Miss," "The Doughgirls." "The Late George Apley," "Over Twenty-One," "Born Yesterday," "Years Ago" and "Solid Gold Cadillac."

In connection with the comment in a recent issue about the photo and capsule biography of atforney Donald R. Seawell in the souvenir program for "Sail Away," he notes that they were used solely because he is a member of the firm, serving as secretary, of Bonard Productions, which presents the Noel Coward musical. The biographical squib did not say that he is attorney for the show, as he disapproves of and would not have permitted such billing, he explains.

SET 75G BUDGET FOR MILW'KEE LEGIT-CAFE

Milwaukee, Oct. 24.
The \$75,000 budget for Ray
Boyle's proposed Swan Theatre
venture at the downtown Antlers
Hotel ballroom includes \$25,000 to venture at the downtown Antiers Hotel baltiroom includes \$25,000 to equip a 700-seat showcase, \$10,000 pre-opening expenses, \$20,000 returnable bonds and desposits, and \$20,000 operating reserve. A restaurant and cocktail lounge will be run in conjunction with the legit operation, which Boyle hopes to launch next Jan. 1.

The theatre enterprise is to get \$70 of the gross income from the restaurant and cocktail lounge in lieu of rent. The weekly cost for production and operation of the theatre is figured at \$9,500 on a potential weekly capacity gross of \$16,037 with tickets scaled from \$3.54.50.

Robert Paine Grose, a scenic designer and co-director at the Berkers and co-director at the service of the s

Robert Paine Orose, a scene de-signer and co-director at the Berk-shire Playhouse, Stockbridge, Mass, has been conferring with Boyle on his design for the Swan Boyle in his former capacity as managing direc-tor of the Fred Miller Theatre here, employed Grose last season as designer for that operation.

Morris Carnovsky will appear in the musical, "A Family Affair,"

New Theatre in Toronto Shifting to Local Shows

When the Casino Theatre, the former burlesque house, opens Jan. 2 as the Civic Square Theatre, it will present a locally produced show rather than a touring off-Broadway offering, as originally planned.

Harvey Hart, a Canadian Broadrativey nart, a Canadian Broad-casting Corp. tv producer, and Antony Ferry, of the Toronto Star legit department, will operate the spot on lease from the cinema-owning Allen family.

spot on lease from the cinemaowning Allen family.

Another local legit project is
planned by actor Hugh Webster
and playwright Donald Jack:
whose "To the Canvas Barricade"
was done at the Stratford (Ont.)
Festival last summer. They'll coproduce Jack's comedy. "Exit Muttering," for three weeks at the intimate midtown Actors' Theatre,
opening Jan. 25. Webster will direct and play the lead.
Toronto already has three established legit theatres—the bigitime
O'Keefe Centre, which plays mostly major touring musicals; the
tradition-encrusted Royal Alexandra. the local site for most touring Broadway straight plays, and
the Crest, a neighborhood house
specializing in local productions.

Cooling Carnegie, N.Y.

Cooling Carnegie, N.Y.
Unconfirmed but expected is the airconditioning of Carnegie Hall in Manhattan by next April. This is believed influenced by the N. Y. Philharmonic's re-guidedline for May the cancelled concerts of Oct. 5-8, while the musicians were on strike.

Four substitute performances of May 17-20 will have Leonard Bernstein on podium and as soloists violinist Joseph Fuchs and planist Seymour

Fuchs and pianist Seymour

VILLAGE JAVA HOUSE WANTS OK BY EQUITY

Phase 2, one of the five or so Greenwich Village coffee houses offering entertainment, has made a pitch to Actors Equity to operate under the union's jurisdiction. ate under the union's jurisdiction. Equity has been considering the coffee house employment situation

coffee house employment situation for some time, and the Phase 2 bid will be studied by the union in relation to special conditions applicable at the spot.

One of the major problems is the frequency of performances at the java joint. There are 14 shows weekly, each running about 45 minutes. Three shows a night are given Fridays and Saturdays, and two-a-night are offered the balgiven Fridays and Saturdays, and two-a-night are offered the balance of the week, except Mondays when the place is dark. The current offering at the establishment is "Heyer Forms of Life," a revue written, directed and featuring Bill Heyer. The cast, includes three others. Claudette Sutherland, currently featured on Broadway in "How to Succeed in Business Without Really Trying," appeared at Phase 2 last June in "Lightheatred."

Bits of London

Bits of London

London, Oct. 24.

The Edward Albee double-hill,
"The American Dream" and "The
Death of Bessie Smith, opens Oct.
24 at the Roval Court Theatre
Peter Yates directs, with Robert
Arres in both plays.
Paul Dehn and James Vernard
are to write a musical version of
John Vanbrugh's "The Relapse"
for spring production by Tennents.
Basil Dean addressed the Gallery
First Nighters recently on the
subject. "50 Years Of It!"
A revival of "Oklahoma." staged
by Jerome Whyte, has started a
provincial tour prior to London.
Sheila Steafel took over from
Ann Beach in "Billy Liar." Miss
Beach has tv commitments.

"The Bird of Time" folds at the
Savor Theatre next week. The
D'Oyly Carte Opera Co, will con
an engagement at the house
Dec. 11.
Janette Scott and her husband,
Jackie Rae, will make their pan-

Dec. 11.
Janette Scott and her husband,
Jackie Rae, will make their pantomime a. but this Christmas with
Charlie Drake in "Old King Cole."
at the Palladium.
Muriel Pavlow joins Ian Carmichael and Moira Lister in the
cast of "Critic's Choice" which
Harold Fielding will present Dec.
6. at the Vaudeville Theatre, after
a tryout tour.

6 at the Vaudeville Theatre, after a tryout tour.

Comedian Tommy Trinder is out of the hospital, but minus the sight in one eye.

Margaret Lockwood will star in

Margaret Lockwood will star in Monte Doyle's "Signnost To Mur-der." p esented by Emile Littler, pre-London tour starting Nov. 13: "Mourning Becomes Electra" is due for its first presentation in London since 1937. It opens Nov. 21 at Old Vic. with Barbara Jefford

21 at Old Vic. With Barbara Jenotu and Sonia Dresdel.

The Polish State Jewish Theatre opens next Monday (30) for a four-veek engagement at the Princess Theatre, with a repertoire of five Yiddish 'plays.

Viscount Furness and Donald Al-

Viscount Furness and Bonaid Aiberty will revive "Hearthreak House" at Wyndham's Theatre onening Nov. I, with Dulcie Gray. Roger Livesey, Michael Denison and Judy Campbell, "The Miracle Worker" vacates the house Saturates bery will House" at

Wo'ker" vacates the house day (28).

Tom Arnold has been elected chairman of Assn. of Touring & Producting Managers.

George Devine, joint artistic director, Royal Court, has been granted three months' leave of absence on medical grounds. Tony Richardson will take over.

Marissa Mason and Jon Voight have succeeded Laurie Peters and Brian Davis, respectively, in the Broadway production of "Sound of Music."

Backstage Conditions OK in L.A.; No Recent Word on B'way Cleanup

Seek \$125,000 Financing To Do 'Moon' Production

To Do 'Aloon' Production
A \$125.000 budget has been set
by Lorin E. Price for his contemplated Broadway production of
Scyril Schochens "The Moon Besieged." The play, dealing with
the family of abolitionist John
Brown, was the winner of a Goodman Memorial Theatre Award and
a Ford Foundation Playwriting
prize. The vehicle has previously
been presented at the Goodman
Memorial Theatre, Chicago, and
at Stanford Univ. at Stanford Univ.

Miss Schochen was represented off-Broadway last season as author of the book and lyrics of "Tiger of the book and Mires of the Hag," which Price co-produced. "Moon" is to be directed by Lloyd Richards, with Norman Maibaum as general manager and Arthur Cantor pressagent

South African Financier John Schlesinger Will Continue Backing Legit

John Schlesinger, son of I. W. Schlesinger, founder of the powerful South African realty, insurance, show biz and broadcasting empire, who put up the entire \$400,000 bankroll for "Kwamina," the Alfred de Liagre Jr. produc-tion which preemed Monday night (23) at the 54th St. Theatre, plans to continue in Broadway legit regardless of the notices. Yester-day's press reaction to the African-localed musical with its miscegenation theme, was disappointing.

While the Schlesingers ideologically, ethically and morally never believed in apartheid, despite some of their theatres being subsome of their theatres being subjected by local statute to segregated audicnces, the fact that the Richard Adler-Robert Alan Aurthur musical is anti-apartheid is coincidental. Young Schelsinger is a friend of Adler and his actressinger wife, Sally Ann Howes, featured femme lead in "Kwamina," and when he offered to invest a "little" in the show, the songwriter suggested, "Why don't you take it all? I'd rather not have a flock of bothersome partners."

Schlesinger returns to his Johan-

Schlesinger returns to his Johan-nesburg base this weekend, and his longtime business associate, Richard Harmel, follows a few Richard Harmel, follows a few days later. The latter is now head-quartered in London, where he supervises the Schlesingers' UK holdings—theatres, realty, investments. Harmel was long associated with the elder Schlesinger and is the financial anchor man. Among their other London interests is a large stake in tollvision, via the Telemeter (Paramount) system.

system.

Both Schlesinger and Harmel are high on pay-see. Their attitude is that, unlike three major tude is that, unlike three major networks and seven channels in key cities eating up talent competitively, the tollvision medium permits a concentration of talents so that "the program qualiy should improve." Also, they contend, there can never be 100° saturation, so material may be replayed periodically

The Schlesingers are also film

The Schlesingers are also film financiers on both sides of the Atlantic.

EXCAVATED CLASSICS

Los Angeles. Oct. 24.

Backstage sanitary conditions in the Los Angeles area have improved considerably as a result of Actors Equity's campaign, according to Lee Harris, the union's Coast representative. He says that two major offenders among the three big houses have complied with the Companies of the problem at the Biltmore, where Equity had complaints about the lack of showers for musical

where Equity had complaints about the lack of showers for musical shows, was solved by simply opening a door that had not been opened for years, he said. There were three showers behind the door, Harris asserts.

Condution at the Philharmonic Auditorium; owned by the Baptist Church, has also been improved by better lighting in dressing rooms and frequent sweepdowns. The Huntington Hartford Theatre posed no problem.

The Huntington Hartford Theatre posed no problem.

Harris reports that the little theatres have also been cooperating in the "cleanup," with the Cahuenga Playhouse cited as an example. Here, the Equity official reveals, a trailer has been rented for toilet and dressing room facilities.

It Varies on B'way

Equity has issued no word in many months as to backstage conditions in Broadway theatres. After the showdown over the situation at Majestic, N.Y., when the union refused to let the cast of "The Music Man" give a performance, an intensive clean-up campaign was undertaken.

The Shuberts, whose theatres had been particularly criticized, brought in Louis M. Simon, a former executive secretary of Equity, to supervise the renovation effort. Since his recent resignation to

his recent resignation to a legit theatre in Mineola, there has been no news of a

L.I., there has been no news of a successor.

According to a British actordirector recently visiting the U.S., the backstage conditions at some of the Broadway theatres are almost as primitive as in the English theatres, which he describes as unfit for human habitation. In other Broadway houses, the dressing rooms are clean and attractive, if not luxurious, he said.

ing rooms are cean and attractive, if not luxurious, he said.

A special Equity committee assigned to deal with backstage conditions has apparently issued no report for a year or more. The subject is now covered in the basic contents between Funity and the contract between Equity and the League of N.Y. Theatres.

HERMAN LEVIN EYES WILL' (ROGERS) BOOK

Arnold Marquis, collaborator with vet tv scripter Don Quinn, on "Will." musical libretto based on Will Rogers, has been huddling with Herman Levin on the project. Marquis is still in New York. Quinn had to return last week after powwowing with MCA on new tv projects.

Because of the "new climate" in Because of the "new climate" in tv there is talk also that Quinn's "Halls of Ivy" may be revived as being more in tune with the new programming attitudes now obtain-ing in video circles.

CUEVAS BALLET DATES

Six Nation Tour This Winter Not In U. S. Since 1953

Paris, Oct. 24.
International Ballet of the Marquis De Cuevas has lined up dates in Israel, Italy, Denmark, Finland, Works of 1770s Due For Off-Broadway

There's a coincidental aspect to the scheduled openings off-Broadway later this month of the muslicals. "O Marry Me" and "All in Love." Both are adapted from London during the 1770s.

"Marry," with book and lyrics by Lola Perdament and music by Robert Kessler, is based on Oliver Goldsmith's "She Stoops to Conouer," first produced in London in 1773. The musical, sladed to open tomorrow (Thurs.) at the Gate Theatre is due to be followed Nov. 6 by the debut of "Love" at the Martinique-Theatre. "Love." with book and lyrics by Bruce Geller and music by Jacques Urbont, is based on Richard Brinsley Sheridan's "The Rivals," \(\) "Harry Horner is set designer for "Midget on Stillts."

Legit Bits

Iris actor playwright director ager and John Maxton-Graham Michael Mac Liammoir, who apstage manager of "Night of the peared on Broadway last season in Iguana."

The Sun Doctors," a second ance of Being Oscar." began a novel by Robert Shaw, currently nine-week tour of U. S. colleges appearing on Broadway in "The and universities last week in Caretaker." was published last Princeton. The tour is under the week by Harcourt Brace.

The Lutheron Fare Caretaker. Oscar Brand and Paul Nessen

coming tour of "Woriu of Successions of the World Wong," which opens Friday (27) in duced by Weiner, is now in its 16th Norfolk, Va., includes James Preston, general manager; Ralph Lycett, general gress representative; Ed revival of "Diffrent," which Douglass, producer's assistant; W. Broderick Hackett, stage manager, Mermaid Theatre, N. Y. Philip Cusack, assistant, and Barbara Roberts and Beatrice Sheets, Merrill Sindler set designer for secretaries.

George Eckert is production opening next Sunday night (22) at manager for Edwin Lester's Civic the East End Theatre.

lage with a double-bill, "Enigma" and "And Now the News," by Aaron Fine.

Legit pressagent David Lipsky will present Dorothy Raedler's American Savoyards in a 24-week season of Gilbert & Sullivan offerings, plus other operettas, at the Jan Hus Auditorium, beginning tomorrow night (Thurs.).

Kenneth Janes, a director-actorplaywright, has succeeded Adolphus Sweet as director of the Minor Latham Playhouse at Barnard College, N. Y.

Sal Mineo will appear in "Something about Soldier."

Messinated theatre late in Novembers, designated theatre late in Novembers, and was the dout last summer at the Cecilwood Theatre, Fishkill, N. Y.

Joe Cavallaro and Jud Boykin plan a Broadway production of Durston, a former radio-ty scripter-Individual," play by David E.

BDD&O ad agency.

"South of Heaven," a six-char acter Negro musica with book and lyrics by Tom O'Malley and music by Bob Strum, is planned for off-Broadway production next February by Lance Barklie.

Raoul Appel. director-choreogra-

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lege. N. Y.
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Sal Mineo will appear in "Something about Soldier."

Bert Parks, replacement lead in the Broadway production of "Music Man." will repeat the title role in the musical at the Paper Mill Playhouse, Millburn, N. J., for five weeks beginning Oct. 23.

Pat Stanley has been set as femme lead in "Sunday in New York." in which Conrad Janis will also appear.

"Bella." a musical with book and lyrics by Tom O'Malley and music by Jane Douglass, is scheduled for a Nov. 7 opening at the E. 11th St. Theatre, N.Y., under the production auspices of Lance Barklie and Novel Hendrickson. The staff for the offering includes Richard C. Shank, director: Don Sky, choreographer; Richard B. Hughes, set and lighting designer, and Doreen Ackerman, costume designer.

Howard Barker, Cynthia Baer and Robert Chambers, coproducers of the off Peredway researcher.

William and Jean Eckart will.

man, costume designer.

Howard Barker, Cynthia Baer and Robert Chambers, coproducers of the off-Broadway presentation, "Little Mary Sunshine," have scheduled a Dec. 27 opening at the Orpheum Theatre, N.Y., for their next presentation, "Madame Aphrodite," a musical with book by Tad Mosel and music and lyrics by Jerry Herman.

The Phoenix 74th St. Theatre, N.Y., has scheduled a mid-January opening for "Who'll Save the Ploughboy," which will mark the legit debut of the plav's author, ty-film scripter Frank D. Gilroy. Dan Petri will direct.

Hu Yung-fang and his sister.

Hu Yung-fang and his sister.

Hu Yung-fang and his sister.

Hu Hung-yen, leading Chinese actors, arrived Oct. 16 from Hong Kong to prepare for their production of the 14th century Chinese drama. "The Butterfly Dream," which they'll present in a translation by A. C. Scott with American actors at the Institute for Advanced Studies in the Theatre Arts, N. Y., for eight performances starting Nov. 30. The N. Y. presentation will be preceded by performances Studies in the Theatre Arts, N. Y., for eight performances starting Nov. 30. The N. Y. presentation will be preceded by performances Studies in the Library of Congress, Washington.

Sam Roseman, after 40 years as fame and Royal way susannal York will star in the projected November 1 of Poundary presentation of a music and lyrics by Marian Grudeff and Raymond Milland Raymond Milland Raymond Milland Raymond Marian Grudeff and Raymond Milland Raymon Milland Raymon Milland Raymon Milland Raymon Milland Raymon Milland Raymon Millan

sam roseman, after 40 years as, house propertyman for the Music Box Theatre. N. Y., has moved over to the Helen Hayes Theatre. N. Y., in the same capacity.

Tom Kilpatrick is company manager, Randy Brooks stage manager and Vincent Donahue assistant these manager and Vincent Donahue assistant.

and Vincent Donahue assistant stage manager of "Daughters of Silence."

Princeton. The tour is under the management of S. Hurok.

The Lutheran Foundation for Religious Drama, Inc., plans a December production at the Episcopal Chapel of the Interession.

Any, of "A Cradle of Willow," a Broadway production of a musical play by Dorothy Wright, previously version of Marguerite Cullman's presented in England on BBC Television.

Maury Tuckerman is planning an title for "Top of the List." the off-Broadway theatre-cabaret production next spring of "The Way-ward Way," the musical version of season at George and Oscar Marienthal's Happy Medium, Chicago.

The staff for David Kitchen's up coming tour of "World of Suzie Wong," which opens Friday (27) in Norfolk, Va., includes James Press.

George Eckert is production manager for Edwin Lester's Civic Light Opera presentation of "Guys and Dolis," current at the Philharmonic Auditorium, Los Angeles.

Theatre 12, charging an admission fee of \$1 for all seats, las launched Dollar Theatre at the Philhar sion fee of \$1 for all seats, las charded and music by Deed Meyer of Mollere's "La Malade Imaginare," last sunched Dollar Theatre at the Broadway by Rodale at an unclase with a double-bill, "Enigma" short November. The musical was tried out last and "And Now the News," by Maron Fine.

ary by Lance Barkne.

Raoul Appel, director-choreogra-

stage two one-acters by Margaret Thomson, "Passages" and "Make-Current one-niter next Monday peace's Blackouts," for a Theatre (30) at the Provincetown house, N.Y.

Shows on B'way

A Cook for Mr. General erupts with one of the funniest third acts in several years. When Steven Gethers finally gets several of the blissfully daffy characters on the witness stand in the court martial scene of this stage adaptation of his television comedy. tion of his television comedy, he quickly has the audience in stitches.

But although that uproarious trial scene goes a long way toward redeeming an ineffectual play, it probably won't make a boxoffice hit of the William Darrid, Eleanore Saidenberg & Leonard Ruskin production. It could provide the kernel of an entertaining picture, however, and it should convulse a good many audiences at stock presentations.

"A Cook for Mr. General" would seem fresher and more amusing it such service shows as "Mister

"which seem fresher and more amusing if ess. at the such service shows as "Mister Roberts," "South Pacific," "The ananger and "No Time for Sergeants," as double-bill well as the "Sergeant Bilko" to series, hadn't already worked the field so thoroughly. Through its two acts, "Mr. General" cov-J. I. Rodale ers familiar ground.

Meyer of In the third act, however, when Imaginare," the rampaging eccentrics take

In the third act, however, when the rampaging eccentries take charge of the trial, they turn the proceedings into a shambles and the theatre into pandemonium. There is a touching bit immediately afterward, as the hero-dendant, a huge, powerful, incredibly gentle G.I., blurts out a heartfelt endorsement of his commander, and then proudly recites typical Army rigamorole to prove his point. his point.

It's transparently contrived, ter-It's transparently contrived, terribly corny and surprisingly good. So is the final scene, as the seemingly hopeless misfits at the rehabilitation center on a Pacific Island during World War II are miraculously transformed into a well-trained unit, and a carefully concocted laugh-line brings down the curtain. But despite it's lively finish, "Mr. General" is for the most part an inept show. It may also be pertinent to raise

finish, "Mr. General" is for the most part an inept show.

It may also be pertinent to raise the question of taste in making psychiatric cases the object of laughter. Comedy often involves a certain amount of risk, as Howard Lindsay and Russel Crouse were nervously aware when they produced "Arsenic and Old Lace" and as John Patrick presumably learned to his discomfort some years ago with "The Curious Savage."

Probably no one will find anything offensive in "Mr. General," for the humor does not seem to be at the victims' expense, although several of the bit characters present a rafher unprepossessing appearance. So while video scripter-playwright Gethers may be on shaky ground with this jape about mentally-emotionally disturbed trouble.

rases, he seems to have avoiced trouble.

Several of the key actors in the

cheduled a Dec. 27 opening at the propherum Theatre, N.Y., for their text presentation. "Madame Aphodite." a musical with book by lad Mosel and music and lyrics y Jerry Herman.

The Phoenix 74th St. Theatre, Y.Y. has sheduled a mid-January pening for "Who'll Save the Polughboy." which will mark the exit debut of the play's author. "Finam scripter Frank D. Gilroy, Jam Petri will direct.

Hu Yung-fang and his sister, Hu Yung-fang and his sixer, Itu Hung-yen. leading Chinese toros, arrived Oct. 16 from Hong Cong to prepare for their production of the 14th century Chinese inctors, arrived Oct. 16 from Hong Cong to prepare for their production of the 14th century Chinese inctors at the Institute for Advanced Studies in the Theatre Arts, N. Y., or eight performances starting Yor. 30. The N. Y. presentation will be preceded by performances Nov. 27 and 28 at the auditorium of the Library of Congress, Washnotton Sam Roseman, after 40 years as louve propertyman for the Music Ox Theatre, N. Y., has moved over to the Helen Hayes Theatre, N. Y., in the same capacity. Tom Kilpatrick is company manager. Randy Brooks stage manager of "Daughters of illen."

The Hung-Roman Hun

So They Say

"I've reached an age when I should think of saving. I was excited about coming here because Broadway symbolizes success.
But the money angle is an illusion. When you're through paying
taxes, you don't get any more than at home."—William Squire,
Welsh-born costar of "Camelot," as quoted by Frances Herridge in

"I haven't worked with many directors. I have usually directed myself. But I think that of those I have worked with, Tyrone Guthrie impresses me the most. He drove me mad, on occasion. But he is very stimulating."—Actress Eva Le Galllenne, as quoted by Donald Mainwaring in the Christian Science Monitor.

"To last, you have to keep healthy in body and mentally alive. You have to keep interested in other people, and to remember that you are no bigger an actor than you are a person. I think it's unwise if you become too involved in just the amusement world. You warp yourself as a person if you do. That is a pitfall to avoid. The more interested you become in others the better you become in your own job."—Fredric March, star of the upcoming Broadway show, "Gideon," as quoted by Hal Boyle in the N. Y. World-Telegram.

"I have to have action—it's sort of an emotional thing. They say I'm trying to be flamboyant or something. The reason for it is, first of all, I've been lucky to find so many things I like at the moment. The second reason is a deeper one. I find it to difficult after having worked for months—in some cases two or three years—on a musical, to face the judgment of a relatively small group of men on opening night. I'm not complaining, but it's important to me to know that at the moment I have another one coming up—others in production." — Broadway producer David Merrick, as quoted in a no-byline taped interview, "Whose Cause for Alarm?" in Show Business Illustrated.

"Some of my best performances have been given when I was totally unaware of the audience. If we can't make contact with them, we just enjoy one another, and most of the time that draws the audience to us."—Comedienne Barbara Harris, a member of the cast of the improvisational revue, "From the Second City." as quoted by Robert Wahls in the N.Y. Daily News.

"To me, acting is the art of impersonating an author's character so as to translate into living form upon the stage. To do this, the actor must develop sensitivity, but not self-indulgence; a strong temperament governed by self-discipline, and a flexibility for using every quality of voice, bodily movement, recollection, and imagination at his command.

"With the director's help, he must learn to practice economy, selectivity, and give a clarity of line and progression — but all these directed by his own very individual and personal approach to the character and its emotions. He must become quickly aware of the style of play he is acting in, and find the best style to match it in his own method of acting in that particular play. He must try to go out to meet the character, draw it to him, digest it, and finally project it out again in his own simplest possible terms.

"In executing this completed, complicated, process, he must take careful note of, the balance and emphasis in his composition, just as painters and musicians do. Unlike them, however, he cannot fix anything inevitably. He must be constantly alive to changes of pace, mood, and colour, both in himself, his fellow-actors, and his audiences.

"He must be able to repeat his effects with apparent naturalism, but not with photographic realizations."

audiences.

"He must be able to repeat his effects with apparent naturalism, but not with photographic realism, so that the scaffolding of his conception is always firm, but the decorations and incidentals, provided these do not interfere with the author's intentions or the dovetailing with the other actors, may be flexible and capable of many tiny variations, thus avoiding the dangers of staleness and monotony in a long run. He must be heard . . seen . . and understood."—Actor-director John Gielgud, as quoted by Harold Hobson in the Sunday Times of London. in the Sunday Times of London.

"I'm totally and utterly confused. I still think it's a funny show, and so far, everyone who has commented to me about it, except the critics, liked it. I can't understand the vicious, uncalled for con, tradictory review. Perhaps in three months I'll be able to figure it out.

"A law should be passed that nobody be allowed to be a critto after the age of 35, unless they drink, because if they're not sober, perhaps they'll forget playing God long enough to go back to being people."—Theodore Filcker, producer of the recent off-Broadway musical, "I Want You," as quoted by William Wolf in the Asbury Park (N.J.) Sunday Press.

Priest-Impresario Wised Up

concert talent-booking agencies if k they violate his contracts calling for exclusive rights in an area covetering most of northeast Ohio.

"That's just good business practice to protect my rights and any boxoffice pull in nearby keys cities," as Bernardi explains it. "I have to take some unprofitable cats and dogs to get the kind of big money-makers I need to sustain the association, and I won't stand being double-crossed by bookers playing into potential rival's hands."

That threat has been extremely effective in capturing such sure of fire recent bookings as Montovani and Johnny Mathis, and Mort Sahl y next Saturday (28). Fred Waring in Nov. 4 Miriam Makeba and Chad Mitchell Trio Nov. 5 and Mazowsze Mathim Mitchell Trio Nov. 5 and Mazowsze Sand Singers from Warsaw Nov. 11-12; Stratford Canadian production of "Pirates of Penzance" Nov. 17, New York City Opera Co. in "Madame Butterfiy" Nov. 18 and "Mikado" Nov. 18; Harry Belafonte Folk Singers Nov. 25 and Birgit Nilsson Nov. 26.

In face of such competition, Father Hughes quickly got. hep to booking tricks, showmanship and

grabbing all the best play-dates at how to use smiling diplomacy to Public Hall and 3.000-capacity Music Hall for his own series. It's no secret that he has threatened to scaip or ban slickers in New York concert talent-booking agencies if they violate his contracts calling for exclusive rights in an area covering most of northeast Ohio, "That's just good bushess practice to protect my rights and any boxoffice pull in nearby key and its fourth season of concert atcities," as Bernardi explains it. "I trections:

Road: 'Sound' \$137,286 in 10, Dallas; 'Kean' \$72,438, 'Garden' \$8,412, Philly; Lena \$72,668 in Toronto Getaway

Business was big for a number of Mitzi Green). Previous week, goad shows last week, notably Sound of Music," which ended its halfs stand with a 10 perform.

ATS subscription. road shows last week, notably "Sound of Music," which ended its Dallas stand with a 10-performance take of \$137,286. The touring ance take of \$137,286. The touring Lena Horne show got off to a wow start in Toronto and the Broadway-bound musicals, "Gay Life" and "Kean" continued powerful in Detroit and Philadelphia, respectively. The "Kean" gross of \$72,438 was a house record for the Shubert Theatre.

"Gypsy" had another sock session in Los Angeles and has extended its stay there a fortnight to Nov. 25. Also smash was the New York company of "Bye Bye Birdie" in the second week of its Boston outing. Several straight plays also did well. "Toys in the Attic" was top-grosser in that category with a take of \$38,524 for the second week of its fortnight stand in Washington.

Skimpy takes were registered by some shows and there was one casualty, "Short Happy Life," which folded last Saturday (20) at the conclusion of a three-week test run in Los Angeles.

Estimates for Last Week

Parenthetic designations for out Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single-week unless otherwise noted.

BÂLTMORE
Thurber Carnival (R) (\$4.88;
1,819; \$51,132) (Imogene Coca, Arthur Treacher, King Donovan).
Previous week, about \$27,979, sixperformance split.
Last week, \$15,546.

BOSTON

Bye Bye Birdie (N. Y. Co.), Shubert (MC-RS) (2d wk) (\$6.50-\$7.50; 1,717; \$65.000). Previous week, \$61,249 with Theatre Guild-American Theatre Society subscription. Last week, \$64,745 with TG-ATS subscription.

conscription.

Complaisant Lover, Colonial (C-T) (\$4.95-\$5.50; 1,685; \$47,000).

Michael Redgrave, Googie Withers, Richard Johnson. Previous week, \$20,576 for five performances, Shubert, New Haven.

Last week, \$28,464 with TG-ATS subscription after opening here oct. 16 to two favorable reviews (Durgin, Globe; Maloney, Traveler), one mild nod (Hughes, Herald) and two unfavorable (Madocks, Monitor; Norton, Record).

Write Me & Murder William

Write Me a Murder, Wilbur (D-T) (2d wk) (\$4.95-\$5.50; 1,241; \$36,610) (James Donald, Kim Hurter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week,

Last week, \$21,993.

NEW HAVEN
Tenth Man. Shubert (D-RS)
(\$4.80; 1,650; \$44.600). Previous
week, \$30,401 with TG-ATS subscription, Ford's, Baltimore.
Last week, \$21,583.

CHICAGO

CHICAGO

Best Man, Blackstone (D-RS)

(4th wk) (\$5.50-\$5.95; 1,447; \$45,000) (Alelvyn Douglas, Frank Lovejoy, James Westerfield). Previous week, \$32,605 with TG-ATS
subscription.

Last week, \$30,910 with TG-ATS
subscription.

Bye Bye Birdie, Erlanger (MC-RS) (7th wk) (\$6.\$7; 1,380; \$50,500); Previous week, \$52,013. Last week, \$49,929.

My Fair Lady, Shubert (MC-RS) (5th wk) (\$5.50-\$6.60; 2,100; \$71,500) (Ronald Drake, Caroline Dix-on). Previous week, \$55,358.

Last week, \$54,547.

CLEVELAND

Miracle Worker, Hanna (D-RS) (\$4.40-\$6.60; 1.515; \$32,000). Previous week, \$16,154, Shubert, Cincinnati.

Last week, \$23,605.

CINCINNATI
Gypsy (2d Co.), (Shubert (MC-S) (\$4-\$5.70; 2,000; \$62,000)

Toys in the Attic, National

DALLAS
Sound of Music, State Fair Muc Hall (MD-RS) (2d wk) \\$4.95;
120) (Florence Henderson). Preformances.

Last week, \$137,286 for 10 per-

DETROIT
Gay Life, Fisher (MC-T) (3d wk) (\$6.95; 2,081; \$82,000) (Walter Chiari, Barbara Cook, Jules Manshin). Previous week, \$73,018 with Fisher Playgoer subscription Last week, \$74,160. with TG-ATS subscription.

LOS ANGELES
Guys and Dolls, Philharmonic
(MC-RS) '5th wk) (\$5.90-\$6.75;
2,670; \$33,400) (Dan Dailey, Shelley Berman, Pamela Britton, Contants, Towers) Prayious week stance Towers). Previous week about \$79,500 with Civic Light Op-

era subscription.

Last week, arou
CLO subscription. around \$79,300 with

Gypsy (N. Y. Co.), Biltmore (MC-RS) (3d wk) (\$6.75; 1,636; \$65,000) (Ethel Merman). Previous week, \$64,012 with TG-ATS subscription. Last week, \$66,126.

Short Happy Life, Hartford (D-T) (3d wk) (\$4.95-\$6; 1,032; \$36,800) (Rod Steiger). Previous week, about \$8,800. Folded here last Saturday (21).

Last week, about \$13,500.

MILWAUKEE Music Man, Pabst (MC-RS) (1st wk) (\$6-\$6.50; 1,623). Previous week, \$50,597, American, St. Louis. week, \$51,043 with TG-ATS

PHILADELPHIA

Evening With Yves Montand,
Forrest (Solo) (1st wk) (\$4.50-\$5.40;
1,760; \$50,724). Previous week,
\$51,957 for nine performances, St.
Dennis, Montreal.
Last week, \$15,770 for all and the state of the s

Dennis, Montreal.

Last week, \$15,770 for six performances after opening here Oct.

16 to three endorsements (Gaghan, Murdock, Inquierer; Schier,

Bulletin).

Garden of Sweets, Walnut (D-T)
(1st wk) (\$4.80-\$5.40; 1,349; \$36,000) (Katina Paxinou).

Last week, \$8,412 for five performances after opening here last Wednesday (18) to three unfavorable reviews (Gaghan; News; Murdock, Inquirer; Schier, Bulletin).

Gideon, Locust (D-T) (1st wk).

(\$4.80-\$5.40; 1,580; \$48,000) (Fredric March). Previous week, \$4,783 for opening performance Oct. 14.

Last week, \$27,389 with TG-ATS subscription.

subscription.

Kean, Shubert (MC-T) (2d wk) (\$6-\$7.50; 1,878; \$72,674) (Alfred Drake). Previous week, \$51,738.

Last week, house record, \$72,438.

PITTSBURGH
Fiorello, Nixon (MC-RS) (\$6; ,760; \$62,000). Previous week, 52,533 with TG-ATS subscription, Auditorium, St. Paul

Last week, \$41,314 with TG-ATS subscription after opening here Oct. 16 to two raves (Fanning, Post Gazette; Monahan, Press).

SAN FRANCISCO

Rhinoceros, Alcazar (CD-RS) (3d wk) \$4.85-\$5.40; 1,147; \$37,664) (Zero Mostel), Previous week, \$24,975 with TG-ATS subscrip-

Last week, about \$24,800 with TG-ATS subscription.

TORONTO

Lena Horne Show, O'Keefe
(R-T) (\$6; 3,200; \$103.723).
Last week, \$72,668 after opening
Oct. 16 to one rave, (Cohen, Star),
one qualified approval (Whittaker,
one qualified approval (Whittaker,
Globe and Mail) and one unfavorable review (Evans, Telegram).

Taste of Honey, Royal Alexanda
(D-RS) (2d wk) (\$5.50; 1.525; \$38,103) (Hermione Baddeley, Grances
Cuka). Previous week, \$25.374
with TG-ATS subscription.

Last week, \$26,888 with TG-ATS
subscription.

VARIETY

SPLIT WEEKS

Advise and Consent (D-RS) (Far-ley Granger, Chester Morris). Previous week, \$34,100, six-per-formance split.

formance split.
Last week, about \$36,224 for seven performances: Regent, Grand Rapids, Monday (16), one, around \$6,900; Morris, South Bend, Tuesday-Wednesday (17-18), two, about \$13,000; Hartman, Columbus, Thursday-Saturday (19-21), four, \$16,324.

La Plume de Ma Tante (R-RS). Previous week, \$25,401 with TG-ATS subscription, Music Hall,

Kansas City.
Last week, about \$29,000 for eight performances: Paramount, Omaha, Monday-Wednesday (16-18), four, around \$17,500; KRNT, Des Moines, Thursday-Saturday (19-21), four, about \$11,500.

Music Man (bus-and-truck) (MC-

Music Man. (bus-and-truck) (MC-RS). Previous week, \$50,767, seven-performance split.

Last week, about \$36,562 for seven performances: Capitol, Wheeling, Monday-Tuesday (16-17), two, \$8,812; Keith's, Huntington, Wednesday-Thursday (18-19), two, \$12,750; Civic, Charleston, Priday-Saturday (20-21), three, around \$14,000.

City Ballet Mineola Hit

N. Y. City Ballet registered a sellout \$12,936 in three performsellout \$1,2986 in three performances last Friday-Saturday (20-21) at the Mineola (L. I.) Theatre. The 1,200-seater, which reverted from films to a legit policy last September, has the touring "Taste of Honey" booked for four evening performances and two matinees Nov. 8-11.

periormances and two matinees Nov. 8-11. The top for the ballet offering was \$4.20.

Robbins Troupe \$26,186

Jerome Robbins' Ballets U.S.A. grossed \$26,186 last week in the second frame of a three-week stand at the ANTA Theatre, N.Y. The previous week's take for seven performances was \$29,276.

London Legit Prod.

Continued from page 2 i

January will be a modest budget production because we aim to make it as simply as it is done on stage. I am starting production without a distribution guarantee, and the film will be released as a road show attraction," Delfont said.

Second property will be an \$840,000 job called "The King Was In The Counting House" and will star Newley and Davis Jr, Finally, Secombe will star in a lavish ver-sion of the pantomime, "Humpty Dumpty," his first pic project since his debut in the disappointing 1958 release of "Davy."

Off-Broadway Shows

(Figures denote opening dates) (Figures denote opening dates)
Balcony, Rep.). Circle In Square (3-3-60)
Blacks, St. Marks (5-4-61).
Connection, Living (Rep) (9-12-81).
Diffrent, Mermaid (10-17-61).
Diffrent, Mermaid (10-17-61).
Fantasticks, Sulliyan St.
6-3-60).
Happy Days, Cherry Lane (9-17-61).
Happy Days (9-17-61).
Happy Day

2 by Saroyan, East End (10-22-61).
SCHEDULED OPPINIOS ,
American Savoyards, Jan Hus (10-28-61).
Oo Show Me Dragon, Midway (10-27-61).
Buskers, Circlet (10-30-61).
Clandestine, Actors (10-30-61).
Clandestine, Actors (10-30-61).
Lime, Gentlement Stations, 11-2-61).
All in Love, Martinique (11-6-61).
Sharen's Grave, Maidman (11-8-61).
Sharen's Grave, Maidman (11-8-61).
Auto Graveyard, 41st St. (11-3-61).
Apple Living Theatre (11-15-61).
Apple Living Theatre (11-15-61).
Aprice Living Theatre (11-15-61).
Fortune, Provincetown (12-14-61).
Fortune, Provincetown (12-14-61).
Fortune, Provincetown (12-14-61).
Raddame Aphrecitic, Cut (12-5-61); closed last Saturative (10-15-61); closed SCHEDULED OPENINGS

ave Dwellers, Mews (10-15-61); closed ances. One Way Pendulum, E. 74th St. (9-18-61); closed last Sunday (22) after 40 performances.

Pirates of Penzance, Phoenix (9-6-61);
closed last Sunday (22) after 202 performances: Under Milk Wood (Rep.) Circle (3-29-61); closer last Sunday (22) after 202 per-formances.

(D-RS) (2d wk) (\$4.95-\$5.95; 1.683; \$41,335). (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, \$35,176 with TG-ATS subscription. Last week, \$38,524 with TG-ATS subscription. Shot' \$22,730 (6), 'Milky Way' \$9,104, 'Shot' \$22,730 (6), 'Milky Way' \$9,104, 'Ride' \$45,539, 'General' \$14,263 in 6

Broadway was uneven last week. (29th wk; 231 p) (\$6.90-\$7.50; Some shows registered healthy increases, several dropped substantially and others held fairly steady. A few of the new entries aren't showing much strength at the health of the seven was represented by the seven was A few of the new entries aren't showing much strength at the box office and presumably won't be around too much longer.

There were seven sellouts last week, "Camelot," "Carnival," last week, "Camelot," "Carnival,"
"How to Succeed in Business Without Really Trying," "Mary, Mary,"
"Milk and Honey," "Sail Away"
and "Sound of Music." "Come
Blow Your Horn" continued to
pick up steam registering its biggest gross to date in its 35th frame
last week.
The 5% city tax on legit tickets
was repealed with the signing last
Friday (20) by Mayor Robert F.

was repeated with the signing last Friday (20) by Mayor Robert F. Wagner of a bill abolishing the tariff. The move will not result in reduced admission prices since the remitted tax is to be diverted to a pension and welfare fund for all legit unions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Cath-Drama), O (Opera), OP (Operatia), Rep. (Repertory), DR (Dramatic Reading).
Other parenthetic designations refer resectively to meets placed

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes. Asterisk denotes show had cutrate tickets in circulation.

*Blood, Sweat and Stanley Poole, Morosco (C) (3d wk; 20 p) (\$6.90-\$7.50; 999; \$41,960) (Darren McGavin), Previous week, \$14,364. Last week, \$14,201.

Camelot, Majestic (MC) (46th wk; 369 p) (\$9.40; 1,626; \$84,000) (Julie Andrews, William Squire). Previous week, \$84,035. Helena Scott will sub for Miss Andrews when the latter vacations for two weeks starting tomorrow (Thurs.). Last week, \$84,022.

Caretaker, Lyceum (CD) (3d wk; 21 p) (\$6.96-\$7.50; 955; \$32.582) (Donald Pleasance, Robert Shaw, Alan Bates). Previous week, \$20.590. Alex Davion takes over next Monday (30) for Bates, who returns to England to fulfill a film commitment.

returns to England ifilm commitment.
Last week, \$24,453.

Carnival, Imperial (MC) (28th wk; 220 p) (\$8.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previ-ous week, \$68,338. Last week, \$68,375.

Come Blow Your Horn, Atkinson (C) (35th wk; 277 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$28,758.

Last week, \$29,615.

Cook for Mr. General, Playhouse (C) (1st wk; 4 p) (\$6.90-\$7.50; 994; \$37,000) (Bill Travers).

\$37,000 (Bill Travers).

Opened last Thursday (19) to three favorable reviews (Chapman, News; Nadel, World-Telegram; Watts, Post) two unfavorable (Coleman, Mirror; Kerr, Herald Tribune) one no-but-yes (McClain, Journal-American) and one inconclusive (Taubman, Times).

Last week, \$14,263 for four performances and two previews.

Do Re Mi, St. James (MC) (39th wk; 312 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Previous week, \$61,856. Last week, \$64,712.

Last week, \$64,712.

Do You Know the Milky Way?,
Rose (D) (1st wk; 8 p) (\$6.90-\$7.50;
1,162; \$46,045) (Hal Holbrook,
George Voskovec).
Opened Oct. 16 to two favorable
notices 'Taubman, Times; Watts,
Post) and five unfavorable (Chapman, News; Coleman, Mirror;
Kerr, Herald Tribune; Levinson,
World-Telegram; McClain, Journal-American).
Last week, \$9,104.

Everybody Loves Opal, Long-acre (C) (2d wk; 13 p) (\$6.90-\$7.50; 1.101; \$40,019). Previous week, \$10.271 for five performances. Last week, \$10,319.

*Far Country, Music Box (D)

*Fiorello, Broadway (MC) (99th wk; 787 p) (\$5-\$7.50; 1,900; \$59.-000). Previous week, \$43,807. Closes next Saturday (28).

From the Second City, Royale (R) (4th wk; 31 p) (\$6.90-\$7.50; 999; \$41,158). Previous week, \$17,450. Last week, \$17,594.

How to Succeed in Business Without Really Trying, 46th St. (MC) (1st wk; 9 p) (\$9.60; 1,342; \$66,615). Previous week, \$33,689 for opening performance and three

previews.

Last week, \$63,371 with take cut by second night press list and theatre party commissions.

*Irma La Douce, Plymouth (MC) (56th wk; 444 p) (\$8.60; 999; \$48.-250) (Elizabeth Seal, Denis Quilley). Previous week, \$40,327. Moves: next Monday (30) to the Alvin Alvin. Last week, \$40,980.

Let It Ride, O'Neill (MC) ·2d wk; 12 p) (\$9.60; \$1,050; \$54,508) (George Gobel, Sam Levene). Previous week, \$27,606 for four performances and one preview. Management claims musical cost Management claims musical cost about \$227,000 to open in New York and can break even at around \$24,000.

Last week, \$45,539 with take cut by theatre party commissions.

Mary Mary, Hayes (C) (33d wk; 260 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nel-son, Michael Wilding). Previous week, \$43,446. Last week, \$43,444.

-Milk and Honey Beck (2d wk; 15 p) (\$8.60-\$9.60; 1.280; \$63,400) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$56,-303 for seven performances and

one preview.

Last week, \$61,327 with take cut by theatre party commissions.

My Fair Lady Hellinger (MC) (2924 wk; 2.328 p) (\$8.05; 1.551; \$69,500) (Michael Allinson, Margot Moser). Rosemary Rainer is pinch-hitting for Miss Moser, who returns from a two-week vacation next Monday (30). Previous week, \$53.803. turns fi next Mo \$53,803.

Last week, \$51,463.

Purlie Victorious, Cort (C) (4th wk; 28 p) (\$6.90-\$7.50; 1,155; \$41,-000). Previous week, \$19,963. Last week, \$18,863.

Sail Away, Broadhurst (MC) ·3d wk; 23 p) (\$3.50-\$9.40; 1.214; \$58,500). Previous week, \$58,134. Last week, \$58,011 with take cut by theatre party commissions.

Shot in the Dark, Booth (C) (1st wk; 5 p) (\$6.90-\$7.50; 807; \$33,000) (Julie Harris).

(Julie Harris).

Opened last Wednesday night (18) to five endorsements (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Watts, Postland two negative notices (Coleman, Mirror; Taubman, Times).

Last week, \$22,730 for five performances and one preview.

Sound of Music, Lunt-Fontanne (MD) (95th wk; 756 p) (\$9.60; 1.407; \$75,000) (Martha Wright). Previous

eek, \$75,769. Last week, \$75,095.

Unsinkable Molly Brown, Winter Garden (MC) (51st. wk; 404 p) (\$8.60-\$9.40; 1.404; \$68,000) (Tammy Grimes). Previous week, \$64,-722.

Last week, \$64.792.

Opening This Week
Kwamina, 54th St. (MD) (\$8.60;
1,434; \$60,000).
Alfred de Liagre Jr. presentation of musical with music and
lyrics by Richard Adler and book
by Robert Alan Aurthur. Capitalized at \$400,000, cost approximately \$420,000 to open last Monday night 123) and can break even
at around \$45,000.

Evening With Yves Montand.

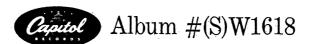
Evening With Yves Montand, olden (Solo) (\$6.90-\$7.50; 773; Golden \$27,500).

\$27.500).

Norman: Granz, in association with Jacques Canetti and Alex(Continued on page 68)



The 2000 year old man is back—one year older, wiser and funnier! This zany follow-up of the hit Brooks/Reiner album uncorks such hilarious routines as: The 2000-and-Six-Month-Old Man; The Tax Expert; The Two-Hour-Old Baby; The New Technique Psychiatric Society; The Third Best Poet. It's on its way to being a best seller already!



Legit Followups

Mary: Mary 8, 18, 18 of the small-conducting of position and when the small of the small-conducting as successor with the small of the small conducting and with the small of the small conducting and with the small conducting and with the small conducting the small conducti

Off-B'way Reviews

Concert Reviews

Netherlands Chamber
Orchestra

(Carnezie Hall, N. Y.)

Making its Carnegie Hall debut on a Sunday night 80, the Netherlands Chamber Orchestra, with Szymon Goldberg doubling as conductor and violin soloist, scored a modest success. Solid musicianship and sincerity of purpose were evident in a program ranging from Bach to Bartok and Badings, the latter a contemporary Dutch composer, but the performances were devoid of excitement.

The ensemble numbers 23, including seven girls. Organized in cluding seven girls. Organized in the group has personal subsidized by the Dutch than group has personal and group has personal subsidized by the Dutch than group has personal subsidized by the part of subsid

poser, but the performances were devoid of excitement.

The ensemble numbers 23, including seven girls. Organized in 1955 and subsidized by the Dutch government, the group has performed at the Edinburgh and Florence Festivals, as well as in the Holland Festival, and it has toured throughout the British Isles, western Europe. Yugoslavia and Israel. Though it currently is engaged in its first American tour, its reputation had preceded it, mainly through its recordings. The Netherlanders reflect the musical character and personality of their leader. He is a well-schooled musician, expert in the standard classical literature and with an accompanying interest in the moderns. His fiddling is in excellent taste, the intonation good (though not perfect) but he never thrills an audience with virtuosic pyrotechnics, nor does he have a large, beautiful tone. In combination, Goldberg and his group give a satisfying performance, but not a memorable one.

When he appeared on earlier of 202-

give a satisfying performance, but not a memorable one.

When he appeared on earlier occasions with pickup groups of 802-ers, the performances seemed to have more impact. Now that he has his own or-hestra, one that plays together almost all the year around, Goldberg has moulded a corps that matches his own standards and tastes. In works of Bach, Haydn, Mozart, Bartok and Badings, the playing revealed a meticulous attention to details, obvious love for the scores, careful preparation and rehearsal, yet devoid of fire, of personality, grace and sparkle. The Bartok and Badings—difficult works—seemed to fare better than the classical masters, whose scores were reverently treated and emerged lacking the qualities that have endeared them to generations of musical addicts.

shorter program, a disconcerting number of audience finding it necessary to leave at various intervals.

Lobgesang, or "Hymn of Praise." is a festival piece Mendelseohn composed for the quadricentennial anniversary of the invention of, of all things, the printing press.

It is said that there is no current recording of this stirring work. More's the pity, for while it can be referred to without condescension as a "junior Beethoven Ninth," it has its own legitimate stature.

Sopranos 'Sadie Lindsey and Ruth Morris, and tenor Robert Eckert, were soloists. Miss Lindsey's power, subdued in deference to the size of the auditorium, was most impressive, while Eckert and Miss Morris each revealed admirable quality. able quality.

Under musical director William Johnson the chorus has achieved depth, precision and range, though the lusty chorales would seem to be most to its liking.

The E major Concerto is regarded as second-level Mendelssohn, but this evaluation is put in proper perspective when it is considered that Mendelssohn was hardly 15 years old when he composed it. How many teen-agers today are producing concert material?

There was a purity and grace to the rendering achieved by Scherman, the orchestra, Luboshutz and Miss Nemenoff. The derived baroque qualities revealed in the young Mendelssohn have a fragile beauty.

This was a fine concert and much should be said for the taste, discretion and perspicacity of conductor Thomas Scherman who made it possible. Geor.

Name Cast for 'Malcolm'

Little Orchestra Society
(Town Hall, N. Y.)
The all-Mendelssohn program with which Thomas Scherman and The Little Orchestra Society opened the 15th season quickly won a Town Hall-ful of friends.
The overture, "Calm Sea and Prosperous Voyage," which opened the program is a fairly well-known composition by virtue of various recordings, and it was given a "Malle Last Iof Malcolm Bety Field, Ruth Ford, Zachary Scott and Eli Wallach will give a reading next Sunday night 29) from short stories and novels by James Purdy, at the YM-YWHW Kaufman Concept Hall, N.Y.
The program, titled "Malcolm and Others," has been daramatized by Gene Andrewski, who's directing and also co-producing with the YM-YWHA Poetry Center.



LENA HORNE \$**72,668.08***

O'KEEFE CENTRE,

TORONTO

*8 performances

CASTING NEWS

Fotlowing are available parts in upcoming Broadway, off-Broadway, and turing shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Vantiery Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads privided by the managements of the shows involved rather than to true a wild goose marathon. This information is published without charge.

charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

above address.

"Happy Happy Happy" (MC).
Producers, Arthur Cantor & Robert
Wiener (234 W. 44th St., N. Y.,
L() 3-4370. Available parts: man,
30's average male type, must sing
and dance very well; femme, 20's,
average femme type, must sing;
and dance very well; man, 35-40,
Madison Ave ad exec. man, fat and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, smail town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme. 20's. bosomy, must sing and dance; various others including avangelists. carni types, and male and femme characters. Mai: photos and resumes there. resumes, througabove address.

above address.

"Giants, Sons of Giants" (D).
Producers, Charles A. Toterō &
William F. Cioft (60 E. 42d St.,
N.Y.; YU 6-0090). Several parts
available for men and women,
dramatic performers, 40's. Apply
through agents only or call above
number for appointment.

number for appointment.

"Isle of Children" (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570. Part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

"Jennie" (MD). Producer, New-"Jennie" (MD). Producer, Newburge-Porter Prods. 1619 Broadway, N. Y.; JU 6-4886: Available parts: male lead, 30's, tall; femme. 20, etherial, small, lovely, lyric soprano; femme. 50's, strong personality; male. 50-60, timid; three men. 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing, Mail photos and res-

SHIFT YOUR GEARS

"SHIFT YOUR GEARS
FROM THE STEERING WHEEL.."
was this 1915 ad for a new car.
While today's ad may be similar,
the car has certainly changed.
Investments change too. Have you
considered Mutual Funds.

-J. BERMANT & CO.---

umes, through agents only, above address.

BROADWAY

"Carnival" (MC). Producer,
David Merrick (246 W. 44th St.,
N.Y.: LO 3-7520). Parts available
for two midgets or two dwarfs,
male or femme, who can play the
furumpet. Mail photos and resumes
immediately c o Robinson Stone,
above address.

"Happy Happy" (MC).
Producers, Robert Fryer and
Lawrence Carr, in association with
John Herman (234 W. 44th St.,
N.Y.: LA 4-2844). Available parts:
man, 19-21, tall, handsome, catlike, fair: boy, 16, intense, medium
height, fair; girl, 18, spiritual qualtrumpet. Mail photos and resumes
immediately c o Robinson Stone,
above address.

"Happy Happy" (MC).
Producers, Robert Fryer and
Lawrence Carr, in association with
John Herman (234 W. 44th St.,
m. 19-21, tall, handsome, catlike, fair: boy, 16, intense, medium
height, fair; girl, 18, spiritual qualy, natural beauty, fair; girl, 21,
fragile; girl, 18, all-American type;
fragile; girl, 18, spiritual qualfragile; girl, 18, all-American type;
fragile; girl, 18, spiritual qualfragile; girl, 18, spiritual q "Place Without Twilight" (D).

"Put It In Writing" (R. Producer. Robert Weiner 1234 W. 44th St., N. Y.; LO 3-4370. Parts available for male and femme re-

available for male and femme rever types. Mail photos and resumes c'o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Are., N. Y.); casting director, Eddie Blum. Auditions for possible-future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Time to Thete" (D). Producer.

resumes to above address.

"Time Is a Thief" (D: Producer, Beverly Zarling (489 Fifth Ave., N.Y; YU 6-4284). Available parts: male lead, 55-65, large character man; femme lead, 50's, small, proud, character woman; character man, 50's small, meticulous, character femme, 45, plump; character femme, 45, plump; character femme, 20's shill warded man. man, 50's small, meticulous, char-acter femme, 45, plump; char-acter man, 30's solid, rugged; man, 30's, tall, wirey; two juves, 12-14. Mail photos and resumes, through agents only, c'o above address. "We Take the Town" (MC:. Pro-

"We Take the Yown" (MC: Producer, the Stuart Company (881) Seventh Ave. N.Y.; CI 7-0725). Available parts: man, 32, fair enthusiastic, swaggering, must sing and move well: femme, 25, dancer-actress-chest singer, dark, luscious, volatile; femme, 20, auburn hair. volatile; femme, 20, auburn hair delicate, eager, soprano; man, 60, little, bird-like features, softspoken, non-singing, can be bearded: man, 28, non-singing, aristocratic, weak-looking, ineffectual; tenor, 30-40, skinny, poetic; man, 38, singer-dancer, squat, swarthy, cruel; man, 35, non-singing, tall straight, reserved; boy, 10, act, sing and play bugle; boy, 12, angelic choir voice; femme, 14, singer: femme, 7; male singers; an old peasant man and an old aristoold neasant man and an old aristoold peasant man and an old aristo-cratic man, four young men, all must act. femme singers: two ma-ture women who must act, four young girls; six young femme dancers; men dancers of all sizes, shapes and descriptions. Mail pho-tos and resumes c/o above address.

OFF-BROADWAY

"All Kinds of Giants" (MC).
Producer, Noel Weiss (c/o Savan-Levinson Agency, 20 E. 53d St.
N.Y.; PL 2-1360). Available parts:
character comedian, 40-50; man,
25; man, 25, under 5 feet, 6 inches
tall; soprano, 18-22, pretty. All

PHOTOGRAPH OF THE MONTH

MAURICE SEYMOUR

Broadway at 54th St. New York, N.Y. CO 5-3133

Edie Adams

"Attitudes" (R). Producer, Michael F. Goldstein (10 W. 65th St. N. Y.; SU 7-4774. Parts available for male and femme actors 18-35, who can sing and have 18-35, who can sing and have comedy ability. Mail photos and resumes c'o above address. "Banker's Daughter" (MC). Pro-

"Banker's Daughter" (M.C. Producers, Claire Nichtern & Paul Libin (61 W. 9th St., N. Y.; AL 4-3536). Available parts: man, 40's, charming rascal; femme, 21, attractive, willful; man, 25-35. clever, comic; leading man, handsome baritone, artistocratic; lyric soprano, attractive, aristocratic femme, 50's, genteel; boy, rotund, naive: character man, ruddy sea captain. Legit voices only. Mail photos and resumes c/o above adphotos and resumes c/o above ad-

"Black Monday" (D). Producer. "Black Monday" (D). Producer, William Hunt to de Joia, 350 W. 12th St., N. Y.). Available parts: several males, white and Negro, 20-50, all types; white girl, 13-14; Negro boy, 13; white boy, 9-10; one white and one Negro femme, 30-35; several non-Equity children. All must have good Southern accents. Mail photos and resumes c, o above address.

"Buskers" (d). Producers, Lois Bianchi & Amnon Kabatchnik (c'o Cricket Theatre, 162 Second Ave., N.Y.; OR 4-3960). Future replace-N.Y.: 4)R 4-39601. Future replacement parts available: femme, 40's. strong, dynamic; femme, 18, must sing and dance; character man, 50 must play a musical instrument; character man, 40-50, over six feet tall, heavily built; man, 25. Mail photos and resumes c/o Robert Stevenson, above address.

"Difficult Womn" (tentative

otos and evenson, above addites.

"Difficult Woman" (tentative MC). Producer, Nik Fatula

Park W., N. Y.;

photos and resumes c. o Robert Stevenson, above address.

"Difficult Woman" (tentative title 'MC'. Producer, Nik Fatula 1135 Central Park W., N. Y.; SU 7-5522, in association with Donald C. Fetzko. Parts available for male and femme opera-trained singers. Latin types. Must be good sight readers and know harmony. Mall photos and resumes c. o above address. Include range. "Happy Reviewers" (R. Producers, George Gersener & Ken Gaston in asso. with Richard Roffman (c. o Gaston, 1514 Metropolitian Ave., Bronx 62. N. Y.; TA 2-5105. Parts available for male and femme experienced musical comedy performers. Mail photos and resumes c o above address; no phone calls.

"Not While I'm Eating" (R). Producer, L. A. D. Company (c. o Lenny-Debin Agency, 140 W. 58th St., X. Y.; CI 5-4157. Available parts: comic, 20's; comedienne, 20's; leading male singer-dancer; claracter man, 20's, singer-dancer. Calling Walter Perner, above number.

"Poppa Is Home" (D). Producer, Monroe Schneier (c. o 41st Street, Theatre, 125 W. 41st St., N. Y.; E 6-1278). Parts available for character men and women, over 35. Mail photos and resumes c/o above address; don't phone or visit.

"South of Heaven" (MD). Producer, Lance Barklie (53 E. 65th St., N.Y.). Available parts: lead femme, 45, strong legit voice: lead man, 20's; femme comedy lead, 30's, scrawny; ingenue; man, 40's, likeable villain; boy, 12, wild, precoclous. All parts are Negro. Mail photos and resumes c'o Glasser above address.

"Story of Mary Surratt" (D). Producer, Equity Library Theatre (226).

photos and resumes c'o Glasser, above address.
"Story of Mary Surratt" (D). Producer. Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710. All parts available. Auditions Monday (30), 5:30-10:30 p.m.; Tuesday (31) and Wednesday (1), 10 a.m. 4:30 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N.Y.). Script available at the Drama Book Shop (51 W. 52d St., N.Y.). Some non-Equity people may be used in smaller parts and all Equity members should bring their membership cards.

parts and at Equation and parts and at Equation and a should bring their membership cards.

"Twas Brillig" (R. Producer, Jereny Palmer (569 Grimm Pl. Baldwin, L.I.; BA 3-1188. Part available an ingenue, wispy, soprano who can act and tap dance. Contact Palmer, above number. Audition appointments will be set up.
"Two By Saroyan" (D.) Producers. Shelly & Barry Gordon (20 E. 53d St., N.Y.; PL 2-1360). Available parts for future possible replacements: character man, 20-55; two Puerto Rican-looking young men who play the guitar and sing; two Negro young men, strong, muscular; boy, 8; male midget; three femmes, 18-25, pretty. Mail photos and resumes c/o James Hay (East End Theatre. 85 E. 4th St., N.Y.).

"Whom the Gods Love" (D).

must sing. Mail photos and resumes 'Producer, D'Arcy Productions (68 or call, above information. | W. 46th St., N.Y.; JU 2-4860, Ext. "Attitudes" (R). Producer, 631. Part available for young, Latin Michael F. Goldstein (10 W. 65th type femme for lead. Apply St. N. Y.; SU 7-47474. Parts avail-through agents only, c/o Scotti able for male and femme actors D'Arcy, above number:

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for two male fire jugglers. Contact Peggy Shields, above number. "Genevieve With Love" (R). Producer, Herb Rogers (Mayflower Hotel 61st St. and C.P.W., N.Y.; CO 5-0060). Spots available for musical combos that also do comedy routines and other vaude acts dy routines and other vaude acts for this musical revue. Mail photos and resumes c/o above ad-

"World of Suzie Wone" (D) Proworld of Suzie Wong (D). Producer, David Kitchen (118 W. 79th St., N. Y.; TR 4-7760). Replacement parts available for a young, attractive Oriental femme and several American blonde sailor types, 21-25, for a 20-week bus and truck company which opens Oct. 28. Call Ed Douglass, above number, 11 a.m.-3 p.m., Monday-Friday, after Oct. 30.

OUT OF TOWN

CHICAGO

"Medium Rare" (R). Producer,
Robert Weiner (234 W. 44th St.,
N. Y.; LO 3-4370). Part available
for a male comic, 25-30, virile. Call
above number for appointment.

Television

"Bozo's Circus" (children's show locally on WGN-TV). Producer, McGinn Television Productions 1410 S. Michigan Ave., Chicago; WA 2-1000). Casting director Laura Hitt accepting photos and resumes of all types of circus acts c/o above address. Include availability date in Chi area.
"Naked City" dramatic availability action.

"Naked City" dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; Pt. 1-4432). Accepting photos and resumes of general male and female dramatic talent by mall only, c/o above address.

Films

"Acquaintance" (featurette). Producer, Creative Mart Films (507 Fifth Ave. N.Y.; OX 7-5895). Available parts: femme. 20's, attractive; man. 25-30, tall, attractive; man. 40's, continental type. Mail photos and resumes c. o above address.

Cabaret

Trudy Heller's Versailles. (9th St. & 6th Ave., N.Y.). Jazz singers and instrumentalists and hip comics and comediennes being interviewed. For appointment call Dori Davis (TR 4-2234), Tuesday-Fridare 1.1. days, 11 a.m.-5 p.m.

2-Troupe 'Birdie'

Continued from page 61

Charles Strouse and lyrics by Lee Charles Strouse and lyrics by Lee
Adams, specifies that the film,
which hasn't been made yet, is not
to be released until after the close
of the show's Broadway run and
in no event prior to November.

Highlights of the Aug. 27 accounting are as fonows:

Investment, \$300,000 (repaid).

New York company profit, \$353,-

855.
Touring company production cost, \$199,533.

cost, \$199,533.

Unrecouped touring company production costs, \$68,269 (recouped costs of \$131,264 includes operating profit of \$129,604 for first 17 weeks of tour, plus \$2,582 miscellaneous income, less \$922 additional expenses).

Net profit two-company venture, \$285,586 (estimated operating profit since the audit is figured to have hiked the net to over \$300,000 thus far).

far).

Distributed profit. \$180,000 Split equally between the management and the backers, giving the latter a 30% return on their investment.

Bonds and deposits, \$53,213.

Sinking fund, \$40,000.
Provision for state and city taxes, \$5.000.
Balance available, \$7,373.

B'way Grosses

Continued from page 65

one-man show. Opened last night one-main show. Opened has hight ander H. Cohen, presentation of (Tues.) at a slight profit on its pro-duction cost of over \$20,000 and can break even at around \$17,500.

Look: We've Come Through, Hudson (C) (\$6.90-\$7.50; 1,065; \$40,000).

\$40,0001.

Frank Prince, in association with David Black, presentation of Saint Subber's production of play by Hugh Wheeler. Capitalized at \$100.000, opens tonight (Wed.) at a cost of approximately \$90,000 and can break even at around \$25,000.

Write Me a Murder, Belasco (D) (\$6.90-\$7.50; 967; \$38,500) (James Donald, Kim Hunter Denholm Elliott, Torin Thatcher, Ethel Grif-

Compass Productions Inc. presentation of play by Frederick Knott. Capitalized at \$125,000, opens tomorrow night (Thurs.) at a cost of under \$100,000 and can break even at around \$21,000.

Other Theatres

Alvin, Ambassador, ANTA, Bar-rymore, Biltmore, Miller.

'Marriage' Payoff

Continued from page 61

and Jerome Friedman, alleging that the plaintiffs were to share in 13% of the show's profits has just about been settled. The basic terms of an agreement, which still has to be signed, calls for the trio to get 612% of the Broadway profits and 314% of the subidiary profits from Gregory and a straight 612% of all profits on the venture from author Stevens. Defendants in the sult, besides Gregory, included the five backers of "Marriage." among them Charles Boyer and Claudette Colbert, who costarred in the Broadway produc-

Justice Amsterdam's release of Justice Amsterdam's release of the backers' share of the attached profits on "Marriage" is regarded as significant in that it sustains the security of investors under the 11 mited partnership structure whereby they're not supposed to be liable for debts incurred by a general partner in excess of a venture's capitalization.

Hurd Hatfield

Continued from page 2

time "when everyone else was playing the kid next door." As a result film producers, not showing the flexibility that exists in the legit theatre, regarded him only for classics.

As for "Kings," in which he plays Pontius Pilate, the scholarly Haffield believes this Samuel Bronston production will be effective propaganda in the cold war. The image of America has got to be enhanced with this kind of product, he said he feels.

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Literati

Hirschfeld's Zoo

A veritable theatrical who's zoo of the theatre is contained in cur-toonist Al (The Beard) Hirschfield's "The American Theatre" (Brazill-"The American Theatre". Braziller; \$9.95), a kingsize book good for gifting or keeping. With an intro by Brooks Atkinson, and interlarded singe-pages of personal reminiscense, to break up the subjects of the 20s, 30s, 40s etc., it is nostalgic gallery of the legit as seen through the pen-and-ink sketches of Hirschfeld, a familiar in the Sunday editions of the N.Y. Times and Trib drama sections and elsewhere. elseu here

elsewhere. Admitting himself a quick-flop playwright (in collaboration with some pretty good names) the cartonist's palette has taken him in such farflung orbits as a round-the-world trip with Sid Perelman, erstwhile musicomedy collaborator. Book itself is dedicated to the late Fred Allen "who summed up the achievements of a full creative life—T am probably the only writer in the world who has writative life—I am probably the only writer in the world who has written more than I can lift." This giant, odd-sized book also takes a bit of lifting but it's worthwhile perusing. It's a cartoon history of the Broadway theatre from post-World War I to date. Abel.

'Best Plays'

"The Best Plays." "The Collected Plays of Emlyn Williams Between Covers of the by Louis Kronenberger (Dodd. Mead. '86), represents current editor's final stint after nine editor's final stint after nine editor's of yearhook established by late drama critic, Burns Mantle Light of Heart" (1940). Author supplies a sprightly insulation in which he deals with cach script, something of the bis-

and a visual delight.
Claudia Cassidy reports the fully tidy page in this book.
Chicago season; Harold Hobson be invisibly scored with prel writes of the London vear; and any travail. I hope invisibly.
Howes summarizes off-Broadway.
In familiar format for this series, readers of contemporary dram of these visuals are synopsized:

Hewes summarizes off-Broadway.
In familiar format for this series,
10 "best" plays are synopsized:
"The Hostage" by Brendan Behan,
"A Taste of Honey" by Shelagh
Delaney, "Becket" by Jean
Anoullh, "Period of Adjustment"
by Tennessee Williams, "All the
Way Home" by Tad Mosel, "Rhinoceros" by Eugene Ionesco, "Mary,
Mary" by Jean Kerr, "The Devil's,
Advocate" by Dore Schary, "Big
Fish, Little Fish" by Hugh Wheeled, and "A Far Country" by
Henry Denker.

led. and "A Far Country" by Henry Denker.
Regular departments include VARIETY's poll of hits and flops; awards list; directory of outstanding theatre books; obits; and dates of births and deaths of prominent players. As always, tome is virtually indispensable to every one into every one i terested in theatre.

Golden's Sandburg

Golden's Sandburg

Harry 'Only In America''
Golden's "Carl Sandburg" (World:
\$5) is a biog which only an intimate and worshipful authorfriend (friend, first) would and
could write. It is informative and
affectionate. It gives insight on the
Lincoln scholar and old friend in
short staccato chapters, replete
with anecdotal commentary. Nothing stiff or stodgy.

Golden brings a warm contemporary human being into life, in
printer's ink, with his closeups on
his 1 on gtime North Carollina
friend, poet, minstrel, Lincoln authority and Pulitzer Prizewinner.
It is not pedantic. It is not one
of those "researched" books. It is
a work born of intimate knowledge.
As such it is a very readable tome.

Abel.

Chi Bans 'Cancer

Eight Chicago suburbs have forced the withdrawal of Henry Miller's "Tropic of Cancer" from bookstands, and Chi mayor Rich ard J. Daley said he may revive long-dormant citizens committee

SEEKING A BOOK PUBLISHER o fact-filed, illustrated brochures
I how to publish your book, get
% royalites, national advertising,
blicity and promotion. Free edirial appraisal. Write Dept. VA. EXPOSITION PRESS

on indecent literature to deal with the book in the Windy City.

the book in the Windy City.

In addition, a copy of the book has been turned over to the city's corporation counsel for a legal opinion as a precedent for police action against it. One police district captain jumped the gun and confiscated 200 copies of the book.

The suburban brouhaha broke out when the police chief of Westward Springs reputatelly saw a copy.

out when the police chief of west-ern Springs reportedly saw a copy of "Cancer" at a chiefs conven-tion in Montreal. He returned and began calling the police chief in neighboring towns. The chiefs then canvassed the booksellers "asked" them to remove the books from their shelves. They reporttheir edly complied without protest.

Scully's Autobiog

Frank Scully hopes to have his autobiography in Chilton's hands next April for fall publication. The Philly publishing house reports itself "delighted with Scully's first 15.000 words" but the author recalls an old Harry Reichenbach crack, "Yes, but can he keep it up?"

Appropriately, in light of Sir Francis Scully's papal knighthood he calls his memoir, "This Gay Knight." Francis

Emlyn Williams Between Covers

editions of yearhook established Corn is Green" 19381 and "The by late drama critic, Burns, Mantle Light of Heart" 19400.

Author supplies a sprightly in-xduction in which he deals with year's recap.

Mantle might be pleasantly surprised to find his quiet, authoritative assessment of the stage year mow blossoming into the theatre's most glamorous annual. With photographs. Al Hirschfeld drawings, and sketches by top costume for senie artists, volume is at once an excellent reference work. Weigh every word, cross out, cut. Claudia Cassidy reports the Chicago season; Harold Hobson writes of the London year; and Howes summarizes off-Broadway.

In familiar format for this series, 1 readers of contemporary drama, 10 for the stage year in the first draft: in any of the first draft in any of

134-Year-old Sheet

134-Year-old Sheet
The 134-year-old Burlington
(Vt.) Free Press, which had been
controlled by David W. Howe, as
trustee of the W. B. Howe Trust,
since 1927, has been sold to the
Free Press Association. Inc., a new
firm headed by J. Warren McClure,
former business manager and copublisher of the newspaper.
Stockholders in the new corporation also number other Free Press
employes, including Gordon T.
Mills, editor; Urban L. Bergerron,
controller; Frank J. Heinrich, circulation manager, Roland W. Willbur, office and properties manager.

culation manager; Roland W. Wilbur, office and properties manager. It was the first sale of Vermont's leading daily newspaper in 108 years. DeWitt Clinton Clarke founded the Free Press as a daily in 1848 and it was purchased in 1853 by George Wyllys Benedict and his son, George Grenville Benedict. Controlling interest in the newspaper passed by G. G. Benedict to Willard B. Howe, business manager, in 1897, and the Howe family held an interest in the publication until the present publication until the present

Reporter Assaulted

Reporter Assaulted
Seymour Rosenberg of the Spartanburg (S.C.) Herald made repeated reference to gambling operations in that area in a column he writes for the Herald, "The Stroller." While paying a check in a restaurant at 2 a.m. he was attacked and beaten. Police said he was knocked to the floor without warning and struch several times. J. C. Williams, 47-year-old pool hall operator, was arrested and police said he admitted the attack Williams is charged with assault. Williams is charged with assault.

USIA's Russo Bestseller

U. S. Information Agency's slick monthly mag, America Illustrated, has pushed the 3,000,000 mark in newsstand sales in Russia during the past five years.

The Russian-language publication goes into its circle year.

The Russian-language publication goes into its sixth year Oct. 22, and the anniversary is being sarked with a special edition. USIA boasted that the 3.000.000 copies include only those actually

sold over the counter. Actual total probably is hundreds of thousands more with resales of old copies in markets and bookstores, some-times at blackmarket rates six times the 55c pegged price.

Posthumous Chandler

"Raymond Chandler Speaking" is a forthcoming Houghton Mifflin anthology of the author's letters, giving his viewpoints on his life and times.

and times.

Dorothy Gardiner, novelist and exec sec of the Mystery Writers of America, and Kathrine Sorley Walker, English author and journalist, edited the book.

American Weekly's Cutback
Hearst has notified advertising
agencies that American Weekly,
once the leading Sunday supplement, will be withdrawn from 21
of the 30 papers which carry it.
It will continue in the nine papers
of the Hearst chain

of the Hearst chain.

The supplement's ad revenues last year of close to \$11,000.000 were well under half of what they were three years ago. Cutback in papers were slice AW's circulation from 8.000.000 to 3.000,000.

In a drastic management re-alignment about two months ago, publisher John K. Herbert re-signed and more than a score of business and editorial employes

CHATTER

Carl Winston, humorist and vet Carl Winston, humorist and veteran newsman, has joined the rewrite battery of the N.Y. Mirror. "Mencken Letters Ladylike" is the startling head on Arthur Hammond's Toronto Globe & Mail review of "Letters of H. L. Mencken" selected by Guy J. Forgue. Hammond writes, "The collection of letters we are offered is almost as tlat and desultory in its interest." its interest as it is had been written by a little, lively old lady

written by a little, lively old lady with literary contacts, living in some place like Poughkeepsie." He later partially excepts Menchen's letters to Ezra Pound, Upton Sinclair and Theodore Dreiser. John Day Book Co. prexy Richard J. Walsh Jr.'s son. Jeremy A. Walsh, engaged to Peggy Ann Adler, illustrator of children's books. Her parents, Irving and Ruth Adler, the stides being on the mathematics faculty of Bennington College, also are authors of books on math and science for children. Pierre Salinger, press secretary to President John F. Kennedy, and William Randolph Hearst. Jr..

to rresident John F. Kennedy, and william Randolph Hearst, Jr. editor-in-chief of Heart Newspapers, will receive Medals of Merit and will address Pi Delta Epsilon, collegiate journalism society, Oct. 28 in Troy, N.Y. during its national convention to be ing its national convention to be ing its national convention to be held at Rensselaer Polytechnic In-stitute, with representatives and faculty advisers from 80 colleger present. The RPI chapter nom-inated Hearst for the award, citing his record as a writer and editor. He has been a newspaperman since 1928.

Ex-R'n'R Star

and drinking, he said that no one and drinking, he said that no one realizes the harm it does until later. These kids listen and dance to that sensuous beat, then the gangs fight and the beer riots break out. Their grades in school star dropping.

break out. Their grades in school start dropping.

Snow appeared with Elvis Prestey on several tours through Texas. He was on the rock 'n' roll circuit for four years, guested on twishows and one of his songs, "The Rules of Love." was selling.

Not quite 20 then, Snow says he was already an alcoholic and on dope. Name it, I was doing it," he stated. After attending church in Nashville, where he and his wife, singer Carol Cooper, now lieve, he felt. "the Lord sneaking into my heart" and made the change from show biz.

In 1958 following a Canadian, tour for six weeks, Snow made his final break with the entertainment world he had known for 20 of his desired.

unal break with the entertainment world he had known for 20 of his 25 years. Since then he has used his experiences to strongly denounce rock 'n' roll in revivals all over the country.

Snow-Carter's \$2,982 Take Regina, Sask., Oct. 24. A Hank Snow-Wilf Carter cou

SCULLY'S SCRAPBOOK By Frank Scully

Lake Tahoe, Nev.
Before Navy Captain Bill Lederer released his "A Nation of Sacry"
there was still a good deal of opinion in America that individuals
made up their own minds. But how could that position be maintained
when a whole nation would rather be caught in the radioactive unet

when a whole nation would rather be caught in the radioactive cut of a neutron bomb which kills people but does not harm property than vacation in September and October?

These are the two kindliest, friendliest, sunniest months of the year and yet the exodus after Labor Day from all reserts amounts to a nationwide stampede. Even the Harrah Club here, across the street from Harrah's new major operation, closed the day after everybody presumably went back to work. It will open weekends as long as trippers and their itching palms demand it.

Before it closed, however, I saw a sight that mystified me. Two young men had left the big Harrah's for Harvey's Wagon Wheel across the street. They cach held a glass of beer, foamed to the brim, and were in deep converse as to whether the Wagon Wheel's slot machines were looser than Harrah's. But what about the glasses? To whom did they belong? And were they ever returned to their rightful owners?

were looser than Harran's. But what about the glasses: To whom out they belong? And were they ever returned to their rightful owners?

In time I found that this is an academic matter. Judging from the motel keys you see around town, you'd think Harran's was the bigget hotel in the world. The truth is Harran's has only a small bungalow and a private pool for VIPs, but it supplies motels with keys for publicity purposes. A package of matches with the image of the king of clubs on its face is another publicity plug for Harran's. Harlan's is the king of clubs, get it?

Ditto ash trays, aspirins, disposable tissues and so on. I even suspect that their public relations men have convinced plumbers to tap faucets. So they read, left to right, "H C," instead of "C H," which of course might be a plug for Conrad Hilton.

Hilton, however, has not come into this area as yet. He is building one of his monumental sleeping bags in San Francisco, but around here hotels usually stay much closer to the ground. They rarely so above the second floor, though there is one built 'way out at Tahoe clity, 30 miles from here, that runs six stories high and has an elevator. It was built for the Olympic winter sports at Squaw Valley, eight miles away.

here hotels usually stay, much closer to the ground. They rarely go above the second floor, though there is one built 'way out at Tahoe City, 30 miles from here, that runs six stories high and has an elevator. It was built for the Olympic winter sports at Squaw Valley, eight miles away.

Nevertheless, there is going to be built a 'Miamitype' hotel back of Neal Olson's Kontiki this winter. And to his right is a Travelodge already in construction. As he has all the parking space available in the area 'and, incidentally, the only pancake house in town, right next to his Kontiki he is, as the phrase goes, sitting pretty. Tired but pretty. This winter he is building a third eatery—a Tips type of place next to the Travelodge.

Speaking of tips. I learned that a highschool kid who parked cars at the Harrah's made \$95 a night in tips. As the manager of Wagon Wheels makes \$100 a night, the competition between these types of careers seem to be pretty much a dead heat.

Because parking is such a problem here as everywhere else, though the shoreline is 71 miles around. Wagon Wheel will supply transportation from any hostel to their gaming tables. Harrah's even runs free bus service from San Francisco to Lake Tahoe, a ride of 200 miles. Harvey's transports not only those who gamble but churchgoers as well. This is nice bridging between the gambier and the minister of whatever differences may arise as to their different ways of life. Whine churches are involved.) What they would do if 8.000 Jehovah's witnesses piled into town as they did recently in San Francisco is up to the protocal boys. Hide out at Squaw Valley till they left, probably. Though the charge that our freedom-loving people are in fact anation of sheep holds up pretty well, it could not include Harvey Gross or William Harrah who own the main percentage parlors here. Harrah owns two at Lake Tahoe and one in Reno.

Unlike Las Vegas, which was a railroad division and little else 50 years ago, Lake Tahoe has been a beautiful resort area for a century. It still has

One dame owns a whole lake and all that borders it.

This year fortune-hunters seemed to have streamed in. Even the
week after Labor Day the slot machines 'Harrah's have 1,500' were
working to capacity. The din could only be compared to Detroit when
all was at peace between Reuther and the automotive industry. If
only the whole country could be brainwashed into thinking of "work"
as "play," as they obviously do at Reno, Vegas and Lake Tahoe, our
total national product would be higher than Yma Sumac's highest
note.

as "play," as they obviously do at Reno, Veras and Lake Tahoe, our total national product would be higher than Yma Sumac's highest note.

Gamblers May Sleep But Not Entertainers.

Centered among these slot machines and gaming tables at Harrah's is entertainment. Round the clock. The Mary Kaye Trio. Jerry Colonna, Nick Lucas, the Tunejesters. Cooper Sisters and Rudy Rodarte were assigned to split the personalities of these gamblers in the lounge and thus keep their minds off their losses. By now this formidable bill will have been replaced by another from Harrah's at Reno. Dick Contino, Skeets Minton, Hank Penny & Sue Thompson, Tepper and Fried Quartet, Pep Tones, the Violinaires and Red Coty will be involved in the transfer.

Inside in Harrah's South Shore Room, which dines between 700 and 800 nightly, the entertainment is free from the rattle of the gambling industry. In fact it is even free from the rattle of silverware and glasses because dinners are served from 6 p.m. and nothing is served after 8:15 when the entertainment begins.

The star attraction is usually booked in for two weeks but Kay Starr, as result of her previous popularity in the room, got a ticket good for one month. This is the first time Bill Harrah dared trifle with tradition in this field. He came out all right.

In the old days diningrooms were never expected to pay their way but this one does, even with a bill that carried, besides Miss Starr, in the old days diningrooms were never expected to pay their way but this one does, even with a bill that carried, besides Miss Starr, in the old days diningrooms were never expected to pay their way but this one does, even with a bill that carried, besides Miss Starr, in the old days diningrooms were never expected to pay their way of the year was Harry Belafonte.

Across the street at Harvey Gross' percentage parlor were the Gaylords, the Andrini Bros. Roy Awbrey, Bobby Page with Sue Flanders, Manny Lopez & his Cha Cha Chiquitas, the Magic Violins of Mexico and, as an added attraction, Kay Marti

mama can gamble in peace. The houses get their pix about as lass anybody.

Best pic the house had all year was "The Parent Trap." They brought it back four times. "We could have run it all summer," said Jeannie Buchanan. Her husband is the town judge.

So it looks as if pictures are still a bigger gamble than gambling.

Broadway

N Y New paper Wimen's Club max (r) 40%, year at the Nov. 10 I (r) Prop Distret Dance at As-ter Hote.

Gen. disemi F. Battley a 111 to the Sands Hotel No med Paint, Varnish & Lac-quer Assi

Avid 2 (c) in was ing on which overs Oct 30 with Bertord Bertord Bertord Childs Child unfor Director Allon Sembles.

Prof. Poort Gossner of NYU in his role as president of Society of Caron coorties months 0.1, 25, 5 to 7 p. a. d. NYU Chin exclosin Hol., to, P. hard & Handa Rosenthat A tords

D spaths from Oslo reports Senia H this and her snipowner sporse, Nils Onstal, have donated sporse, Nils Onstad, have donated \$7,000,000 in cash and art works for a modern art centre to be built in a suburb of her native Norwegian birthplace.

Liz Campbell, American Negro model of Zurich, Switzerland, where be, Elustrator father, F. where 50. Idustrator runer. F. Sims Campbell has his residence. In U.S. heading sepia fashion cavaleate spon-ored by Ebony mag 59 American cities including

Third anni of the Hotel Man-hattan's Playbill room last night, hosted by the hotel's g.m., Edwin Q. Schel, vied with Alexander H. Cohen's post-prendere party for his star, Yees Montand, whose one-man show debuted the same night at the Golden.

The 3d Ave. Boosters yesterday fues reted Tim Costello, yet 3d ve. saloonkeeper, with a soignee Ave. salonnkeeper, with a soignee luncheon at the posh Dryden East Horel as reward for his successful battle to head off the mose to change the tamed street into the Avenue of the Promenades.

Avenue of the Promenades.

Theatrical attorney and author,
Louis Nizer, hosting a luncheon
next week at the Alzonquin to celebrate publication of his personal
story, "My Life In Court," which
Doubleday has made one of its top
books. Ken McCormick, editor-inchief of Doubleday, is co-host.

Tom Curtiss, drama and film critic of the Paris edition of the N.Y. Herald Tribune and quon-dam Variety legit reviewer abroad due in from France mid-November to complete work on the George Jean Nathan biography he's writing for Coward-McCann

Mari Frances Cadigan, writer for NTA in Hollywood, engaged to on NAA in ronywhole engaged to Dr. S., miey John Foster, of Bev-erly Hills He's with RCA. His late nother, Grete Corst, was a color-a'tra soprano of the Imperial Opera in Vienna, his late father was president of the Laenderbank of Anti-Librator Austria-Hongary,

of Austria-Hondary.

Constantine Cornes Soloyanis, lonatine axie to Broadaya columnists the late Danton Walker and latterly H. Gardner Trib., back in its native Greece, is doing a twice-week'r column on the English-damiage daily in Athens, His "An American In Athens" appears on the some p.2e with Walter Winth-T's syndicated pillar.

Portor P Parris, vet member of the Hilton Hotels mar agement tier, is due to be shifted from his gir base at the Shamrook (Houston to the now-building 1,200-room San Trancisco Hilton, Premiere is expected in late '63 or early, '64, 'Previous Parris assignments have included the Rooseve't, N.Y., and the Conrad Hilton fine Stevens in Chi.

Former Monte's-on-the-Park, latter, by Contract Monte's-on-the-Park, latter, have included the Rooseve't, Children and the Contrad Hilton fine Stevens in Chi.

thee Stevens in Chi.

Former Monte's-on-the-Park, latterly fin Sirloin restaurant, on
Central Park South, in voluntary
petition to arrange paying off its
\$209.635 liabilities on a 1%-permonth basis in a year after confirmation is proposed. Some \$217723 in assets is claimed. Quite a
1ct pubs and clubs, of late, have
been baser by bills to vendors,
liquor wholesalers, meat and
pout'ry simpliers, and the like. liquor wholesalers, meat at poultry suppliers and the like,

ANTA auspiced a "best of everything show Sunday (22) for bene-fit of the Goodspeed Opera House Foundation. Program was staged in the Astor's grand ballroom and in the Astor's grand baliroom and included Mozart operatics dueted by Frances Bible and William Metalf N.Y. City Operat Violette Verd, and Edward Vilella N.Y. City Ballet in a pair of numbers, and Pegg Wood excernting from her ty "Mamm" characterization.

Hotel, BevHills, I. Jerome Riker had acquired the Stanhope from the Zeckendorfs. Realtor will the Zeckendorfs. Realtor will convert the hotel into a coop-erative. The Gotham was recently sold to an investing group of indic reaitors, and Roger L. Stevens-Hernando Courtright took over the Coast hotel.

Coast hotel.

Billy Rose, Bess Meyerson,
Leonard Lyons, Jackie Robinson,
Elston Howard, Denmis James, and
Milton Blackstone members of
honorary committee for "Milk and
Honey" theatre party Nov. 17 in
honor of Jennie Grossinger, all
proceeds to Wilberforce U, the
oldest Negro school of higher education in the U.S. Two years ago,
Wilberforce awarded an honorary
Doctor of Humanities degree to
Mrs. Grossinger.

Rome-based journalist-legit p.a.

Mrs. Grossinger.

Rome-based journalist-legit p.a.

Sam's Steinman the spells his byline that way may occupy book
publisher Ken Giniger's Gotham
apartment Dec. 16 when he makes
his first Yank visit back in seven
years. The Giniger's the's prez of
Hawthorn Bookst will be away for the Xmas stretch and, after three weeks in X.Y. Steinman plans a cro-scountry refresher visit. Former Broadwayite has been an Italresident since 1953.

The Mike (Estetle) Sterns formally announced in Rome this past Sunday the engagement of their 20-year-old daughter, Margaret Sunday the engagement of their 20-year-old daughter. Margaret Leslie Stern to Mario Sarasini, of a prominent Roman family, who among other interests has the Aflis-Chalmers agency there. Wed-Affis-Chalmers agency there. Wedding Dec. 9 will be at Santa Susanna Church with Father James Cunningham 'an American In Rome to officiate. Three days later the father of the bride heads for New York with his completed he hopes; miss, of "in American In Rome" book for Bernard Gefs.

Chicago

DELaware 7-4984)
Goorg Brunis opened a month's stand at Basin Street.

stand at Basin Street.
Art Blakey and his Jazz Messengers are at Birdhouse.
Audri Adams left Ambassador
Hotel publicity staff to join the
Aaron Cushman office.

Hans Conried in town last week to close a deal with Encyclopaedia Britannica for a 13-week educa-

Playboy Club opens a new show-room on its fifth floor, the Play-room, with Larry Storch, Don Brook Three and Davy Karr next

week.
Miriam Makeba and Chad Mit-chell Trip doing concert at Or-chestra Hall next Friday (3) under the Triangle Productions

under the Trianale Productions banner.
Mike Todd Jr. and Metro's Morris Lesko. Ralph Wheelwright and Emery Austin in for midwest preem of "King of Kings" at the Michael Todd last week.
Buttone Tito Gobbi ailing with a thoat infection, had to cancel remainder of the serson with Lyric Opera Co. Merio Zanasi replaces him in "Andrea Chenier" and Soto Bruscantini in "Barber of Seville."

Rockland County, N.Y.

By Hobe Morrison

Lou Antonio, of Nyack, will be in the Broadway drama, "The Gar-

den of Sweets."

And Princess Rainier
The next production by the Antrim Players, Suffern, will be Fabiola of Belgium an
"Barefoot in Athens." Dec. 1-2, and Queen of Greece. and 8-9.

producer - director Broadway Broadway producer-arrector Guthrie McClintic. of Snedens Landing, is back in St. Luke's Hospital. N.Y., with a liver ail-

Pictures about nuclear and mis

Pictures about nuclear and missile warfare have added reality for patrons of the Route 303 drive.

In Tappan, which abuts a Nike launching site and is within view of the nearby tracking base atop South Mountain

Broadway producer Ted Ritter. of Palisades, who's been in London to attend rehearsals of "The Devil's Palm." in which he's interested, returned last week for the annual meeting of Theatrical Interests Plan (TIP), of which he's president.

Former singer-actor Jerry Austen, who's been in Chicago for

ne's president.

The proposed of the following states of the following states

London

(HYde Park 4561 2/3)

Agent Rita Cave, widow of com-ser Hans May, left \$47,000.

Julie Wilson signed for a cabaret season at Talk Of The Town next month.

Billy Smart's Circus skedded for Monday (30), sponsored by the Variety Club.

Cabaret artist Dapline Barker back from Australia with her new partner Iain Kerr:

Bud Flanagan guest of honor at a Foyle's Linerary lumineon to launch his autobiog, "My Crazy Life

Zither girl Skirley Abicair ne-gotiating a series of Russian con-certs featuring her Australian folk

songs Comedian Fred Emney awarded \$2.380 damages against Chipper-field Circus for a broken ankle sustained while appearing with the

Show biz visitors include Jerry olonna, Fred Clark Mack Millar Colonna, Fred Clark Mack Millar, John Cassavetes, Barry Wood, Robert Livingston, Al Bennett and

Zsa Zsa Gabor. Gerald Fernback, former British chief of Republic Pictures, now a director of Guppy Transporta-tion Ltd.. a travel setup with strong show biz connections.

Paris

By Gene Moskowitz (66 Ave Breteuil; SUF 5920)

In its first 15 days of operation, Itinerama, traveling Cinerama set-

Itinerama, traveling Cinerama set-up, grossed \$60,000.

Directors now working on "Long-est Day" (20th, under Darryl Za-nuck, are Andrew Marton, Ber-nard Wicki and Ken Annakin.

Play about U. S. university life in 1951, "Football." has been bought by local film producer Christine Gouze-Renal for produc-

tion early next year.

Fred Gronich, Motion Picture
Export Assn. Continental head, to
Brussels for confabs on Common
Mart film decisions now pending
such as a CM overall quota on foreign films

ign Markevitch quiting as head conductor of the Concerts Lamou-reux after four years at the helm. Disagreements with the Concerts

Disagreements with the Concerts, veepees on payments and organization led to this move.

French pic "The Girl With the Golden Eyes," which Ed Kingsley has for the U.S., is the official French entry at the San Francisco Film Fest. Invited is "A Woman is a Woman" which Irvin Shapiro has for America. has for America.

Latest statistics give about 300.

Latest statistics give about 300, 500 seats for show biz activities available every night in Paris via 62,000 in legit theatres and 258,000 in film houses. That does not take into account niteries, sports, etc. It makes Paris quite a show

town.

Ferris (Ted Hartman, quondam p.a. and longtime Paris resident with his wife, Iris, due back to the U.S. on their annual sabbaital on Jan. 2. Hartmans are correspon-Hartmans are correspon-or NANA. Women's News Jan. 2. Hartmans are correspondents for NANA. Women's News Service and Frisco Chronicle. He's a brother of dancer Paul Hartman. "Guns of Navarone" (Col) get-ting royal treatment around Euroyal retainent around Eu-rope via galas before crowned heads. Already special showings have been attended by Queen Elizabeth of Great Britain. Prince and Princess Rainier of Monaco, King of Bedouin and his Queen be Fabiola of Belgium and the King

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906)

Maria Vincent singing at Open Gate Restaurant.

Gate Restaurant.

Benay Venuta appearing at Angolo Di Roma nitery on brief date.

Paul Strauss opens his sixth European season by conducting Naples' San Carlo Opera House

Agnes San Carlo Opera House orch for seventh time.

Tony Martin in city after winding Yank video work to visit wife Cyd Charisse, on "Two Weeks in Another Town" set here.

ABC Films opened up new Rome

offices covering Eastern European territories, with manager Hugo territories, with manage Lodrini feted at local pour

Italo appearances. Metro also has optioned actress for other films. She'll make her first U.S. trip when pic unit moves back to the Coast for interiors

Las Vegas By Forrest Duke (DUdley 4-4141)

Frank Libuse joined the Stardust Lido show

dust Lido show.

DeCastro Sisters and Ford & Agency.

Hines subbed for ailing Patti Page at Desert Inn.

Red Stellon subbing for Dean accident.

Red Skelton, subbing for Dean Martin at the Sands, out because of wife's illness.

Thunderbird to start expansion program next March, including building of a 1,200-room annex.

Dave Victorson, former entertainment chief at the Flamingo, is new publicist at the Thunderbird. Erskine Caldwell, in from San Francisco for a brief vacation at the Flamingo, reveals that his 39th novel is almost completed.

Clifford Guest replaced Larry Daniels as comedy star at the Thunderbird with the Andrews Daniels as comedy star at the Thunderbird with the Andrews Open in L.A. with Jane Morgan.

Twist Snowballs

Twist Snowballs

Continued from Dage 1

cause Roseland is dedicated to dignity in its presentations, The Twist is considered out of place on its dance floor." Adds Brecker, "It is dance noor. Adds Brecker, "It is lacking in true grace and since we have previously outlawed rock 'n' roll at Roseland, we likewise will not permit The Twist to be danced. It is merely a fad which will have no permanent place in Americal dancing and is a modernization in American dancing and ...
The Shimmy."

Cashing In

Cashing In
Brecker and the Barberry Room
notwithstanding, The Twist is continuing to roll at a hot pace, Publicity, following Variety's front
page story two weeks ago, in the
columns, newspapers and magarines (the N. Y. Times and The
New Yorker were among the journals carrying feature pieces last
week) has made the Peppermint
Lounge 'and to a lesser degree,
the nearby Wagon Wheel on New
York's West 45th St.) "must" vistist for society as well as the peas-York's West 45th St.1 "must" vis-its for society as well as the peas-ants. It's reported that the Pepper-mint Lounge is now turning away almost 1.000 people a night and that the blue-jeaners, who started the whole thing, are being brushed off in favor of the more well-heeled clientele

It's also become a cause celebra among the society columnists, sev-eral of whom are claiming "firsts" on the discovery of the Peppermint and the dance.

mint and the dance.

Meantime, Joey Dee, whose Starliters play at the Peppermint, is
cashing in on The Twist action.
His salary there has been upped
to between \$1.750 and \$2.000 a to between \$1.700 and \$2,000° a week with an indefinite booking subject to three weeks' notice. And in addition to the society bash for Girls Town, at N. Y's Four Seasons, he's also been booked for the Hotel Plaza's Bourbon Ball the Hotel Plaza's Bourbon Ball Nov 2. He gets about \$500 a shot

for these gigs.

Dee's Disk Deal

Dee also has been tagged for a disk deal by Roulette Records. The album was cut at the Peppermint over the past weekend and will be called "Joey Dee & The Starliters Doing The Twist At The Pepper-mint Lounge." Life mag photog-raphers also invaded the Pepper

mint Lounge." Life mag photographers also invaded the Peppermint for a layout slated for some time in November.
Jolly Joyce, who agents for Dee, reports that the European press, has been picking up the U. Soriginated Twist stories so he's heading for the Continent Nov. 2 to arrange a tour for Dee of U. S. Army bases in France, Germany, and Italy to start early in January. Joyce, incidentally, now has representation in Hamburg via his German-American Agency in which he is partnered with George Adamson and Hank Snow.
In other Twist areas, Chubby Checker, whose 1,000,000-plus seller of "The Twist" on the Parkway label topped the original version by song's composer. Hank Ballard on King Records, is preparing an album on The Twist. The jacket will feature the Variety headline.

Lodrini feted at local pour.

In-and-out: Jeanne Moreau,
Stanley Baker, Pilar Lopez; Nancy
Kwan to Hong Kong; Ernest Borgnine, back to U. S., Warren Cowan,
Fernand Gravey, Cesare Danova,
Sue Cardozo and Fred Clark.
Rosanna Schiaffino signed by
MCA to first Yank pic. "Two
Weeks in Another Town," after 14

Weeks in Another Town," after 14

Weeks in More Moreau, Society Twist In Cafe Society."
Society Twist In Cafe Society."
Solley has gotten into the act with a song gotten into the act with a song with MCA to first Yank pic. "Two
Weeks in Another Town," after 14

Kuen.

Hollywood

Si Fabian arrived from Gotham. Mike Connors off on South Charlton Heston left for Rome n "Easter Dinner" location.

Ray Danton and Nick the Greek talking latter's biopic:

David Samuels, formerly with Shuberts, joined Jave Joseph

Ron Roth appointed assistant to series "Checkmate" producer tv series Dick Berg.

nial dinner to Sen. Thoma Kuchel Dec. 5 at Beverly H

Kuchel Dec. 5 at Beverly Hilton Hotel.
Olivia de Havilland and Rossano Brazzi to make personal appearances for "Light in the Piazza."

Mexico City

By Emil Zubrya (Apartado 56, Taxco, Gro)

Nilla Pizzi, Italian thrush, opened Terrazza Casino: Melina Mercouri, Greek actress, t for nightclub appearance in March.

Barbara Logan doing a stint at the Derby and guest appearances

on tv shows. Ruth Roman has femme lead in "Wounds of Hunger," Richard Widmark production now before

cameras.
Maru Esquival and Sergio Co-

Maru Esquival and Sergio Co-rona, comic contracted for a mu-sical review at Puerto Rico Thea-tre. New York.

The Platters will inaugurate new Social Ritz night spot, for-merly known as El Social, with spot now debuting as a deluxe club. Producer Servando Gonzalez

Producer Servando Gonzalez seeks to interest Anthony Quinn born in Mexico, to do his first picture in the republic for him. "The Wall and the Trail."

Ada: Maria Mendoza achieves some sort of show biz marathon record on completion of five years at the piano of the Montenegro Bar. Hotel del Prado.

Mexican performers, faced with shortage of work in pictures and in theatres and night clubs, quietly arranging for tours, in Central and

arranging for tours in Central and South America and the U.S.

Madras, India

By N. V. Eswar

Bengal government west Bengai government has ordered an inquiry into working conditions at studios in the state.

J. B. Roongta, former president of the Indian Motion Picture Producers Assn., is scouting Europe for a color processing plant in

Bombay.

Minerva Theatre has switched to policy of showing Hindu pictures. Theatre was first to be airconditioned in South India, and had shown only first or second-run English pictures.

Producer-director Bimal Roy set to make picture of the life and teachings of Swami Vivekananda. International Talkies Equipment Co. of Bombay is to manufacture Bombay.

International Talkies Equipment
Co. of Bombay is to manufacture
motion picture equipment in collaboration with Siemens & Bauer
of West Germany. Plants are expected to be ready for operation
by the beginning of 1963.

Institute of Children's Films inCalcutta holds its third International Festival this month; 30
foreign countries along with a
number of juvenile stars from
overseas expected to participate.
USIS is also organizing a threeday seminar as part of the fest.
Move of Calcutta Corp. to increase annual license fee on City

Move of Calcutta Corp. to in-crease annual license fee on City theatres was defeated by Calcutta High Court which ruled that the company had no right to increase levy since there was no visible relationship between the fees pro-posed and the services rendered by the corporaton.

OBITUARIES

JOSEPI M. SCHENCK
Joseph M. Schenck, 83, cene of cortaine Geriffth and Mc-trus Get, the thans of the motion picture business and anomit its called an anomit its called the pioneers, died Oct. 20 at his ione successed in an anomit of the motion picture business and anomit its called the properties theaters, in the control of the things of the motion picture business and anomit its called the pioneers, died Oct. 20 at his ione and the motion picture business and anomit its called the pioneers, died Oct. 20 at his ione and the motion picture business and anomit its called the pioneers, died Oct. 20 at his ione and the motion picture business and anomit its called the pioneers, died Oct. 20 at his ione and the motion picture business and anomit in the motion picture. Special pioneers are option to died earlier that year, as particularly severe but serious case his reflectant of the properties theaters, who died earlier that year, as particularly severe but serious case his reflectant properties, except the participation in the first three participation in the first three participation in the first parti

L. B. Wilson

October 28, 1954

a second, which was located at 10th St. and Third Avenue.

Even before his interest in films, then in their true infancy, Schenck became engrossed in another facet of the amusement world. With \$600 saved as a druggist, he threw, in with his brother in 1908. In the construction of Paradise Park, in the Fort George section of upper Manhattan. With profits realized from this amusement park, he and Micholas—who later was to become prexy of Loew's—four years later bought the huge Palisades Park at Fort Lee, N. J., largest of its kind in the world, where later daily admissions ran as high as \$100.000.

It was while operating Paradise Park that Schenck made his first entry into the "flickers." Marcus. It has a strength the first part that Schenck made his first entry into the "flickers." Marcus. It has a strength the park to exhibit films in a car. Fassicinated with the promise of, this new medium. Schenck and his brother invested heavily in the venture. After purchasing two film theatres in New Rochelle and Hoboken, they became affiliated with Loe—who now was a partner in Paradise Park—in his LCE also joining Loew when LCE was a first as company with when he realized the real adventing the merce of this company with the merce of this company with warners in 1938 he became castern and the provided the real adventing the merce of this company with warners in 1938 he became castern and the provided the real adventing the first part and the provided the real adventing the first part and the provided the real adventing the first part and the provided the real adventing the first part and the provided t

IN LOVING MEMORY

Sam Liehert

Oct. 24, 1945
AUTHOR OF "SHYLOCK VERSUS SHAKESPEARE"

ANNA LIEBERT and FAMILY.

ture of motion pictures lay not so much in their exhibition as in making them. He produced a picture for \$20,000, directed by Reland West and starring Josie Collins, musical comedy artist, and some profit. With his interest now rivetted to this end of the industry, he soon attracted attention by his keen selection of stories, stars and directors.

his keen selection of stories, stars and directors.
In his early days of production, Schenck turned out two pictures starring Evelyn Nesbit Thaw, and signed Roscoe Faittyl Arbuckle for a series of comedies distributed by Paramount. Later he became producer of the Norma and Constance Talmadge films and in 1919 inked Buster Keaton. He was married to Norma Talmadge for a number of years.
Following six years of major

to Norma Taimage for a number of years.
Following six years of major ber of the Companions, survives, indie production, starting in 1918 with "Panthea," starting in Norma Taimagke and released through HernBert A. DOMAN
Select Pictures. Schenck on Dec. 5, 1924. was elected board chairman of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died other than 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distrib outfit formed in 1919 by March Virginia and Pittsburgh, died of the Norma of United Artists Corp. distribution of United Artists Corp. distribution

publicity manager. He was publicity director of David O. Selznick Pictures in 1943 and the following year joined Metro where, he remained until his retirement in 1958. Rawson, a bachelor, had been staying at the home of a friend in Ashburn at the time of his death.

MARGUERITE MONNOT
Marguerite Monnot, 58, French
songwriter, who composed the music for "Irma La Douce," currently
on Broadway, died Oct. 12 in Paris. She also composed numerous songs for Edith Piaf, Yves Montand and the choral group Compagnons de la Chanson. She was also a concert la Chanson. She was also a concert pianist and gave many recitals in Europe.

Her husband. Paul Peri, a mem-ber of the Companions, survives.

in vaude had an act which parothed ballet and opera stars.

TOM MeVEIGH
Thomas Blake McVeich, film press agent, died Oct. 22 in Hollywood of a stroke suffered at fish fallied Artists office. With Aa for the past two years, he had been in Hollywood since 1930 working for Hollywood since 1930 working for Warner Bros. Paramount and operating shis own husiness.

McVeigh had been a reporter on the old New York World and the Philadelphia Public Ledger. He also was managing editor of the Newark (N.J.) Ledger before joining MGM's publicity department in 1923. He handled publicity for Mae West, Marlene Dietrich, Al Jolson and other stars.

Surviving are his wife, daughter, his mother, two sisters and a brother.

CARL EPPERT

In vaude had an act which parothed ballet and opera stars.

TOM SHEA

Tom Shea, 49, attorney whof at one time was associated with the theatrical lawfirm of O'Brier, Drisc Contly.

Henry Tamplin, over 30 years at it does not of the Maurice A. Mort Shea, who headed the theatre circuit bearing the management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the Maurice A. Mort Shea, who headed the theatre circuit bearing the first management of the first managem

CARL EPPERT

CARL EPPERT

Carl Eppert, 78. composer-conductor who authored a number of piziewinning symphonic compositions, died of Parkinson's disease Oct. 1 in Milwaukee. He won a \$1,250 NBC award in 1932 for his composition, "Traffic." He also won the Chicago Symphony's \$500 Golden Jubilee award for his "Symphonic Suite."

He organized the Milwaukee Civic Orchestra in 1921. After it was dissolved in 1936 he continued to compose. Among his other

to compose. Among his other works are "Ballet of the Vitamins" and "Escapade."

Surviving are his wife, two sons two sisters and a brother.

HAROLD R. GUINZBURG
Harold K. Guinzburg, 61, a
founder and president of the Viking Press, died Oct. 18 in New
York after a threemonth illness.
A native New Yorker, he graduated from Harvard in 1921 and
worked for 8 time as a reporter in.

ated from Harvard in 1921 and worked for a time as a reporter in Bridgeport, Conn. Later he was a correspondent for the Boston Evening Transcript. In 1925, after a brief association with Simon & Schuster, he and George S. Oppenheimer founded the Viking Press, one of the country's leading general trade book publishers.

His wife, son, daughter, and sister, who is the novelist Lenore Marshall, survive.

LORD INVADER

LORD INVADER

Lord Invader, 47, calypso singer-composer, died Oct. 15 in New York, after a brief illness. Two of the best known calypso songs he wrote, were "Rum and Coca-Cola' and "Mary Ann." Lord Invader, the former Bupert Grant, began singing professionally when was 15 years old at carnivals. he was 15 years old at carnivals and in back-alley cafes in Port-of-Spain. He began recording for Dec-ca Records in the late 1930s. His wife survives.

WILLIAM B. SIZEMORE WILLIAM B. SIZEMORE
William B. Sizemore, 30, producer-director for WBTV, Charlette, N. C., died Oct. 15 after a
fire at his home in that city. He
was taken to a hospital with second-and third-degree burns. He
died there several hours after the
fire.

PAUL SMYTHE
Paul Smythe. 79. former dare director, died Sept. 9 in England.
After a career of some 50 veas which included working with Sir Barry Jackson in Birmingham and then at the Old Vic, he became a stage director.

He also was production ad iser at the Bristol Little Theatre with the Rarier Plapers.

Mother, 81. of voits appeared.

the Rarier Plapers.

JOSEPH ORIOLD
Joseph Oriold, 59, violinist and viola player with the Moxie Whitney and Mart Kenney binds, died Oct. 7 in Toronto, Earlier he had played, with the Toronto Promenade Symphony, the McGill Strings Quartet in Montreal and the Regina Symphony.
Survived by his wife and daughter.

HARRY LAKOTA
77, Milwaukee HARRY LAKOTA
Harry Lakota, 77. Milwaukee
nigthclub and restaurant operator,
died of cancer Oct. 3 in that city,
A native of Greece, he ren Lakota's
Restaurant which booked name
bands until 1954. He also provided
financial backing for a number of
other cafe operators.
There are no close survivore.

LEN EDWARDS

Len Edwards, music publishing executive, died Oct. 15 in Barnet, | Eng. He had been general man-ager of Robert Mellin Ltd., for

ager of Robert Mellin Ltd., for nine years.

Prior to this Mellin post he lad been on Chappell's exploitation staff. He also was accompanie to Vera Lynn for seven years.

MAX J. KORTLANDER
Max J. Kortlander, 71, composer
of player piano rolls, died Oct. 11
in New York. His songs include
'Tell Me.' "Any Time. Any Day,
Any, Where," "Red Moon" and Bygones."
His wife son, daughter, brother and three sisters survive.

FLORENCE BRANDON
Florence Brandon, 82, actress, died Oct. 11 in London. She was a cousin of Sir Landon Ronald, a coustn of Sir Landon Ron.
the conductor. Miss Brandon, vappeared in silent films, was so the stage with the Melvilles London's Lyceum Theatre with Lady Tree.

Henry Tamplin, 60, marager for over 30 years at the Picture House, Paisley, Scotland, died there re-

William R. Wall, 67, longtime Interstate tres, died recently in Dallas.

Wife, 52, of tv writer Wilfred McCormick died Oct. 18 in Albu-querque, N.M.

Mother, 81. of souts amounter Joe Tucker, died Oct 9 in Pitts-burgh.

Alfred Engel, veteran bend-leader, died Oct. 14 in Marchester, N.H.

MARRIAGES
Sally Cave

Sally Cave to Robert White, London. Oct. 5 Bride is an actress, now in "Irrecalar Verb To Love" at the Criterion.
Juliet Mills to Russell Alquist, Cowden. Eng., Oct. 14. Bride is the actress-dauchter of John Mills and playwright Mery Hayley-Bell, and sister of Hayley Mills he's an actor.

actor.
Joan Summers to Lawrence
Lader, London, recently, Bride's a
concert and tv singer; he's a writer.
Warilyn Fisk to Forrest Tucker,
Oct. 23. Chicaro. He is the star
of the "Music Man" national company; bride in the cest. Oct. 2 of the

BIRTHS

Mr. and Mrs. Marvey Palash, daughter, Inglewood, Cal., Oct. 17. Father is assistant director of labor relations for ABC-TV.
Mr. and Mrs. Jerome B. Agel, son, Sept. 24. New Yerk. Father runs own advertsing-public relations office.
Mr. and Mrs. Fd Leggewies, son, Oct. 8: Paris, France. Father is executive assistant to Darryl F. Ziruck.

executive assistant to Darryl F. Zeruck.

Mr. and Mrs. Vie Templar, daughter, Hudderstield, Eng. Oct. 16. Father is a vande pertormer.

Mr. and Mrs. Pat Decst. son, Camden. N.J., Oct. 9. Father is deejay with Camden's municipal station WCAM.

'Camelot'

Continued from ware 1

of the film rights to Warner Bros. of the nim rights to warner Blos. for a down payment of \$1,560,000, "Camelot." back in the sellout groove the last fortnight after fail-ing to going clean a number of weeks, grosses over \$84,000 at ea-

pacity.

The adaptation of T. H. White's novel, "The Once and Future King," with book and lyrics by Lerner and music by Leeve co-tars Julie Andrews and William

"ELLA FITZGERALD
ON HER OWN HOUR SPECIAL?
I CAN SEE IT NOW.
TWELVE CAMERAS,
A 100-PIECE ORCHESTRA—
IT'S GOT TO SOUND BIG—
AT LEAST THREE GUEST STARS
AND A FEW DANCE EXTRAVAGANZAS.
WE'LL NEED ONE COMEDY ACT,
A JUGGLER AND MILITARY ACADEMY CHOIR.
SOMETHING FOR THE KIDS?
I KNOW THIS GUY THAT RIDES A BICYCLE
STANDING ON HIS HEAD
WITH THESE TWO PARROTS
THAT DO CARD TRICKS..."



Maybe some people would have approached an hour with Ella Fitzgerald that way. We didn't. Not because our facilities are small, but because Ella's talent is big. All by itself.

The nicest compliment Granada got for its Ella Fitzgerald Show, (telecast on the entire Independent Television Network), was The London Daily Mirror's: "A simple production, with no distractions, was exactly right."

Here is what some other people said: Daily Herald!
"This was as generous an allowance of Elia's art as we
are ever likely to get on TV..." Daily Sketch! "Elia Fitz-

gerald exploded into the (television) picture last night—and kept on exploding through 60 memorable minutes.**

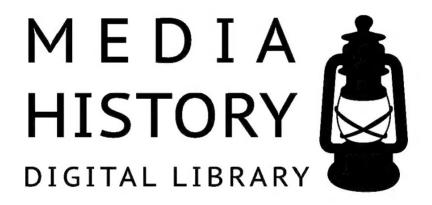
We're pleased that for the first show of her own on British Television, we did right by Ella.

GRANADA TV NETWORK, ENGLAND



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